A Textbook of ENGLISH

Grade 11

Test Edition

Khyber Pakhtunkhwa Textbook Board
Peshawar

A Textbook of

ENGLISH

Grade

11

MDCAT BY FUTURE DOCTORS-TOUSEEF AHMAD-03499815886

Khyber Pakhtukhwa Textbook Board
Peshawar

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Prepared by:

Khyber Pakhtunkhwa Textbook Board, Peshawar

Approved by:

Directorate of Curriculum & Teacher Education (DCTE), Abbottabad vide NOC No. 2103-05/CTR/Eng-XI(TBB) dated 19-03-2020.

Author:

Prof. Hamidullah Khan
Ex-Principal Govt. Degree College, Hayatabad

Review Supervision:

Gohar Ali Khan, Director, Curriculum & Teacher Education (DCTE), Khyber Pakhtunkhwa, Abbottabad

Reviewers:

- Mubashir Atif, Associate Professor of English, GPGC, Mandian Abbottabad.
- Babar Ayaz, Associate Professor of English, GPGC No.1, Abbottabad.
- Saeed Ahmad, SS English, GCMHSS No.1, Haripur.
- Inam Ullah Khattak, SS Languages, DCTE, Abbottabad.
- Waheed Ullah Khan, SS English, Khyber Pakhtunkhwa Textbook Board, Peshawar

Editor:

Waheedullah Khan,
SS (English), KP Textbook Board, Peshawar

Proof Reader:

Humera Murad
PR (English), KP Textbook Board, Peshawar

Printing Supervision:

Asmatullah Khan Gandapur, Chairman
Saeedur Rehman, Member (E&P),
KP Textbook Board, Peshawar
Printed for Academic Year 2020-21
Website: www.kptbb.gov.pk
Email: membertbb@yahoo.com
Phone: 091-9217159

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It's All About Character

Watch your thoughts;
they become words,
Watch your words;
they become actions;
Watch your actions;
they become habits,
Watch your habits;
they become character,
Watch your character;
it becomes your destiny.

Frank Outlaw

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Foreword

English is the language of international communication, higher learning and better career options. It should, therefore, reach the masses so that there is no discrimination amongst the rich and poor in Pakistan in terms of opportunities for personal, professional and economic development.

This revised **Textbook of English for Grade XI** aims to provide holistic opportunities to the students for language development and to equip them with competencies in using the English language for communication in academic and social contexts, while enabling them to be autonomous and lifelong learners to better adapt to the ever changing local and world society, and to knowledge advancement.

The present Textbook of English for Grades XI has been developed after detailed deliberations with relevant stakeholders including selected language experts from DCTE, Abbottabad, Khyber Pakhtunkhwa Textbook Board and working teachers, teaching at higher secondary level with the objective to align it with Standards for Textbooks included in the Minimum National Standards for Quality Education in Pakistan. Efforts have been made to make it an emblematic textbook of National Curriculum 2006: in content, organization, presentation, lay out, design, pedagogy, assessments and elimination of social, religious, cultural, gender and sectarian biases.

This current edition of the textbook is designed, particularly, to promote the academic and employment language needs for learners who wish to pursue their higher studies, as well as, for those who might terminate education after grade XII. Consequently, it aims to offer academic and practical skills that learners can use to complete their studies or build their careers after graduating from school. Therefore, it is multidimensional and incorporates all components of language, i.e., phonology, grammar, lexis, discourse, and language functions and skills. Emphasis is placed on developing competency in all areas of the language. Skills and micro skills related to a particular standard are identified and developed through various processes and strategies.

The content and the process of learning are structured and integrated in such a way so as to realize the standards for key competencies through spiral

progression with a major focus on development of language skills rather than on content. Functional, mass media, literary and every day texts provide a context for the teaching of the micro skills and strategies used in listening, speaking, reading and writing. The teaching strategies ensure that work in speaking, listening, reading and writing is integrated. Students learn to acquire information and ideas through reading and listening, and to effectively communicate their ideas through writing and speaking.

In this edition, the following competencies in the English language are focused.

Reading and Thinking Skills

Reading is an individual exercise; we interact with the text, using prior knowledge of the world to create meaning and understanding. The reading speed and comprehension level can be increased through strategies suitable for the purpose of reading and the type of text being read. It is, therefore, essential to sensitize the students to the fact that good reading does not mean reading aloud or learning all the new words in the reading text and answering all the comprehension questions. Better readers are the ones who are equipped with the skills of purposeful reading. These skills can be developed through awareness raising and practice activities. The aim should be to use the texts to teach reading, and not reading to teach texts. Written texts that deal with common human experiences, contemporary information and issues are proposed as the context for the learning of processes, skills and strategies, but the approach of the curriculum goes beyond reading. In fact, the reading component serves as a spring board for the development of integrated language skills, and for enhancing cognitive and affective domains, enabling the students to think critically and creatively. One important medium to get the feel for a language and its idiom is its literature; in order to provide this learning experience literary texts are included. The aim is not to teach advanced literary appreciation skills, but the acquisition of language skills through activities and exercises based on these texts. The learners will, hence, be provided opportunities for understanding expressive and narrative texts, and once initiated into this process they would be able to seek enjoyment through extensive reading on their own. The chosen material should be contemporary

and should reflect the specified themes. All reading material in the text book should require learners to work at a level slightly above their receptive ability, only then will they be stimulated enough to stretch themselves cognitively. The reading texts will comprise a variety of text types e.g. interpersonal and transactional, expository, descriptive, narrative, argumentative and literary texts.

Writing Skills

Writing is a complex communicative activity; at the time one is searching for vocabulary to express one's thought, his or her mind might race ahead to another idea and the new insight may contradict the original ideas. It is, therefore, essential that the final writing is focused, coherent and cohesive, with a clear overall progression. It should take into account the purpose of writing, as well as, the audience for the written piece. In order to present a well written text, it is essential, therefore, that students view writing as a process; and are taught to approach their writing deliberately in three stages. In pre-writing stage, a topic / text is chosen, narrowed down, ideas generated, gathered and then organized. In the second stage of drafting, the ideas are converted into sentences and paragraphs. In the third stage of revising, the ideas are reorganized, clarified and then finally, the draft is edited for errors and omissions so as to improve its style.

Oral Communication Skills

Language functions are the purposes for which people speak or write. The purpose may be to present a point of view, to ask for information or any other. Therefore, it is essential to use those appropriate language expressions which are best suited for the communicative purpose. The expression i.e. the form of language that is used is determined by the level of formality of a situation, the type of message which is to be communicated, as well as, the relationship of the addresser and addressee. It is essential that the students are sensitized to the correct conventions of expression in different settings so that they use language appropriately, according to the occasion and audience.

Formal and Lexical Aspects of Language

Formal aspects of a language i.e. the sound system and grammar are the tool for oral and written communication. This tool would be ineffective if it is not supported by sufficient vocabulary to aid expression. Grammatical and

phonetic exercises combined with vocabulary development are of immense importance as natural preparations for oral and written production of language. Correct grammar, appropriate vocabulary, speech, and cohesive and coherent written composition are integral parts of a whole; hence, equally important.

Appropriate Ethical and Social Development

The world is increasingly becoming a global village with people of different languages and cultures coming in frequent contact both at intra and international levels. Text content provides a realistic and diverse learning exposure, and is an important mode for developing a personal world view. Texts that reflect multiple perspectives and diverse communities create awareness about contemporary ideas, issues and themes; and inculcate ethical and social attributes, and values relevant in a multicultural society.

The National Curriculum 2006 aims to provide language learning and teaching experiences within national and cultural bounds while encouraging the learners to be autonomous and lifelong learners.

To summarize, the National Curriculum places greater emphasis on the understanding and use of the English language in different academic and social contexts than on acquiring knowledge about the language for its own sake. Such an approach acknowledges, on one hand, the importance of teaching the knowledge about the language system; on the other, it moves a step forward to emphasize the appropriate use of that knowledge so that students' ability to communicate in real life situations is improved and made effective for various purposes.

It is hoped that this textbook will serve as a point of reference for all involved in the process of teaching and learning of English in Pakistan.

In any development process, there is always a room for improvement, and on this account suggestions for improvement , pointing any structural, syntactic errors and valuable feedback from teachers community and other stakeholders will be welcomed. For this purpose, a feedback form has been provided at end of this textbook.

Editor

Acknowledgment

Developing a textbook as per prescribed Curriculum is harder than writing at free will. This becomes specifically laborious when one is to organize and arrange material according to SLOs, Standards and Benchmarks. I'm grateful to those writers, websites and authentic sources whose copyright materials have been freely utilized in compilation of this textbook. My thanks are also due to Dr. Mujib Rahman (Ex-Chairman Department of English, University of Peshawar) whose technical advice helped me in cognitively arranging exercises relating to formal and lexical aspect of language and my student Mr. Waheedullah Khan (SS English, KP Textbook Board) for identifying literary content especially poetry and writing some of the non-fictional material as per the demand of Curriculum.

Prof. Hamidullah Khan

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Unit 1 Responsibilities of Youth

(Excerpts from the Speech of Quaid- e- Azam delivered at the Dhaka University Convocation on 24th March, 1948)

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

- have general idea of the text.
- infer theme/ main idea.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
  - scan to answer short questions.
  - read silently with comprehension and extract main idea and supporting detail.
  - use critical thinking to respond orally and in writing to the text (post-reading) to give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
- explore causes and consequences of a problem or an issue and propose various solutions.
- evaluate material read.
- incorporate evidence (facts, quotations, etc.), examples (analogies anecdotes, etc.) or different point of views (elaborating an idea/ opinion) to support each key idea.
- use appropriate transitional devices to connect ideas within and between paragraphs.
- demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to present and explain one's point of view clearly.
- recognize silent letters in words and pronounce them with development accuracy.
- recognize pronounce and represent primary and secondary stress in words with the help of dictionary.
- demonstrate use of collective, countable and uncountable material and abstract nouns.

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Responsibilities of Youth

"Mr. Chancellor, Ladies and Gentlemen, When I was approached by the Vice-Chancellor with a request to deliver the Convocation Address, I made it clear to him that there were so many calls on me that I could not possibly prepare a formal Convocation Address on an academic level with regard to the great subjects with which University deals, such as arts, history, philosophy, science, law and so on. I did, however, promise to say a few words to the students on this occasion, and it is in fulfillment of that promise that I will address you now.

First of all, let me thank the Vice-Chancellor for the flattering terms in which he referred to me. Mr. Vice-Chancellor, whatever I am, and whatever I have been able to do, I have done it merely as a measure of duty which is incumbent upon every Mussalman to serve his people honestly and selflessly.

In addressing you I am not here speaking to you as Head of the State, but as a friend, and as one who has always held you in affection. Many of you have today got your diplomas and degrees and I congratulate you. Just as you have won the laurels in your University and qualified yourselves, so I wish you all success in the wider and larger world that you will enter. Many of you have come to the end of your scholastic career and stand at the threshold of life. Unlike your predecessors, you fortunately leave this University to enter life under a sovereign, Independent State of your own. It is necessary that you and your other fellow students fully understand the implications of the revolutionary change that took place on the birth of Pakistan. We have broken the shackles of slavery; we are now a free people. Our State is our own State. Our Government is our own Government, of the people, responsible to the people of the State and working for the good of the State. Freedom,

however, does not mean license. It does not mean that you can now behave just as you please and do what you like, irrespective of the interests of other people or of the State. A great responsibility rests on you and, on the contrary, now more than ever, it is necessary for us to work as a united and disciplined nation. What is now required of us all is constructive spirit and not the militant spirit of the days when we were fighting for our freedom. It is far more difficult to construct than to have a militant spirit for the attainment of freedom. It is easier to go to jail or fight for freedom than to run a Government. Let me tell you something of the difficulties that we have overcome and of the dangers that still lie ahead. Thwarted in their desire to prevent the establishment of Pakistan, our enemies turned their attention to finding ways and means to weaken and destroy us. Thus, hardly had the new State come into being when came the Punjab and Delhi holocaust. Thousand of men, women and children were mercilessly butchered and millions were uprooted from their homes. Over fifty lakhs of these arrived in the Punjab within a matter of weeks. The care and rehabilitation of these unfortunate refugees, stricken in body and in soul, presented problems, which might well have destroyed many a well-established State. But those of our enemies who had hoped to kill Pakistan at its very inception by these means were disappointed. Not only has Pakistan survived the shock of that upheaval, but also it has emerged stronger, more chastened and better equipped than ever.

There followed in rapid succession other difficulties, such as withholding by India of our cash balances, of our share of military equipment and lately, the institution of an almost complete economic blockade of your Province. I have no doubt that all right-thinking men in the Indian Dominion deplore these happenings and I am sure the attitude of the mind that has been responsible for them will change, but it is essential that you should take note of these developments. They stress the importance of continued vigilance on our part... Your main occupation should be in fairness to yourselves, in fairness to your parents and indeed in fairness to the State, to devote your attention solely to your studies. It is only thus that you can equip yourselves for the battle of life that lies ahead

of you. Only thus will you be an asset and a source of strength and of pride to your State. Only thus, can you assist it in solving the great social and economic problems that confront it and enable it to reach its destined goal among the most progressive and strongest nations of the world.

My young friends, I would, therefore, like to tell you a few points about which you should be vigilant and beware. Firstly, beware of the fifth columnists among ourselves. Secondly, guard against and weed out selfish people who only wish to exploit you so that they may swim. Thirdly, learn to judge who are really true and really honest and unselfish servants of the State who wish to serve the people with heart and soul and support them....

There is another matter that I would like to refer to. My young friends, hitherto, you have been following the rut. You get your degrees and when you are thrown out of this University in thousands, all that you think and hanker for is Government service. As your Vice-Chancellor has rightly stated the main object of the old system of education and the system of Government existing, hitherto, was really to have well-trained, well-equipped clerks. Of course, some of them went higher and found their level, but the whole idea was to get well-qualified clerks. Civil Service was mainly staffed by the Britons and the Indian element was introduced later on and it went up progressively. Well, the whole principle was to create a mentality, a psychology, and a state of mind that an average man, when he passed his B.A. or M.A. was to look for some job in Government. If he had it he thought he had reached his height. I know and you all know what has been really the result of this. Our experience has shown that an M.A. earns less than a taxi driver, and most of the so-called Government servants are living in a more miserable manner than many menial servants who are employed by well to do people. Now I want you to get out of that rut and that mentality and specially now that we are in free Pakistan. Government cannot absorb thousand—impossible. But in the competition to get Government service most of you will be demoralized. Government can take only a certain number and the rest cannot settle down to anything else and being disgruntled are always ready to be exploited by

persons who have their own axes to grind. Now I want that you must divert your mind, your attention, your aims and ambition to other channels and other avenues and fields that are open to you and will increasingly become so. There is no shame in doing manual work and labour. There is an immense scope in technical education for we want technically qualified people very badly. You can learn banking, commerce, trade, law, etc., which provide so many opportunities now. Already you find that new industries are being started, new banks, new insurance companies, new commercial firms are opening and they will grow as you go on. Now these are avenues and fields open to you. Think of them and divert your attention to them, and believe me, you will there benefit yourselves more than by merely going in for Government service and remaining there, in what I should say, a circle of clerkship, working there from morning till evening, in most dingy and uncomfortable conditions. You will be far more happy and far more prosperous with far more opportunities to rise if you take to commerce and industry and will thus be helping not only yourselves but also your State. I can give you one instance. I know a young man who was in Government service. Four years ago he went into a banking corporation on two hundred rupees, because he had studied the subject of banking and today he is Manager in one of their firms and drawing fifteen hundred rupees a month in just four years. These are the opportunities to have and I do impress upon you now to think in these terms..."

Glossary

Word	Meaning
butchered	kill (a person or people) indiscriminately or brutally.
chastened	have a restraining or moderating effect on.
convocation (n)	a large formal assembly of people.
dingy	gloomy and drab.
disgruntled	angry or dissatisfied.
exploit	make full use of and derive benefit from (a resource).

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fifth columnists	a fifth column is any group of people who undermine a larger group from within, usually in favour of an enemy group or nation.
hanker	feel a strong desire for or to do something.
holocaust	destruction or slaughter on a mass scale, especially caused by fire or nuclear war.
incumbent (n)	necessary for (someone) as a duty or responsibility.
instance	in example or single occurrence of something.
laurels (n)	bestow an award or praise on (someone) in recognition of an achievement.
rut	a long deep track made by the repeated passage of the wheels of vehicles.
shackles	a pair of fetters connected together by a chain, used to fasten a prisoner's wrists or ankles together.
thwarted	prevent (someone) from accomplishing something.
upheaval	a violent or sudden change or disruption to something.
weed out	remove unwanted plants from (an area of ground); remove something unwanted.

Reading Comprehension

Answer the following questions.

1. Why does the Quaid stress on youth to be continuously vigilant?
2. What, according to the Quaid, is the prime responsibility of youth?
3. Having read the text of the Quaid's speech, what traits of character the Quaid wants to see in the educated youth?
4. What advice does the Quaid give to the youth about the choice of career?
5. Compare and contrast the youth of today with ideal youth of Quaid -e-Azam as described in his speech.
6. Having read the text of `Responsibilities of Youth', what, in your view could be the possible role of youth in crisis management of the country?
7. Quaid says "Not only has Pakistan survived the shock of that upheaval then ever." Which upheaval is he talking about?

8. Interpret and analyze the following statements from the speech:
   a. "beware of the fifth columnist among ourselves. "
   b. "guard against and weed out selfish who only wish to exploit you so that they may swim."
   c. "Hitherto, you have been following the rut... . All you think and hanker for is government service... .Now I want you to get out of that rut and that mentality specially now that we are in free Pakistan."

Writing Suggestions

Write a summary of the lesson 'Responsibilities of Youth'.

Oral Communication

Group Discussion

A group discussion refers to a communicative situation that allows its participants to share their views and opinions with other participants. It is a systematic exchange of information, views and opinions about a topic, problem, issue or situation among the members of a group who share some common objectives.

Participating in discussion shows your confidence and ability to lead the group in the right direction. It is important that you give logical points while speaking. While initiating the discussion, you could use the following phrases :

"With due respect, I would like to put forward the point that..."

"Good morning ladies and gentleman, I would like to begin/start by saying that...."

"I would like to begin by stating my view of the matter..."

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Agreeing with a point

It is necessary to keep in mind that the objective of this task is cooperation and reaching most practical and logically sound conclusion. It is essential that you make your point while respecting views and opinions of other participants if they are reliable. Some phrases for agreeing are:

"I totally agree with...."

"As a matter of fact, Mr./MissX is right by saying that..."

"I think you are absolutely right"

"I have to side with X on this one"

"There can be no doubt that..."

Disagreeing

While agreeing is a positive deed, disagreeing, if not done appropriately could sound almost rude and impolite. The following phrases will help you to disagree politely.

"With due respect, I believe it would be wrong to..."

"With due respect, I would only partly agree to that..."

"I feel it wouldn't be right to...."

"Though I agree with.... it seems to me that..."

Suggesting your opinion

Firstly, your points must be such that they are convincing and assertive. Moreover, putting your idea into comprehensible sentences is necessary. Therefore the following phrases will help you through the same.

"My honest opinion would be that..."

"The way I see it...."

"The point I would like to make is that..."

"I would like to say that.."

"I am of the opinion that..."

Asking for clarification

While a point is made, it is necessary that the entire group gets the gist of it. In case you don't understand a view of someone, it is advisable to ask them to repeat it. Moreover, it will show your interest and eagerness

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to participate in the discussion. Some phrases are:

"I'm sorry but could you please make it more clear..."

"If you don't mind, could you please repeat that again..."

Interrupting Politely

Sometimes, there occur situations where you have to interrupt because you want to add a valuable information to the already made point. Therefore, here are some phrases to use in such situations.

"Sorry to interrupt, but ..."

"I would like to add here that..."

"Is it okay if I add something here...."

"If I may interrupt, I would like to add that.."

Other Useful Phrases

In addition, to the already mentioned phrases, here are a few more to be used in specific situations.

Relating to ground reality: "In today's world.."

Stating popular facts: "As a matter of fact..."

Thanking someone, before making your point: "Thank you for asking my opinion..."

Giving a chance to someone: "What do you think about this, X?"

Quoting someone popular: "As X had once said...."

In conclusion, it is a healthy discussion and coming to a well cooperated ending that matters in the group discussion task. Hence try to contribute precise, well structured as well as logical points using your time effectively.

Activity:

Divide the class into groups of seven students each and hold a group discussion, keeping in view the conventions and dynamics of the group discussion, on the topic, "The Role of Youth in Progress and Prosperity of a Nation".

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Vocabulary and Grammar

Vocabulary

Read each word and underline the silent letter, consult pronunciation key in authentic dictionary if in doubt.

Example: hour - silent letter is *h*

receipt	**doubt**	**gnome**	**halves**
whale	**wrong**	**ballet**	**excerpt**
align	**Wednesday**	**castle**	**thumb**
rendezvous	**know**	**guest**	**sword**

Consult dictionary and mark which syllable is to stress in the following words.

Example: computer - 2nd syllable.

1. reception
   1st 2nd 3rd
2. comparison
   1st 2nd 3rd 4th
3. potato
   1st 2nd 3rd
4. bedroom
   1st 2nd
5. fourteen
   1st 2nd
6. forty
   1st 2nd
7. delicious
   1st 2nd 3rd
8. playful
   1st 2nd

GRAMMAR

A. Circle the abstract noun in each sentence below.

1. I respected the honesty my friend showed.
2. Can you believe that woman's brilliance?

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3. To my delight, everyone arrived on time.
4. She was in great despair when she lost her phone.
5. We have a lot of hope for the future.
6. They showed extreme joy when they helped others.
7. The men had much bravery on the battlefield.
8. My mother always shows great compassion for her children.
9. We have a ton of pride in our school.

B. Write a sentence with each abstract noun given below:

1. love _____
2. pleasure _____
3. calm _____
4. despair _____
5. truth _____

C. Tell whether the following nouns are countable or not. Tick the correct option and *use* these nouns in sentences.

1. confusion uncountable/ countable
2. roof countable/ uncountable
3. traffic uncountable/ countable
4. pain uncountable/ countable
5. behaviour uncountable/ countable
6. knife countable/ uncountable
7. cutlery uncountable/ countable
8. freedom uncountable/ countable
9. mouth countable/ uncountable
10. peace uncountable/ countable

D. Each of these sentences contains a collective noun. Identify and then use these collective nouns in your own sentences.

1. Keys, marbles, and rubber bands were just a few of the things in the pile of objects in his drawer.
2. The boys decided to join the navy after graduation.
3. After the performance, all the actors joined hands and bowed toward the audience.

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4. The team celebrated heartily after scoring a winning goal.
5. Most of the students on the council are also on the honour roll.
6. The boat's crew worked all night to stop the leak.
7. The talent show featured several individual performers, along with three bands.
8. Our extended family includes great-grandparents and second cousins.
9. All of the students are attending a school assembly on Friday.
10. The senate will be voting on three education funding bills tomorrow.
11. The teachers and administrators held a meeting in the faculty office.
12. The sheep clustered in a tight flock to ward off the cold weather.

E. Complete the following sentences using appropriate collective noun from the list below. Some of the collective nouns may be used more than once.

swarm	**herd**	**flock**	**bouquet**
gang	**bundle**	**band**	**collection**

1. A _____ of locusts attacked a _____ of cattle.
2. A _____ of birds is always a beautiful sight.
3. They welcomed the chief guest with a _____ of flowers.
4. As we drove down the country side, we saw a _____ of sheep grazing in the fields.
5. The _____ of thieves has been arrested by the police.
6. There we saw a man carrying a _____ of clothes on his head.
7. A _____ of musicians was hired to perform at the party.
8. My friend has a fine _____ of old stamps.

Activity:

Interact with the text and find out some abstract and uncountable nouns and use them in your own sentences.

Teacher's Guideline:

Revise with students the rules of using collective, uncountable, material and abstract nouns as studied in earlier grades.

Liam O'Flaherty

Unit 2 His First Flight

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

- skim text to
  - have general idea of the text.
  - infer theme/ main idea.
- apply critical thinking to interact with text and use intensive reading strategies to :
  - scan to answer short questions.
  - make simple inferences using context of the text and prior knowledge.
- analyze paragraphs to identify sentences that support the main idea through cause and effect.

  use critical thinking to respond orally and in writing to the text (post-reading) to
  - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read
- relate what is read to his or her own feelings and experiences.
- recognize author purpose and point of view and their effect on the text.
- use summary skills to extract salient points and develop a mind map to summarize a text.
- write an extended narrative incident including action, spoken words, observation, thoughts and feelings.
- demonstrate use of collective, countable and uncountable material and abstract nouns.
- apply rules of change of numbers of noun.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- use in speech and writing all the appropriate transitional devices.
- recognize that transitional devices are used for cohesion and coherence at oral and written discourse.

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His First Flight

The young seagull was alone on his ledge. His two brothers and his sister had already flown away the day before. He had been afraid to fly with them. Somehow when he had taken a little run forward to the brink of the ledge and attempted to flap his wings he became afraid. The great expanse of sea stretched down beneath, and it was such a long way down, miles down. He felt certain that his wings would never support him, so he bent his head and ran away back to the little hole under the ledge where he slept at night. Even when each of his brothers and his little sister, whose wings were far shorter than his own, ran to the brink, flapped their wings, and flew away, he failed to muster up courage to take that plunge which appeared to him so desperate. His father and mother had come around calling to him shrilly, upbraiding him, threatening to let him starve on his ledge unless he flew away. But for the life of him he could not move.

That was twenty-four hours ago. Since then nobody had come near him. The day before, all day long, he had watched his parents flying about with his brothers and sister, perfecting them in the art of flight, teaching them how to skim the waves and how to dive for fish. He had, in fact, seen his older brother catch his first herring and devour it, standing on a rock, while his parents circled around raising a proud cackle. And all morning, the whole family had walked about on the big plateau midway down the opposite cliff, taunting him for his cowardice.

The sun was now ascending the sky, blazing warmly on his ledge that faced the south. He felt the heat because he had not eaten since the previous nightfall. Then he had found a dried piece of mackerel's tail at the far end of his ledge. Now there was not a single scrap of food left. He had searched every inch, rooting among the rough, dirt-caked straw nest where he and his brothers and sister had been hatched. He even gnawed at the dried pieces of spotted

eggshell. It was like eating part of himself. He had then trotted back and forth from one end of the ledge to the other, his grey body the colour of the cliff, his long grey legs stepping daintily, trying to find some means of reaching his parents without having to fly. But on each side of him the ledge ended in a sheer fall of precipice, with the sea beneath. And between him and his parents there was a deep, wide chasm ... And above him he could see nothing. The precipice was sheer, and the top of it was perhaps farther away than the sea beneath him.

He stepped slowly out to the brink of the ledge, and, standing on one leg with the other leg hidden under his wing, he closed one eye, then the other, and pretended to be falling asleep. Still they took no notice of him. He saw his two brothers and his sister lying on the plateau dozing, with their heads sunk into their necks. His father was preening the feathers on his white back. Only his mother was looking at him. She was standing on a little high hump on the plateau, her white breast thrust forward. Now and again she tore at a piece of fish that lay at her feet, and then scraped each side of her beak on the rock. The sight of the food maddened him. How he loved to tear food that way, scraping his beak now and again to whet it! He uttered a low cackle. His mother cackled too, and looked over at him.

"Ga, ga, ga," he cried, begging her to bring him over some food. "Gaw-ool-ah," she screamed back derisively. But he kept calling plaintively, and after a minute or so he uttered a joyful scream. His mother had picked up a piece of the fish, and was flying across to him with it. He leaned out eagerly, tapping the rock with his feet, trying to get nearer to her as she flew across. But when she was just opposite to him, abreast of the ledge, she halted, her legs hanging limp, her wings motionless, the piece of fish in her beak almost within reach of his beak. He waited a moment in surprise, wondering why she did not come nearer, and then, maddened by hunger, he dived at the fish. With a loud scream he fell outwards and downwards into space. His mother had swooped upwards. As he passed beneath her he heard the swish of her wings. Then a monstrous terror seized him and his heart stood still. He could hear nothing. But it only

lasted a moment. The next moment he felt his wings spread outwards. The wind rushed against his breast feathers, then under his stomach and against his wings. He could feel the tips of his wings cutting through the air. He was not falling headlong now. He was soaring gradually downwards and outwards. He was no longer afraid. He just felt a bit dizzy. Then he flapped his wings once and he soared upwards. He uttered a joyous scream and flapped them again. He soared higher. He raised his breast and banked against the wind. "Ga, ga, ga. Ga, ga, ga. Gaw-ool-ah." His mother swooped past him, her wings making a loud noise. He answered her with another scream. Then his father flew over him screaming. Then he saw his two brothers and his sister flying around him, curvetting and banking and soaring and diving.

Then he completely forgot that he had not always been able to fly, and commenced himself to dive and soar and curvet, shrieking shrilly.

He was near the sea now, flying straight over it, facing straight out over the ocean. He saw a vast green sea beneath him, with little ridges moving over it, and he turned his beak sideways and crowed amusedly. And around him his family was screaming, praising him, and their beaks were offering him scraps of dogfish.

He has made his first flight.

About the Author

Liam O'Flaherty (1896-1984), Irish novelist, was born in the Arran Islands, County Galway, and educated at University College, Dublin. He was a leading Irish novelist of the early 20th century. His works are characterized by stark Naturalism, psychological analysis, and powerful drama. Among his books are *Thy Neighbour's Wife* (1924), *The Informer* (1925; film, 1935), *Mr. Gilhooley* (1926), *Short Stories* (1937; revised 1956), *Land* (1946), *Two Lovely Beasts and Other Stories* (1950), *Insurrection* (1951), and *The Pedlar's Revenge and Other Stories* (1976). His autobiography *Shame the Devil* was published in 1934.

Glossary

Words	Meanings
abreast of (adj)	alongside each other; facing in the same direction(also up to date; fully conversant with)
amusedly (adv)	with amusement; entertainingly
beneath (adj.)	below esp. if covered, protected or obscured by; underneath
brink (n)	the edge, border or verge of a steep place, such as a precipice
cackle (n)	to squawk in shrill, broken notes (of a hen after laying an egg)
chasm (n)	a deep cleft in the ground; abyss, gorge, ravine
daintily (adv)	elegantly
derisively (adv)	mockingly, scornfully
desperate (adj.)	careless of danger (such as from despair); reckless
dirt-caked (adj)	covered with a hard layer of dirt; hardened with dirt
dizzy (adj)	affected with a whirling or reeling sensation; giddy
eagerly (adv)	impatiently, anxiously
expanse (n)	an uninterrupted area of something that spreads or extends over a wide area
for the life of him (idiom)	through trying desperately
headlong (adv), (adj)	with the head downward, foremost; headfirst
herring (n)	any marine soft-finned fish with an elongated body covered in silvery scales; an important food fish of the northern sea
hump (n)	a rounded projection of earth or sand; a bulge or mound
ledge (n)	a narrow shelf like rock projection on a cliff or mountain
limp (adj.)	not firm; not stiff; weak; loose; feeble; slack
mackerel (n)	a spiny-finned food fish
monstrous (adj)	enormous, great, immense
plaintively (adv)	expressing sadness, melancholy; mournfully
plateau (n)	a wide mainly levelled area of an elevated land
plunge (n) (v)	to throw or thrust; to leap or dive into
precipice (n)	the cliff or crag

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scrap (n)	a small piece of something; fragment
seagull (n)	a sea bird with long pointed wings, short legs and white plumage
sheer (adj)	perpendicular, very steep
shrilly (adv.)	of sounds/voice – in a sharp and high-pitched manner
swish (n)	a hissing or rustling sound of movement in air
to ascend (v)	to go or move up (a ladder, hill, slope); to climb up, to mound
to bank against (v)	to take support of
to blaze (v)	a strong fire or flame; glare
to commence (v)	to begin; to start
to curvet (v)	to leap, move about, in a playful, joyful manner
to devour (v)	to swallow or eat up greedily or voraciously
to doze (v)	to sleep lightly or intermittently
to flap (v)	to move (wings or arms) up and down in or as if in flying
to gnaw (v)	to bite at or chew upon so as to wear away little by little
to hatch (v)	to cause (the young birds) to emerge from the egg
to lean out (v)	to extend forward as if to reach out to something
to muster up (v)	to summon, gather, assemble or call up
to preen (v)	(of birds) to maintain feathers in healthy condition by arranging, cleaning with the bill (beak)
to root (v)	to burrow, to rummage for something such as food
to seize (v)	to take hold of quickly, to grab
to skim (v)	to glide smoothly or lightly over a surface
to soar (v)	to rise or fly upward in the air
to stretch (v)	to draw out or extend, such as a limb of the body
To swoop upwards (v)	swift ascent; swift upward movement
to taunt (v)	to provoke or deride with mockery, contempt or criticism
to trot (v)	to move at a trot
to upbraid (v)	to scold or rebuke angrily; to take to task
whet	to sharpen

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Reading Comprehension

Answer the following questions.

1. Why did the young Seagull have to join the company of his family?
2. Why don't his parents, his brothers and sister give him food?
3. What was the attitude of the family towards the young Seagull? Was it agreeable to you or not? Explain
4. Describe in your own words the feelings, actions and thoughts of the young Seagull soon after his fall.
5. What could be the author's purpose behind writing the story 'His First Flight'?
6. Compare and contrast the attitude of the family members before and after the flight of the young sea gull in 'His First Flight'.
7. Identify the sentence in the first paragraph of 'His First Flight' which shows cause and effect.
8. Read any paragraph from the text to identify the main idea and the sentences that support main idea.
9. Read the second paragraph of the text to identify transitional devices and state their functions.

Writing Suggestions

A. Write down your own narrative using human characters by including their actions, spoken words, observations, thoughts and feelings.

B. Write the summary of the story 'His First Flight'.

Oral Communication

Work in pairs, present and explain your point of view to your partner about your early challenges (First Flight) in the grade XI.

Vocabulary and Grammar

Vocabulary

A. Use dictionary to identify the pronunciation of the following words with pronunciation key and then use in sentences.

gnaw, monstrous, derisively, plateau, devour

B. Write the words related to cooking in front of their meanings.

fry	bake	grate	boil	slice
dice	simmer	chop	sieve	mix
score	roast	peel	knead	

1. mark with knife without cutting _____
2. take skin off fruit/vegetable _____
3. cut into cubes _____
4. shake powder through a fine mesh/net _____
5. massage with hands _____
6. cook in hot water _____
7. turn heat down to heat slowly _____
8. use implement to cut food into shreds _____
9. cook using hot oil in a pan _____
10. cut very roughly _____
11. stir ingredients together _____
12. cut into thin slices like paper _____
13. cook in oven without oil _____
14. cook in oven with oil _____

GRAMMAR

A. Write the correct collective noun in front of its meaning and then make sentences.

deck , suite , set , shoal , bundle , congregation , fleet , swarm

1. many insects _____
2. many people _____
3. many fish _____
4. many ships _____
5. many papers _____
6. many rooms _____
7. many cards _____
8. many knives _____

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B. Choose the correct verb. Mind the noun (singular or plural).

1. Ladies and gentlemen. Here **is/ are** the news.
2. Where **is/ are** my shoes.
3. Further information **is/ are** available in the office.
4. The stairs **is/ are** over there, Sir.
5. The furniture in our classroom **is/ are** uncomfortable.
6. Pakistan **is/ are** a very nice country.
7. Your sunglasses **is/ are** on the table.
8. Homework **is/ are** boring.
9. The scissors on the table **is/ are** mine.
10. Physics **is/ are** not easy.

C. Use the following words in sentences. Once as a singular nouns and then as a plural nouns.

ox	roof	potato	party	deer
chief	photo	series	wife	brother-in-law
life	family	boy	house	city
man	child	sandwich	nurse	shelf

D. Fill in the blanks with the correct form of the given verb in parenthesis. Think about whether the noun is singular or plural.

1. This pair of sunglasses _____ (be) really expensive. I'm not paying that much!
2. These scissors _____ (be) blunt. Get me another pair.
3. That jacket you're wearing is really nice but those green jeans _____ (be) horrible.
4. Physics _____ (be) the study of the natural world.
5. A lot of the news we hear on the TV _____ (be) bad. It's so depressing.
6. The police _____(investigate) a break-in at the National Bank last night.
7. People _____(be) always likely to tell lies to protect themselves.
8. Think carefully before you spend that amount of money. A thousand pounds _____ (be) a lot!

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9. You should try walking so far just to find an open supermarket! Three miles _____ (tire) you out so quickly, I'm telling you!
10. They have exaggerated a little with that new swimming pool. Did you see the temperature of the water? Forty one degrees _____ (be) too high!

Transitional Devices

Transition words are used to link ideas within sentences, and sentences within paragraphs. Used correctly, transition words make writing easier to understand and more mature. Try to identify transition words when you are reading, and when you have an opportunity, use these words yourself.

A. Read each sentence carefully and choose the most appropriate transition to fill in the blanks in the sentences. Capitalize when necessary.

1. You can use things you already have around the house for doll furniture. _____, a spool of thread can be used as a stool.
2. I love pizza; _____, most days I eat it for breakfast, lunch and dinner!
3. The day seemed endless while we were working on our project, but _____ the time came for us to set it aside for the day and go home.
4. Khan is very educated. He matriculated from high school and then earned a bachelor's degree from the local college. A few years later he earned a master's degree. _____, he is about to get his PhD in physics.
5. Gul Meena and I look forward to being able to see each other again next summer, _____, we will write letters to each other.
6. I would really like to see you again, _____ will you join me one afternoon for lunch?
7. I wanted to go to the movies, _____ the tickets were already sold out.
8. We need to go to the store, _____ we will stop at Rehan's house and pick up the hat I left there yesterday.

9. Dogs are not allowed in the mall. _____ the lady that works in the bookstore there brings her dog to work with her every day.
10. I studied very hard for the English test but I barely passed it; _____ my studying efforts were unrewarded in math class. I wonder if I am not studying correctly.

B. Create an original sentence or pair of sentences using the transitions indicated.

1. meanwhile: _____
2. for example: _____
3. consequently: _____
4. without a doubt: _____
5. therefore: _____

C. TIME ORDER/PROCESS TRANSITION WORDS

First, second, later, next, as soon as, during, when, after, then, finally, meanwhile, last, by the time, over time.

Activity:

Make a Paper Airplane

Below, in order, are the steps to making a paper airplane.

Read the steps. Then rewrite them as a paragraph, choosing appropriate transitions from the list above. Don't forget to give your paragraph a title and a good topic sentence.

Get a sheet of paper.
Fold it in half lengthwise.
Fold the top corners into the center.
Fold the angled edge into the center.
Fold along the center line. This fold should hide all the other folds inside.
Fold down the wings.
Fly your plane!

Teacher's Guideline:

Help students to generate questions to understand the text.

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Unit 3

Douglas Malloch

Good Timber

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

- use critical thinking to respond orally and in writing to the text (post-reading) to:
  - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
  - relate what is read to his or her own feelings and experiences.
  - scan to answer short questions.
- read a given poem and give orally and in writing:
  - theme and its development.
  - personal response with justification.
  - recognize literary techniques such as personification and alliteration.
- analyze how a writer/ poet uses language to:
  - appeal to the senses through use of figurative language including similes, metaphors and imagery
  - set tone.
- illustrate use of pronouns.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.

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Good Timber

The tree that never had to fight
For sun and sky and air and light,
But stood out in the open plain
And always got its share of rain,
Never became a forest king
But lived and died a scrubby thing.

The man who never had to toil
To gain and farm his patch of soil,
Who never had to win his share
Of sun and sky and light and air,
Never became a manly man
But lived and died as he began.

Good timber does not grow with ease,
The stronger wind, the stronger trees,
The further sky, the greater length,
The more the storm, the more the strength.
By sun and cold, by rain and snow,
In trees and men good timbers grow.

Where thickest lies the forest growth
We find the patriarchs of both.
And they hold counsel with the stars
Whose broken branches show the scars
Of many winds and much of strife.
This is the common law of life.

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About the poet:

Douglas Malloch (May 5, 1877 – July 2, 1938) was an American poet, short-story writer and Associate Editor of American Lumberman, a trade paper in Chicago. He was known as a 'Lumberman's poet' both locally and nationally. He is noted for writing 'Round River Drive' and 'Be the Best of Whatever You Are' in addition to many other creations.

Glossary

word	Meaning
scrubby thing	inferior in size or quality
patch of soil	area of land or soil with gross growing on it
manly man	A manly man is a man that is usually stoic, hard-working and self-disciplined. He will complete the tasks he is given and would only rarely give up, when the odds are against him. He recognizes his faults and admits that he is not a perfect being, just like everyone else.
patriarchs	a person regarded as the father or founder of an order, class, etc.

Reading Comprehension

Answer the following questions.

1. What is the significance of the title of the poem 'Good Timber'?
2. What is good timber? How does tree grow into good timber?
3. What, according to Douglas Malloch, is the fate of those people who do not work hard in life?
4. How can a person achieve his/her true potential in life? Illustrate it with examples from the poem 'Good Timber'.
5. What is the central idea of the poem ' Good Timber'?
6. What is the rhyme scheme of the poem 'Good Timber'?
7. An extended metaphor is a poetic device in which two unlike things are compared in a series of lines of a poem. Give the example of extended metaphor from poem 'Good Timber'.
8. What is alliteration ?Give its examples from the poem 'Good Timber' .

Writing Suggestions

A. How to Paraphrase Poetry.

While paraphrasing the given lines of a poem, keep the following points in mind:

- use your own words to explain the major ideas line-by-line.
- paraphrasing isn't the same as explicating or analyzing a poem.
- the goal is to rephrase the ideas in your own words without evaluating or addressing the author's hidden messages or underlying themes.
- a paraphrased line of poetry is a literal translation in regular prose without rhyme or meter.

Now keeping in view the above guidelines of paraphrasing, write a paraphrase of the following lines.

Where thickest lies the forest growth
We find the patriarchs of both.
And they hold counsel with the stars
Whose broken branches show the scars
Of many winds and much of strife.
This is the common law of life.

B. Read the poem 'Good Timber' carefully and write a paragraph in retrospection about the feelings that the poem evoked in you

Oral Communication

Pick some students having good voice quality and range and ask them to read aloud the poem 'Good Timber' with proper intonation and stress pattern. Now invite the class to comment on the message of the poem, the poet's use of language, imagery and tone.

Teacher's Guideline:

Explain to the students different poetic techniques as studied in earlier grades.

Vocabulary and Grammar

VOCABULARY

Consult dictionary for the following words related to politics and then fill in the blanks with them.

electorate	**referendum**	**propaganda**	**opinion polls**
parliament	**polling stations**	**to vote**	**campaign ad**
majority	**policies**	**ballot boxes**	

1. I would like _____ for your party but I disagree with your _____ on free trade.
2. The election was thrown into chaos when two of the _____ were destroyed in fires and several _____ went missing at the close of voting.
3. The opposition party won a large _____ in the new _____ and the government accepted defeat.
4. The government lost the election because it had lost the trust of the _____ after more than a decade in power.
5. Despite being more than 5% behind in the most of the latest _____, we are still optimistic of winning the election next month.
6. The Prime Minister was heavily criticized last month for giving the go ahead to broadcast a _____ which personally attacked the leader of the opposition.
7. In the UK, any constitutional changes made by the government need to be approved in a _____.
8. _____ is usually used most frequently during a time of war as enemies use radio, TV and newsprint to attack each other's actions and ideology.

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GRAMMAR

A. Make possessive determiner or the possessive pronoun from the words in parenthesis and then fill in the blanks.

1. The bus stop is near _____ house. (we)
2. How is _____ new school? (you)
3. This is my bag and that is _____. (he)
4. Sophia's hair is longer than _____. (I)
5. It's _____ turn now. (I)
6. The bike on the right is _____. (you)
7. Which desk is _____? (we)
8. Here are _____ tickets. (she)
9. The children brushed _____ teeth. (they)
10. Our school is much nicer than _____. (they)

B. Fill in the blanks using the personal pronoun in brackets in its subject or object form or as a possessive determiner or a possessive pronoun.

1. We can phone our grandma and ask_____. (she)
2. Are _____ your friends? (they)
3. _____ is working on _____presentation. (she)
4. Excuse _____ can _____ask a question? (I)
5. _____ can ride _____skateboards. (they)
6. _____ is _____ friend. (he)
7. This is not _____ jacket, _____ was blue. (I)
8. _____ bought it for _____. (she)
9. These two cats are _____. (we)
10. _____ don't eat potatoes because ____ don't like ___. (they)

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Teacher's Guideline:

Revise with students the rules of using various pronouns and their types.

Zoa Sherburne

Unit 4 From Mother ... With Love

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

- analyze story elements: characters, events, setting, plot, theme, tone, point of view.
- identify the speaker or narrator in a selection.
- recognize the author's purpose and point of view and their effects on the texts.
- identify universal themes present in literature across all cultures.
- read a text to:
  - make connections between characters, events, motives and causes of conflicts in texts across cultures.
- identify and demonstrate use of relative pronouns.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.

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FROM MOTHER, WITH LOVE.

From Mother ... With Love

The day that Minta Hawley grew up was a crisp golden day in early September.

Afterwards she was to remember everything about that day with poignant clarity. She remembered the slapping sound the waves made, the pungent smell of the logs burning, even the gulls that soared and swooped overhead; but most of all she remembered her father's face when he told her.

It began like any other Saturdays, with Minta lying in bed an extra hour. Breakfast was always lazy and unhurried on Saturday mornings. The three of them in the breakfast room — Minta's father engrossed in his paper; her mother flying around in a gaily colored housecoat, mixing waffles and frying bacon; Minta setting the table.

They talked, the casual happy talk of people who love each other and don't have to make conversation. About neighborhood doings ... about items in the paper... about the clothes Minta would need when she went away to school in a couple of weeks.

It was after the dishes were finished that Minta's father asked her if she would like to go down to the beach for a little while. "Low tide," he said. "Might get a few clams."

Minta nodded agreement, but her mother made a little face. "Horrors, clam chowder for another week!"

"Sure you wouldn't like to go, Mary?" Minta's father asked. "The salt air might help your headache."

"No. You two run along. I'll curl up with an apple and a television program."She yawned and stretched, looking almost as young as Minta.

Minta ran upstairs and got into her heavy shoes and jeans. "Shall I call Sally and ask her if she wants to go?" She yelled, leaning far over the banister.

"Let's just go by ourselves this time," her father answered rather shortly. He was silent as they drove toward the beach, but it wasn't the companionable silence that Minta had come to expect from him. There

was something grim about it.

"He's going to talk to me about school," Minta told herself. "He's going to try to talk me out of it again."

It was funny the way her father had acted when she announced her intention of going to MaryHill this term. It had always been such an accepted thing; her mother had graduated from MaryHill and it followed that Minta should be enrolled there as a matter of course.

Last year was different. With mother just recovering from that operation it was natural that he should expect Minta to stay home; she had even wanted to stay. But now going to MaryHill was something special. She would live in a dormitory and be part of all the campus fun. It wasn't as if MaryHill were clear across the country, either, she'd probably be getting home every month or so . . . and there were the Christmas holidays . . . and then spring vacation.

Minta's chin was lifted in a stubborn line as her father parked the car and went around to get the shovels and pail from the trunk.

It wasn't like him to be so stubborn; usually he was jolly and easy going and inclined to leave such matters entirely up to Minta's mother.

She followed him down to the beach, her boots squishing in the wet sand. The tide was far out and farther up the beach she could see bent figures busily digging along the water's edge.

A scattered beach fire smoldered near the bank and Minta poked it into place and revived it with splinters of driftwood until she had coaxed back a steady warming blaze. When she sat back on her heels to smile up at her father, she felt her throat constrict with a smothering fear. His eyes looked the way they had when...

When?

Suddenly she remembered. He was looking at her and trying to smile, just the way he had looked at her the time her appendix burst and they were taking her to the hospital. She could almost hear the wail of the ambulance siren and feel the way he had held her hands tightly, trying to make it easier. His eyes had told her then, as they told her now, that he would a thousand times rather bear the pain than watch her suffer.

It seemed like a long time that she knelt there by the beach fire, afraid to move, childishly willing herself to wake from the nightmarish feeling that gripped her.

He took her hand and pulled her to her feet and they started walking up the beach slowly, not toward the group of people digging clams, but in the other direction, toward the jagged pile of rocks that jutted out into the bay.

She heard a strange voice, her own voice.

"I thought . . . I thought you wanted to talk to me about school, but it isn't that, is it, Father?"

His fingers tightened around hers. "In a way it is ... about school."

And then, before the feeling of relief could erase the fear he went on. "I went to see Dr. Morton last week, Minta. I've been seeing him pretty regularly these last few months."

She flashed a quick frightened look up at him. "You aren't ill?"

"No." He sighed and it was a heartbreaking sound. "No. It isn't me. It's your mother. That's why I don't want you to go to MaryHill this year."

"But . . . but she's feeling so much better, Dad. Except for these headaches once in a while. She's even taking on a little weight"

She broke off and stopped walking and her hand was steady on his arm. "Tell me," she said quietly.

The look was back in his eyes again but this time Minta scarcely noticed it, she was aware only of his words, the dreadful echoing finality of his words.

Her mother was going to die.

To die.

Her mother.

To die, the doctor said.

Three months, perhaps less ...

Her mother who was gay and scatterbrained and more fun than anyone else in the world. Her mother who could be counted on to announce in the spring that she was going to do her Christmas shopping early this year, and then left everything until the week before Christmas.

She was so pretty and caring. She always had time for things like

listening to new records and helping paste pictures in Minta's scrapbook.

She wasn't ever sick — except for the headaches and the operation last year which she had laughingly dismissed as a rest cure.

"I shouldn't have told you." Her father was speaking in a voice that Minta had never heard from him before. A voice that held loneliness and fear and a sort of angry pain. "I was afraid I couldn't make you understand, why you had to stay home . . . why you'd have to forget about MaryHill for this year." His eyes begged her to forgive him and for some reason she wanted to put her arms around him, as if she were much older and stronger.

"Of course you had to tell me," she said steadily. "Of course I had to know." And then "Three months but Dad, that's Christmas."

He took her hand and tucked it under his arm and they started walking again.

It was like walking through a nightmare. The steady squish-squish of the wet sand and the little hollows their feet made filling up almost as soon as they passed.

He talked quietly, explaining, telling her everything the doctor had said, and Minta listened without tears, without tears, without comment.

She watched his face as though it were the face of a stranger. She thought about a thousand unrelated things.

She remembered all the times they had gone swimming this past summer. Minta and her father loved to swim but her mother had preferred to curl up on a beach blanket and watch them. "You have the disposition of a Siamese cat," Minta had accused her mother laughingly.

"A cushion by the fire in the winter and a cushion in the sun in the summer . . . "

"And a bowl of cream nearby," her mother had agreed instantly. She was always good-natured about their teasing.

It was like coming back from a long journey when her father stopped talking and they turned back toward the car.

"So that's why I can't let you go away, Midge." Her father's voice was very low and he didn't seem to realize that he had called her by the

babyish name she had discarded when she started to first grade. "It isn't just your mother I'm thinking about . . . it's me. I need you."

She looked at him quickly and her heart twisted with pity. He did need her. He would need her more than ever.

In the car she sat very close to him.

"We didn't get the clams," she reminded him once, but he only nodded.

Just before they reached home, he reached over and took her hand in a tight hurting grip.

"We can't tell her, Minta. The doctor left it up to me and I said not to tell her. We have to let her have this last time . . . this last little time . . . without that hanging over her. We have to go on as if everything were exactly the same."

She nodded to show that she understood. After a moment she spoke past the ache in her throat. "About school. I'll . . . I'll tell her that I decided to wait until next year."

It seemed impossible that life could go on exactly as before.

The small private world peopled by the three of them was as snug and warm and happy as though no shadow had touched them.

They watched television and argued good-naturedly about the programmes. Minta's friends came and went and there was the usual round of parties and games.

"I really must get at my Christmas shopping," she mentioned the day she was wrapping trick-or-treat candy for Halloween.

Minta shook her head and sighed gustily.

Her mother started this "I-must-get-at-my-christmas-shopping" routine every spring and followed it up until after Thanksgiving but she never actually got around to it until two or three days before Christmas.

It was amazing that Minta could laugh and say, "Oh, you ..." the way she did year after year.

It was a knife turning in her heart when her mother straightened up from the gay cellophane-wrapped candies and brushed a stray wisp of taffy-colored hair back from one flushed cheek.

"Don't laugh," she said, pretending to be stern. "You know you're

just exactly like me."

It was a warming though. She was like her mother. Inside, where it really mattered she was like her mother, even though she had her father's dark eyes and straight black hair, even though she had his build and the firm chin of all the Hawleys.

She wanted to put her arm around her mother and hug her hard. She wanted to say, "I hope I am like you. I want to be."

But instead she got up and stretched and wrinkled her nose.

"Perish forbid," she said, "that I should be such a scatterbrain."

She was rewarded by the flash of a dimple in her mother's cheek.

It seemed to Minta, as week followed week, that the day at the beach had been something out of a nightmare: something that she could push away from her and forget about. Sometimes she looked at her father, laughing, teasing them, or howling about the month-end bills and she thought, "It didn't happen . . . it isn't true."

And then at night she would lie sleepless in her room, the pretty room that had been reconverted from her nursery. She watched the moonlight drift patterns across the yellow bedspread and the breeze billow the curtains that her mother had made by hand, because that was the only way she could be sure of an absolute match.

"Yellow is such a difficult color to match," she had explained around a mouthful of pins.

And in the dark hours of the night Minta had known it wasn't a nightmare. It was true. It was true.

One windy November day she hurried home from school and found her mother in the yard raking leaves. She wore a bright kerchief over her head and she had Minta's old polo coat belted around her. She looked young and gay and carefree and her eyes were shining.

"Hi!" She waved the rake invitingly. "Change your clothes and come help. We'll have a smudge party in the alley."

Minta stopped and leaned on the gate. She saw with a new awareness that there were dark circles under her mother's eyes and that the flags of color in her cheeks were too bright. But she managed a

chuckle.

"I wish you could see yourself, Mom. For two cents I'd get my camera and take a picture of you."

She ran into the house and got her camera and they took a whole roll of pictures.

"Good," her mother said complacently. "Now we can show them to your father the next time he accuses me of being a Sally-Sit-by-the-Fire. "They piled the leaves into a huge damp stack, with the help of half a dozen neighborhood children. It wouldn't burn properly but gave out with clouds of thick, black, wonderfully pungent smoke.

Her mother was tired that night. She lay on the davenport and made out her Christmas card list while Minta and her father watched the wrestling matches. It was like a thousand other such evenings but in some unaccountable way it was different.

"Because it's the last time," Minta told herself. "The last time we'll ever rake the leaves and make a bonfire in the alley. The last time I'll snap a picture of her with her arms around the Kelly kids. The last time . . . the last time . . . "

She got up quickly and went out into the kitchen and made popcorn in the electric popper, bringing a bowl to her mother first, remembering just the way she liked it, salt and not too much butter.

But that night she wakened in the chilly darkness of her room and began to cry, softly, her head buried in the curve of her arm. At first it helped, loosening the tight bands about her heart, washing away the fear and the loneliness, but when she tried to stop she found that she couldn't. Great wracking sobs shook her until she could no longer smother them against her pillow. And then the light was on and her mother was there bending over her, her face concerned, her voice soothing.

"Darling, what is it? Wake up, baby, you're having a bad dream."

"No . . . no, it isn't a dream," Minta choked. "It's true . . . it's true."

The thin hand kept smoothing back her tumbled hair and her mother went on talking in the tone she had always used to comfort a much smaller Minta.

She was aware that her father had come to the doorway. He said nothing, just stood there watching them while Minta's sobs diminished into hiccupy sighs.

Her mother pulled the blanket up over Minta's shoulder and gave her a little spank. "The idea! Gollywogs, at your age," she said reprovingly. "Want me to leave the light on in case your spook comes back?"

Minta shook her head, blinking against the tears that crowded against her eyelids, even managing a wobbly smile.

She never cried again.

Not even when the ambulance came a week later to take her mother to the hospital.

Not even when she was standing beside her mother's high white hospital bed, holding her hand tightly, forcing herself to chatter of inconsequential things.

"Be sure that your father takes his vitamin pills, won't you, Minta? He's so careless unless I'm there to keep an eye on him."

"I'll watch him like a beagle," Minta promised lightly. "Now you behave yourself and get out of here in a hurry, you hear?"

Not even at the funeral...

The friends and relatives came and went and it was as if she stood on the sidelines watching the Minta who talked with them and answered their questions. As if her heart were encased in a shell that kept it from breaking.

She went to school and came home afterwards to the empty house. She tried to do the things her mother had done but even with the help of well-meaning friends and neighbors it was hard. She tried not to hate the people who urged her to cry.

"You'll feel better, dear," her Aunt Grace had insisted and then had lifted her handkerchief to her eyes and walked away when Minta had only stared at her with chilling indifference.

She overheard people talking about her mother.

"She never knew, did she?" They asked.

And always Minta's father answered, "No, she never knew. Even at

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the very last, when she was waiting for the ambulance to come, she looked around the bedroom and said, "I must get these curtains done up before Christmas."

Minta knew that her father was worried about her and she was sorry, but it was as if there were a wall between them, a wall that she was too tired to surmount.

One night he came to the door of her room where she was studying.

"I wonder if you'd like to go through those clothes before your Aunt Grace takes them to the church bazaar," he began haltingly. And then when she looked up at him, not understanding, he went on gently, "Your mother's clothes. We thought someone might as well get some good out of them."

She stood up and closed the book and went past him without another word, but she closed the door behind her when she went into her mother's room.

There were some suit boxes by the closet door and Minta vaguely remembered that the women from the bazaar committee had called several times.

Her hands felt slightly unsteady as she pulled open the top dresser drawer and looked down at the stacks of clean handkerchiefs, the stockings in their quilted satin case, the gloves folded into tissue wrappings.

"I can't do it," she told herself, but she got a box and started putting the things into it, trying not to look at them, trying to forget how delighted her mother had been with the pale green slip, trying not to remember.

Once she hesitated and almost lifted a soft wool sweater from the pile that was growing in the suit box. She had borrowed it so often that her mother used to complain that she felt like a criminal every time she borrowed it back again. She didn't mean it though...she loved having Minta borrow her things.

Minta put the sweater with the other things and closed the box

firmly.

Now, the things in the closet—

Opening the door was almost like feeling her mother in the room beside her. A faint perfume clung to most of her garments. The housecoat . . . the woolly robe . . . the tan polo coat . . . the scarlet jacket . . . her new blue wool with the peg top skirt.

Minta started folding the things with almost frantic haste, stuffing them into boxes, cramming the lids on and then starting on another box.

At the very back of the closet were the two pieces of matched luggage that had been her mother's last birthday gift from her father. They were heavy when she tried to move them — too heavy.

She brought them out into the room and put them side by side on her mother's bed. Her breath caught in her throat when she opened them.

Dozens and dozens of boxes, all tied with bright red ribbon, the gift tags written out in her mother's careful script. Gaily colored Christmas stickers, sprigs of holly To Minta from Mother and Dad . . . to Grace from Mary . . . to John from Mary . . . to the Kelly Gremlins from Aunt Mary... to Uncle Art from the Hawley family . . .

"So you knew," Minta whispered the words. "You knew all the time." She looked down in surprise as a hot tear dropped on her hand and she dashed it away almost impatiently.

She picked up another package and read the tag. To Minta from Mother . . . with love.

Without opening it she knew that it was a picture frame and she remembered the way she had teased her mother to have a good photograph taken.

"The only one I have of you looks like a fugitive from a chain gang," she had pointed out. "I can't very well go away to school next year with *that*."

She put the package back in the suitcase with all the others and carried the cases back into the closet.

Poor Dad, she thought.

"She never knew," she could hear him saying. "Not even at the

last."Minta opened the box beside the bed and took out the sweater and the pale green slip.

"You know perfectly well that you're just exactly like me," she remembered her mother saying.

She brushed the tears away and went down the stairs and out into the cheerless living room.

"I'd like to keep these things, Dad," she said in her most matter-of-fact voice, and she showed him the sweater and slip. "The slip is a little big but I'll grow into it. It . . . it looks like her, I think."

She went around the room, snapping on the lamps, turning on the television that had been silent for so long. She was aware that his eyes followed her, that he could hardly avoid noticing the tear stains on her cheeks.

"I think I'll have an apple," she said. "Want one?"

He nodded. "Sure. Bring me one as long as you're making the trip."

It was natural. It was almost like old time, except that the blue chair by the fireplace was vacant.

She went out into the kitchen hurriedly.

"I'll tell him that I pestered mother to do her shopping early this year," she told herself as she got the apples from the refrigerator. "I'll tell him that it was my idea about the photographs. She wanted him to believe that she didn't know."

The vitamin pills were pushed back on a shelf. She took them out of the refrigerator and put them on the windowsill where she would be sure to see them in the morning.

When she came back into the living room she noticed that a light in a Christmas wreath was winking on and off in the Kelly's window across the street.

"I guess we should start thinking about Christmas, Dad." She tossed him an apple as she spoke and he caught it deftly.

She hesitated for just a moment and then walked over and sat down in the blue chair by the fire, as if she belonged there, and looked across at her father, and smiled.

About the author:

Zoa Sherburne (30 September 1912 – 10 October 1995) was an American author, most known for her young adult fiction. Sherburne was born in Seattle, Washington and began writing in elementary school.Sherburne went on to be a very prolific writer, publishing over 300 short stories in magazines.She went on to publish thirteen novels, which together have been translated into over 27 languages. One of her books, Stranger in the House, about a family dealing with the return of their mother from a mental institution, became a movie: Memories Never Die (1982). Her novels often dealt with girls in difficult circumstances: coping with a mother's alcoholism (Jennifer), with the remarriage of a parent .

Glossary

Words	Meaning
appendix (n)	a tube-shaped sac attached to and opening into the lower end of the large intestine in humans and some other mammals. In humans the appendix is small and has no known function, but in rabbits, hares, and some other herbivores it is involved in the digestion of cellulose.
beagle	a small hound of a breed with a short coat, used for hunting hares.
blanked (v)	deliberately ignore (someone).
bonfire (n)	a large open-air fire used for burning rubbish or as part of a celebration.
cellophane (n)	a thin transparent wrapping material made from viscose.
chowder	a rich soup typically containing fish, clams, or corn with potatoes and onions.
clams	a marine bivalve mollusc with shells of equal size.
closet	a tall cupboard or wardrobe with a door, used for storage.
davenport (n)	an ornamental writing desk with drawers and a sloping surface for writing; a large heavily upholstered sofa.
deftly (adv)	in a way that is neatly skilful and quick in movement.
disposition	a person's inherent qualities of mind and character.
dormitory	a large bedroom for a number of people in a school or institution.

driftwood (n)	pieces of wood which are floating on the sea or have been washed ashore.
fugitive (n)	a person who has escaped from captivity or is in hiding.
gaily	in a cheerful or light-hearted way.
Gay (ad)	light-hearted and carefree.
haltingly (adj)	slow and hesitant, especially through lack of confidence; faltering.
hiccupy	have an attack of hiccups or a single hiccup.
inconsequential	not important or significant.
jagged (ad)	with rough, sharp points protruding.
nightmarish (n)	Like a frightening or unpleasant dream.
Pestered (v)	trouble or annoy (someone) with frequent or persistent requests or interruptions.
poignant	evoking a keen sense of sadness or regret.
poked	prod and stir (a fire) with a poker to make it burn more fiercely.
pungent	having a sharply strong taste or smell.
quilted	join together (layers of fabric or padding) with lines of stitching to form a bed covering, a warm garment, or for decorative effect.
rake (v)	draw together with a rake or similar implement.
scatter-brained (ad)	(of a person) disorganized and lacking in concentration.
Siamese cat (n)	a cat of a lightly built short-haired breed characterized by slanting blue eyes and typically pale fur with darker points.
smoldered	burn slowly with smoke but no flame.
smothering (v)	kill (someone) by covering their nose and mouth so that they suffocate; extinguish (a fire) by covering it.
smudge (n)	a smoky outdoor fire that is lit to keep off insects or protect plants against frost.
snapping	break suddenly and completely, typically with a sharp cracking sound.
snug (ad)	comfortable, warm, and cosy; well protected from the weather or cold.
splinters (n)	a small, thin, sharp piece of wood, glass, or similar material broken

	off from a larger piece.
Spook	a ghost.
squishing	make a soft squelching sound when walked on or in.
stacks	a large quantity of something.
surmount	overcome (a difficulty or obstacle).
Tucked(v)	push, fold, or turn (the edges or ends of something, especially a garment or bedclothes) so as to hide or secure them.
tumbled	rumple; disarrange.
waffles	a small crisp batter cake, baked in a waffle iron and eaten hot with butter or syrup.
windowsill (n)	a ledge or sill forming the bottom part of a window.

Reading Comprehension

Answer the following questions.

1. How is the theme of 'From Mother . . . With Love' a universal theme present in literature across all cultures?
2. Comment on the plot of the story 'From Mother . . . With Love'.
3. Identify the narrator or speaker of the story 'From Mother. . . With Love'.
4. Analyze and comment on the character of Minta?
5. What is the conflict in the story? How is it resolved?
6. Where does Minta's father take her to discuss her mother's illness?
7. Which approach would you have preferred — deception or honesty — if you had to deal with similar circumstances like Minta's mother ? Give reasons for your choice.
8. How did the vitamin pills become the symbol of responsibility?
9. How did Minta change over the course of the story? Limit your answer to just five sentences.
10. Why was the blue chair significant? Explain.
11. Explain how Minta knows that her mother accepted death. Why is that knowledge comforting to her?

Writing Suggestions

Write down the character sketch of Minta.

Oral Communication

Working in pair

- Compare and contrast the characters of Minta's father and mother. Who do like the most? Justify with reasons.

Vocabulary and Grammar

Vocabulary

Look for the meaning of the following emotive words in dictionary. Find their antonyms in an authentic thesaurus. Now write the correct word for the emotions expressed in each statement.

lazy	vengeful	vain	snobbish
sympathetic	arrogant	ambitious	proud

1. There's no house in town better than mine. _____
2. I can't stand talking to poor people. _____
3. My son did really well in his exam. _____
4. Oh, my hair looks wonderful today. _____
5. I just don't want to get out of bed today. _____
6. I will own my own business within five years. _____
7. Sajida, I understand what you are going through. _____
8. I'll never forget what she did to me. _____

GRAMMAR

A. Choose one of the relative pronouns *who*, *which* or *whose* to fill in the blanks.

1. I talked to the girl _____ car had broken down in front of the shop.
2. Mr. Nizam, _____ is a taxi driver, lives on the corner.
3. I live in a house in Hayatabad _____ is in Peshawar.
4. This is the girl _____ comes from Spain.
5. That's Abrar, the boy _____ has just arrived at the airport.

6. Thank you very much for your e-mail _____ was very interesting.
7. The man, _____ father is a professor, forgot his umbrella.
8. The children _____ shouted in the street are not from our school.
9. The car, _____ driver is a young man, is from Ireland.
10. What did you do with the money _____ your mother lent you?

B. Underline the indefinite pronoun (or pronouns) in the following sentences. There are a total of 10 indefinite pronouns across these 9 sentences. Then use these pronouns in your own sentences.

1. Everybody enjoys cricket matches.
2. Does anybody have the time?
3. One student read while the others listen to him carefully.
4. Nobody knows the trouble I've seen.
5. The secret was known by few.
6. No, the secret was known by many.
7. Calculus is too hard for some.
8. Surely you recognize somebody.
9. Is there anything that I can do?

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Teacher's Guideline:

Explain and revise with the students the use of indefinite pronouns.

Patricia Demuth

Unit 5 It's Country for Me

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

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- identify and recognize the functions of transitional devices used for coherence and cohesion at discourse level.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
  - scan to answer short questions.
  - make simple inferences using context of the text and prior knowledge.
  - distinguish between what is clearly stated and what is implied .
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- apply rules for the use of *a, an, the* where applicable in speech and writing.

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It's Country for Me

It was 11:15 at night when Joel, reading in bed, heard his mother call up, "Joel, come and feed Lamby, will you?" She usually fed the orphaned lamb, but tonight she had come home late from a meeting and did not want to go to the barn wearing good clothes.

The family dog, Jessica, jumped up from the doorstep as Joel came outside, a pair of overalls pulled over his pyjamas, the laces of his boots dangling loose. "Hey, Jess," he greeted her, ruffling the dog's thick fur with one hand as they loped together to the barn. In his other hand he carried Lamby's meal — milk replacement in a soda-pop bottle capped by a black nipple.

The March air was cold and the yard light caught the mist of Joel and Jessica's breaths. A dim crescent moon hung low over the east hayfield. Otherwise, the night was black.

"Here, Lamby," called Joel, opening the door to the barn where the sheep are kept in the winter. The lamb sprang up from her warm straw bedding and sucked down the bottle in thirty seconds. Her mother had died giving birth to her a week before. This may have been Joel's thirty-three-thousandth trip to the barn, since he goes in and out of barns at least ten times a day. Joel knows these farm buildings better than he knows his own bedroom. He surely spends more waking hours in them. He knows how to care for the animals they shelter as well as he knows how to care for himself. Farming is Joel's world.

Joel Holland has lived on this 245-acre farm since he was born, thirteen years ago. It is the farm of his ancestors. He lives in the house that his great-grandfather built. The land 'he helps his father and brothers' is

the land that his great-great-grandfather James Holland bought in 1860. James was an Irish immigrant. He drove a team of horses to plough the land and make it ready for corn. Now, five generations later, Joel ploughs the same land atop a tractor that has the power of 120 horses. The rich, black soil has been pampered by Hollands for over 120 years. Farming is Joel's heritage.

The Holland farm is near Scales Mound, a tiny town of 400 people snuggled in the north-western corner of Illinois. The land there is hilly, rolling in great waves. In fact, just a few miles away is the highest point in the state.

Joel attends public school in Scales Mound in a split-level brick building with 235 other grade school and high school pupils. About half the students are farmers. This year Joel will graduate from eighth grade and begin ninth, but his class will not get larger. Except for three foster children who came and left, Joel has been with the same nineteen kids since first grade.

"I know every kid in practically the whole school," he says. "Some of those guys in schools on TV don't even know the people in their own class."

Joel is a good student, though reluctant to discuss it. "Yeah, I guess I pull mostly A's, some B's." In national testing Joel scored an overall 99 per cent, meaning that only 1 per cent of students scored higher. His studies are typical of any eighth grader's in the United States. "We're doing per cents in maths. English, forget it. In history we're up to F.D.R. In science we do experiments like taking this chemical HCl and blowing up pieces of chalk."

But when the school bus drops Joel off and he runs up the quarter-mile lane to his farmhouse, slips out of his sneakers, and pulls on his boots — then his life is no longer typical of an average teenager. His footgear is the clue. Joel wears boots every day, no matter what the season. That's because he does chores every night after school and for several hours on weekends. The chores are boot work — hard, heavy, and sometimes dirty.

The daily chores that Joel does help run the farm and help support

the family. Joel is a teenager, but he does the work of an adult. Unlike most families, where the parents alone make the money, farm families work together. Each child's labour is not only important to the family's well-being, it is essential.

The Hollands operate a self-sufficient farm, typical of many in the Corn Belt. They raise livestock — cattle, and a few sheep. In each herd, they keep some females to replenish the stock. The rest of the animals are sold for slaughter and land on America's tables as beef and lamb. The Hollands grow virtually all the food their animals need — corn, oats, and hay. They sell the surplus, though most of their money comes from selling the animals themselves.

To run a farm like this, farmers have to have many skills. They have to be machine operators, driving immense and powerful vehicles; they have to be mechanics, repairing them; husbandmen, raising livestock; veterinarians, tending them when sick; agriculturists, growing food on a large scale; and businesspeople, managing (like Joel's father) a farm operation worth nearly one million dollars. As Joel works on the farm, he is all these workers.

Yet he is a boy still and, like an apprentice, continues to learn new skills. Joel takes his learning seriously because his goal is to become a farmer. He is extremely alert and watchful, like a cat. Even when not actively involved in a chore, Joel can readily answer any question about what is going on. He listens as his dad counsels a seed customer in the kitchen, as his brother Terry consults a vet about recent deaths in his hog herd, as his older brothers discuss soil planning while they mend a fence. Knowledge seems to be constantly seeping, sometimes flowing, into Joel's mind.

Joel is the youngest of Ed and Betty Holland's six children. Only he and his brother, Marty, sixteen, still live at home. Two other brothers, Bill and Terry, come home each day to eat meals with the family. Bill and Terry rent neighbouring farms. Each has his own livestock herd, but they farm their land collectively with their father.

Two other children, Kevin and Kathy, do not live at home. This year

Kevin, twenty-two, will graduate from college in Chicago. He will be the fourth college graduate among the Holland children. "We insist they all go to college and get a taste of what it's like off the farm," says Betty. "Then if they want to come back to farming, that's fine."

Kathy, twenty-four, is the oldest child and the only daughter. She is now a Roman Catholic nun doing graduate study in Dubuque, Iowa. But, like her brothers, she grew up farming, and she still misses it. Kathy called this May during her final exams and said, "I'd give anything to be ploughing instead!"

As the youngest, Joel has at times had more farming "teachers" than he's wanted. One night he sat at the kitchen table listening to his dad and brothers talk about the rewards of farming.

"It's a good, independent life," said Bill. "You're your own boss."

"I wouldn't know," said Joel, grinning. "I've got bosses." "Who?" asked his dad. Joel pointed to each one around the table. They all laughed!

Joel used to be largely at somebody's side, watching and listening, lending a hand, or going on the run for a tractor or forgotten tool. He took the occasional bossing he got in stride. Now, he is so busy with his own work that he is no longer available to be everybody's "go-fer."

"If I had just one word to describe Joel, it would be enthusiasm," says Betty. He uses his youthful energy indiscriminately. On one summer day, he jumped 15 fences, drove farm machinery 25 miles, fed 320 animals, opened and closed 8 gates, walked and ran about 8 miles, jumped on and off the tractor 26 times, lifted 900 pounds of grain, shovelled 4,000 pounds, ate about 2600 calories!

On weekends and during the summer, Joel works outdoors anywhere from eight to fifteen hours a day. The only time he minds it is during early spring. Then the snow melts and rain often pours down daily, turning the farmyard into a swamp. Mud sucks at his boots, making walking itself a tedious chore. More than the bother, though, Joel hates the ugliness. "When it rains, everything seems so awful."

Regardless of how much energy his work consumes, Joel has plenty left over for sports. He hunts deer and traps wildlife in the fall, and snowmobiles in the winter. Spring brings softball and basketball games, and summer provides weather for water-skiing and fishing. Nearly all his favourite sports are played outdoors.

If he had to live in the city for a year, Joel says he would mostly miss "the land. I'd miss seeing things grow. The change of seasons." In fact, if Joel could choose any place in the world to live, he guesses he'd live "right here. It'd have to be country. After living out here, I don't think I'd ever want to be in the city. You just don't have the freedom. Or the responsibilities. I'm not saying a city kid doesn't have responsibilities. But you don't work as a family the way you do on a farm. It'd just have to be country for me."

About the Author

Patricia Demuth and her husband grew up in small towns in Iowa where they had friends who were part of a family farm team. When they decided to write a book about rural America, they found a farm in Wisconsin to serve as a setting for their story. They took their young sons with them and lived in Wisconsin where she wrote the book, *Joel: Growing Up a Farm Man*, which was awarded Best Children Book of 1982 by the Society of Midland Authors.

Glossary

Words	Meanings
a nun (n)	a female member of a religious order in a Christian church
ancestors (n)	forefathers; grandparents
apprentice (n)	someone who works with a skilled or qualified person to learn a trade or profession; a beginner or novice
chore (n)	a small, routine, domestic task
F.D.R.	Franklin Delano Roosevelt (1882-1945), 32nd president of the United States of America (1933-45)

foster children	children in the care of a person other than their parents
go-fer (n) (slang)	a person who runs a variety of errands, or short trips here and there
hog (adj) chores (n)	chores related to sheep etc. such as shearing them
immense (adj)	huge, big
immigrant (n)	a person who has left his homeland to live in another country
indiscriminately (adv)	randomly, without planning; irregularly
occasional (adj)	taking place from time to time; not frequent or regular
orphaned (adj)	without mother
roman catholic (adj)	of or relating to roman catholic church, the church of rome
self-sufficient (adj)	able to provide for or support oneself without outside help
snowmobiles (n)	a small open motor vehicle for travelling on snow
snuggled (adj)	to nestle together; to live together closely
split-level (adj)	a building having the floor level of one part about half a storey above or below the floor level of an adjoining part
surplus (n)	a quantity or amount in excess of what is required
tedious (adj)	causing fatigue, annoying, dull, laborious
to counsel (v)	to give advice or guidance to someone
to dangle (v)	to hang or cause to hang freely
to lope (v)	to run with a long swinging, bounding movement or stride
to pamper (v)	to treat with affectionate and usually excessive care
to replenish (v)	to make full or complete again by supplying what has been used up
to shear (v)	to remove the fleece or hair (of sheep) by cutting or clipping
to take in stride	to accept or do something without difficulty or effort
virtually (adv)	practically, nearly

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Reading Comprehension

Answer the following questions

1. Analyze the text of 'It's Country For Me' and give one example of fact and opinion each.
2. How coherence and cohesion is achieved in the essay 'It's Country For Me'. Illustrate with examples from the text.
3. Explain the significance of the title, 'It's Country For Me' and its connection to the theme of the lesson.
4. Describe Joel's treatment of 'Lamby', the orphaned lamb and Jessica, the small dog; what does this show?
5. Compare and contrast your daily routine with that of Joel's. How would you rate the motivational level of your doing work with that of Joel's?
6. What skills one is required to learn if he wants to be a full-fledged farmer?
7. In what way does Joel play the role of an adult?

Writing Suggestions

Summarize the lesson 'Its Country for Me' in your own words.

Oral Communication

Divide the class into groups of five students. Every student of the group should give oral recount, imaginary or factual, of his/her adventures on a trip to hilly or rural areas.

Vocabulary and Grammar

Vocabulary

Search the following words related to space science and astronomy in authentic source and then write the correct word in front of its meaning below.

orbit	dock	launch	countdown
lift-off	manned	splashdown	gravity

1. the beginning of a space flight _____
2. attach self to another space vehicle _____
3. counting to zero before launch _____
4. going around a planet _____

5. the force that all celestial bodies have_____
6. when the space vehicle leaves the surface _____
7. using astronauts, not computers or animals _____
8. landing in the sea _____

GRAMMAR

A. Fill in the article *a, an* or *the* where necessary. Choose X where no article is used.

1. I like _____ blue T-shirt over there better than _____ red one.
2. Their car does 150 miles _____ hour.
3. Where's _____ USB drive I lent you last week?
4. Do you still live in _____ Bristol?
5. Is your mother working in _____ old office building?
6. Afsha's father works as _____ electrician.
7. The tomatoes are Rs. 30 _____ kilo.
8. What do you usually have for _____ breakfast?
9. Hashir has _____ terrible headache.
10. After this tour you have _____ whole afternoon free to explore the city.

B. Fill in the blanks with the definite article *the* if needed. Put an X if not needed.

1. My grandmother likes _____ flowers very much.
2. I love _____ flowers in your garden.
3. See you on _____Wednesday.
4. Zohaib goes to work by _____ bus.
5. Don't be late for _____ school.
6. Listen! Kashaf is playing _____ trumpet.
7. We often see our cousins over _____Eid.
8. She has never been to _____ Nathiagali before.
9. What about going to Karachi in _____ February?

Teacher's Guideline:

Explain and revise with the students the use of articles.

MUHAMMAD FUTURE DOCTORS-TOUSEEF AHMAD-03499815886

Langston Hughes

Unit 6 Mother to Son

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

- use critical thinking to respond orally and in writing to the text (post-reading) to:
  - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
  - relate what is read to his or her own feelings and experiences.
  - scan to answer short questions.
- read a given poem and give orally and in writing:
  - theme and its development.
  - personal response with justification.
- recognize literary techniques such as personification and alliteration.
- analyse how a writer/ poet uses language to:
  - appeal to the senses through use of figurative language including similes, metaphors and imagery
  - set tone.
- develop focus for own writing by identifying audience and purpose.
- demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to:
  - present and explain ones point of view clearly
  - support or modified one's opinion with reasons
  - acknowledge other's contribution
  - share information and ideas
  - clarify, rephrase, explain, expand and restate information and ideas.
- illustrate the use and all functions of modal verbs.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.

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Mother to Son

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

Langston Hughes

FUTURE DOCTORS-TOUSEEF AHMAD-03499815886

About poet:

James Mercer Langston Hughes (February 1, 1902 – May 22, 1967) was an American poet, social activist, novelist, playwright, and columnist. Hughes is best known as a leader of the Harlem Renaissance. His work, first published in 1921, continue to enrich and inspire decades later. Some of the famous poems of Langston Hughes are 'Dreams', 'Montage of a Dream Deferred', 'Life Is Fine', 'Still Here', 'The Negro Speaks of Rivers', 'Po'Boy Blues', 'I, Too' ,'The Weary Blues', etc.

Glossary

Word	Meaning
tacks	a small, sharp broad-headed nail.
splinter	a small, thin, sharp piece of wood, glass, or similar material broken off from a larger piece.
boards	a long, thin, flat piece of wood or other hard material, used for floors or other building purposes.
landin's	a level area at the top of a staircase or between one flight of stairs and another.
kinder hard	characterized by effort to the point of exhaustion.
I'se	Non standard form of 'I have /I am'.

Reading Comprehension

Answer the following questions.

1. What is the dominant theme of the poem 'Mother to Son'?
2. What are some of the literary techniques used in the poem 'Mother to Son'?
3. What is an extended metaphor? How does Hughes use this literary technique to illustrate the consistent struggle of mother in her life? Give examples from the poem.
4. In the poem 'Mother to Son', Hughes repeats some lines. What function does it serve in poem? Explain.
5. What type of imagery is used in the poem 'Mother to Son'? What does it suggest?
6. What is the tone of the poem 'Mother to Son'? Support your view with instances from the poem.

Writing Suggestions

A. How do you like the poem 'Mother to Son'? Write your response in a short paragraph.

B. How do you write reference to context?

To write an explanation of a verse/verses of poetry, divide your writing into two sub-headings:

(a) Reference to the context

(b) Explanation

Writing Reference to the Context

Step-I

Begin by mentioning the name of the poem and the poet of that particular poem.

For example:

These lines have been taken from the poem ___ written by ____ or

This is an extract from the poem _____ written by _____ or

These lines occur in the poem ___written by ___

Step-II

Briefly describe the context/situation in which the chosen lines occur. Identify the order/place in the poem i.e., whether the lines under reference happen to be the opening or concluding lines, whether it is the first stanza or the last stanza or it occurs in the middle of the poem.

Identify the form of the poem whether it is a sonnet, lyric, dramatic monologue, ode or ballad, etc. You may incorporate this information while referring to the context of the given passage e.g.; This is the first/second, etc. stanza of the sonnet/lyric etc...

Important points to remember

You should be able to identify the poem, name the poet and locate the passage in the poem.

Writing Explanation

Step-I

Give a simple and brief meaning of the passage.

Look for the hidden meanings conveyed through poetic devices.

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Mention similes, symbols, metaphor, personification, imagery, etc. if any used by the poet in the given lines.

Step-II

Bring out the meaning of these poetic devices.

Step-III

Re ate the underlying relevance and beauty of these poetic features by way of commenting on their effect in the poem.

Now write an explanation of the following lines with reference to the context.

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.

Oral Communication

"Every step toward the goals of life requires sacrifice, suffering and struggle" : teacher should write this quote on writing board and hold class discussion on it in the backdrop of poem "Mother to Son". All students should express their views orally; and at the end, the teacher should summarize the main points of discussion for the benefit of the whole class.

Vocabulary and Grammar

Vocabulary

Find the meaning of the following idioms related to animals in suitable reference source and then match them to their exact meaning as given in column B.

Column A	Column B
1. You can't teach an old dog new tricks _____	a) don't presume anything until it is certain.
2. Crocodile tears _____	b) someone in a bad mood.

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3. Bear with a sore paw _____	c) false tears to give impression of sadness.
4. Have a whale of a time _____	d) someone who is too accustomed to old habits won't want to change.
5. To rat on somebody _____	e) husband who is nagged at by his wife.
6. Cold turkey _____	f) be angry, resentful about a certain issue.
7. Don't count your chickens before they hatch _____	g) have an exciting, interesting time. enjoy oneself enormously.
8. Hen pecked _____	h) one big problem in an otherwise faultless plan.
10. A fly in the ointment _____	i) tell a person in authority about the bad behaviour of another person.
11. A bee in your bonnet _____	j) period of time without something you are addicted to.

GRAMMAR

Modal Verb

A. Which of the three sentences containing a modal has the same meaning as the original one?

1. They are able to speak English well.
   - They can speak English well.
   - They may speak English well.
   - They must speak English well.
2. Ali is not allowed to stay out late.
   - Ali may not stay out late.
   - Ali might not stay out late.
   - Ali need not stay out late.
3. Do I have to clean the kitchen?
   - Can I clean the kitchen?
   - Must I clean the kitchen?
   - Should I clean the kitchen?

Teacher's Guideline:

Explain and revise with the students the use and functions of modal verbs as studied in earlier classes.

4. Are you able to drive a tractor?
   Can you drive a tractor?
   Must you drive a tractor?
   Should you drive a tractor?
5. We are not allowed to swim when the red flag is flying.
   We must not swim when the red flag is flying.
   We need not swim when the red flag is flying.
   We should not swim when the red flag is flying.
6. She is not able to read Chinese.
   She cannot read Chinese.
   She may not read Chinese.
   She need not read Chinese.
7. Do you think we are allowed to park here?
   Do you think we may park here?
   Do you think we must park here?
   Do you think we need park here?
8. You don't have to do this exercise.
   You must not do this exercise.
   You need not do this exercise.
   You should not do this exercise.
9. We have to stop when the traffic lights are red.
   We can stop when the traffic lights are red.
   We may stop when the traffic lights are red.
   We must stop when the traffic lights are red.
10. Am I allowed to ask a question?
   May I ask a question?
   Must I ask a question?
   Should I ask a question?

B. Fill in the blanks with appropriate modal auxiliary verbs in parenthesis.

1. It is possible that Christopher Marlowe _____ have written plays for Shakespeare. (might/could)
2. The daughter asked her mother if she _____ go out. (would/might)

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3. Speak slowly lest you _____ awake the child. (should/would)
4. Children _____ take tea at night. (should/must)
5. She came here so that she _____ (may/might) meet her child.
6. _____ her soul rest in peace! (Would/ May)
7. They _____ not read this book for this topic. (need/dare)
8. You _____ to go to Peshawar tomorrow to attend the meeting. (will have/ should)
9. If you stayed here, you _____ not face the problem. (would/should)
10. _____ she had worked hard, she would have passed. (Should/ Must)
11. He ____be given warm welcome if he wins the tournament. (will/shall)
12. Children _____ not go to the roof at night. (dare/ can)
13. She _____ read a book while watching TV during her school days. (would/could)
14. He _____ pass this time as he has worked satisfactorily hard. (may/can)
15. She said that she _____ prepare dinner herself. (will/would)
16. Khan _____ to be at home. (used/ ought)
17. They_____ to play cricket every day when they were in the college. (used/ ought)
18. _____you please help me lift this box? (Can/ Could)
19. _____ that I knew her ! (May/ Would)
20. Anyone _____ write a poem on this topic. (can/may)

C: Filling in the blanks with a modal from the list below:

can	could	be able to

1. I don't think I will have much work next week. I think I will _____ take a day off.
2. Excuse me, _____ you tell me where the bus station is?
3. They haven't _____ solve the problem yet.
4. She _____ play the flute and the guitar.
5. When we were younger, we _____ watch movies all afternoon! Now we think it's boring.

D: Filling in the blanks with a modal from the list below:

must | might | may

1. Oh no, I think they _____ be hurt! But I'm not sure.
2. They look just the same! I am sure that boy _____ be his son.
3. That looks delicious, and I am so hungry! _____ I have some?
4. He is running very well! I think he _____ win!
5. That looks like fun! _____ we paint some eggs with you?

E: Filling in the blanks with a modal from the list below:

need | have to

1. Wow, my house is a mess! I really _____ clean a bit!
2. Professor, do we _____ finish all the exercises on the test?
3. The judge said that he will _____ make a formal apology to the public on television.
4. If you want to camp in the park, you _____ pay for a permit first.
5. I have worked too long! I _____ take a break!

F: Filling in the blanks with a modal from the list below:

should | ought to | had better

1. He _____ go inside, or he will get a terrible sunburn!
2. I think we _____ play. What do you think?
3. He _____ stop drinking so much coffee, or he will make himself sick!
4. She has a beautiful voice! She _____ record a CD!
5. His cell phone is ringing. I think he _____ answer it.

MADE BY SOUFIAN QASTORS-YOUSSEF AHMAD-0849915886

Waheedullah

Unit 7 Choice of Career

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

- skim text to:
  - have general idea of the text.
  - infer theme/ main idea.
- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
  - scan to answer short questions.
  - distinguish between what is clearly stated and what is implied.
- analyze the order of arranging paragraphs
- comprehend/interpret text by applying critical thinking.
- use summary skills to:
  - extract silent points and develop a mind map to summarize a text.
  - follow a process are procedure to summarize the information to transfer the written text to a diagram, flowchart or cloze paragraph.
- analyze and compare various business letters, to write effective business letters in extended social environment for various purposes (complaint, appreciation, request, asking for and providing information, etc.
- identify the parts of a business letter.

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- recognize the audience and purpose.
- provide clear and purposeful information and address the intended audience appropriately.
- use appropriate vocabulary, style and tone according to the relationship with, and the knowledge and the interests of the recipient.
- emphasize the central idea(s).
- follow the conventions of business letter with formats, fonts, and spacing in order to improve the document's impact and readability.
- write and revise business letters using correct format and style of expression.
- create and deliver group /class presentation on various themes problems and issues:

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Choice of Career

The Career Information
& Assessment Center
University Town Peshawar
February 10, 2020

Dear Kashif,

In your letter you have asked me for the selection of career for you. I, however, think that this is the decision you should make on your own; because choosing a career is one of the most important decisions you will make in life. It's about so much more than deciding what you will do to make a living. To start with, think about the amount of time we spend at work. We are on the job approximately 25% of every year. Over our lifetimes, this comes to roughly 11½ years out of the 35 years most of us spend working, from the beginning of our careers until retirement. The importance of selecting a career with which we are satisfied cannot be overemphasized. While some people are lucky enough to just know what they want to do and end up in satisfying careers withou giving it much thought, most of us are not. Many people don't put enough effort into choosing occupations or pick them for the wrong reasons. Maybe they choose careers that seem secure or pay well. They then end up unhappy. The best way to make sure that doesn't happen to you is to make a well-thought out decision. I would like to give some pragmatic suggestions that will help you in the selection of career.

The first step in your choice of career is self-assessment and retrospection: What do I know about myself? Determining what your skills are, what you enjoy doing and what is important to you in your work and life is part of the process of self-assessment, which is fundamental to

career development. Knowing what matters to you makes it so much easier to make your way to a great job. You should also take time to examine the activities you like to do when you're not working. Your hobbies and leisurely pursuits can give you great insight into future career paths.

It should, however, be kept in mind that nothing is constant except change. Everybody changes, as do our likes and dislikes. Something we loved doing two years ago may now give us displeasure. Always take time to reflect on the things in your life that you feel most strongly about. Make a list of your likes and dislikes, needs and wants. Reflect on your current career path. If your job and career fall under "LIKE", you know that you are still on the right path. Take time to understand your interest and the motives that drive your sense of success and happiness.

After you've identified your interests, search for occupations. For example, if you like children or reading, explore a career in early education or library sciences. Careers such as day care worker or paediatric nurse, elementary or montessori teacher are also options that allow you to work with children. Similarly, if you take initiative in helping others and assist people in their critical state, you can opt for medical profession and so on.

Now that you've focused on a specific career based on your interests, identify the education, knowledge and skills it requires. Some careers may be started with a high school diploma; others may require a two-year or four-year degree. Some fields require certification for your chosen path. For example, if you chose a career in project management, you may find that certain positions require a certification. If you want to be engineer you will have to plan your career accordingly. Moreover, if you are good at mathematics and numeracy better to opt for management accounting or finance.

It is worth noting that you should consider factors beyond personal preferences. What is the current demand for the field that you have chosen. If the demand is low or entry is difficult, are you comfortable with risk? What qualifications are required to enter the field? Will it require additional education or training? How will selecting this option affect you and others in your life? Gather advice from friends, colleagues, and family members and also interact with those who are already in this field. Consider potential outcomes and barriers for each of your final options.

If you are pragmatic and practical in your choice of career then create your "career action plan". It's important to be realistic about expectations and timelines. Day dreaming, over expectations and setting unrealistic goals may detract you from your dream job. Write down specific action steps to take to achieve your goals and help yourself stay organized. Check them off as you complete them, but feel free to amend your career action plan as needed. Your goals and priorities may change, and that's perfectly okay.

It is hoped that these suggestions and steps will serve as beacon in choosing your career. If you have any queries or confusion regarding the choice of your career, do not hesitate to ask. I wish you the best of luck for your future career.

With Kind regards,
Dr. Jamshed

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Glossary

WORDS	MEANING
career	an occupation undertaken for a significant period of a person's life and with opportunities for progress
montessori	a system of education for young children that seeks to develop natural interests and activities rather than use formal teaching methods
motives	a reason for doing something
numeracy	the ability to understand and work with numbers
pediatric	relating to the branch of medicine dealing with children and their diseases
pragmatic	dealing with things sensibly and realistically in a way that is based on practical rather than theoretical considerations
reflect	think deeply or carefully about
retrospection	the action of looking back on or reviewing past events or situations, especially those in one's own life

Reading Comprehension

Answer the following questions.

1. What is the dominant theme of the letter?
2. Why doesn't the career expert mention any specific profession as career?
3. Why is the decision of choice of career considered the toughest? Give examples from the text of the letter.
4. What is self-assessment? How far is it helpful in the choice of career?
5. Summarize the text of the lesson and extract the main points of the process of career choice. Now transfer the salient points of the process of career choice into flow chart and critically analyze the process.
6. Evaluate the steps of career choice and tell how effective or otherwise they are for your choice of career.

Writing Suggestions

Letter Writing

Writing a Formal Letter

Rules for Writing Formal Letters in English

In English there are a number of conventions that should be used when writing a formal or business letter. Furthermore, try to write as simply and as clearly as possible, and not to make the letter longer than necessary. Remember not to use informal language like contractions.

Addresses:

1) Your Address

The return address (your address) should be written in the top left corner of the letter (avoid putting commas or full stops at the end of lines).

Date:

Write this after your address. Write the month as a word — 10th April 2010.

2) The Address of the person you are writing to

The address should be written on the left, starting below your address.

Salutation or greeting:

1) Dear Sir or Madam,

If you do not know the name of the person you are writing to, use this. It is always advisable to try to find out a name (a comma is needed).

2) Dear Mr. Abrar,

If you know the name, use the title (Mr., Mrs., Miss/Ms., Dr, etc.) and the surname only. If you are writing to a woman and do not know if she uses Mrs. or Miss, you can use Ms, which is used for both married and single women. (Note the comma after Mr. Abrar).

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Ending a letter:

1) Yours faithfully,

If you begin your letter with 'Dear Sir/Madam,' end the letter this way.

2) Yours sincerely,

If you begin your letter with 'Dear Mr. Abrar', end the letter this way.

3) Your signature

Sign your name, and then print it underneath the signature. If you think the person you are writing to might not know whether you are a man or a woman, put your title in brackets after your name.

How to Write a Formal Letter

First paragraph

The first paragraph should be short and should state the purpose of the letter — to make an enquiry, complaint, request something, etc.

Middle Paragraph(s)

The paragraph or paragraphs in the middle of the letter should contain the relevant information behind the writing of the letter. Most letters in English are not very long, so keep the information to the essentials and concentrate on organizing it in a clear and logical manner rather than expanding too much.

Last Paragraph

The last paragraph of a formal letter should state what action you expect the recipient to take — to refund, send you information, etc.

Example of a Formal Letter with layout

The example letter below shows you a general layout for a formal letter.

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Formal Letter Layout

Use this letter layout when you write your letter.

Your address

Date

Name, job title, and address of the person you are writing to.

Insert Sir/Madam or Surname Name with title (Mr, Ms, Mrs, Dr, etc.)

Dear _____,

Topic sentence — what is the letter about

Main body of letter

Yours sincerely if you know the recipient's name. Yours faithfully if you do not.

Yours _____,

Signature

Your name

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35-D3,
Zone-3 DI Khan
30 Sep. 2014

Mr. Abrar Khan
The News
107 - The Mall
Peshawar

Dear Mr. Abrar

I am writing to enquire about the possibility of holiday work with your company this summer. I am very interested in gaining some experience working for a newspaper.

For the last two years I have been editor of the student magazine at my school. Next year I am planning to do a one-year course in newspaper journalism.

I have good computer skills and am accurate in written English.

I very much hope you have a vacancy for me. I enclose a copy of my CV and look forward to hearing from you soon.

Yours sincerely
Muhammad Ziad

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Activity: Write a letter to a company manager for the post of an accountant.

Oral Communication

Prepare a ten minutes class presentation on the choice of career and show your career path through flow chart and also show the steps of your action plan through flow chart.

Teacher's Guideline:

Tell students various positions and methods of writing date in letters, also tell them that letters are written in block as well as semi-block format.

Marya Mannes

Unit 8 Wasteland

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

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- analyze paragraphs to identify sentences that support the main idea through
  - definition
  - example/ illustration
  - cause and effect
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to
  - scan to answer short questions.
  - make simple inferences using context of the text and prior knowledge.
  - distinguish between what is clearly stated and what is implied .
  - deduce meaning of difficult words from context.
  - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
  - relate what is read to his or her own feelings and experiences.
  - explore causes and consequences of a problem or an issue and propose various solutions.
  - evaluate material read.
- recognize the author's purpose and point of view and their effects on the texts.
- develop focus for own writing by identifying audience and purpose.
- create and deliver group / class presentation on various themes, problems and issue.
  - present and explain one's point of view clearly.
  - illustrate use of regular and irregular verbs.

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Wasteland

Cans, Carafe, Polybags. Glinting on the verges of a million miles of roadways, lying in scrub, grass, dirt, leaves, sand, mud, but never hidden; shining in the sun or picked by moon or the beams of headlights at night; washed by rain or flattened by wheels, but never dulled, never buried, never destroyed. Here is the mark of savages, the testament of wasters, the stain of prosperity.

Who are these men who defile the grassy borders of our roads and lanes, who pollute our ponds, who spoil the purity of our ocean beaches with the empty vessels of their thirst? Who are the men who make these vessels in millions and then say, "Drink — and discard"? What society is this that can afford to cast away a million tons of metal and to make of wild and fruitful land a garbage heap?

What manner of men and women need thirty feet of steel and two hundred horsepower to take them, singly to their small destinations? Who demand that what they eat is wrapped so that forests are cut down to make the paper that is thrown away, and what they smoke and chew is sealed so that the sealers can be tossed in gutters and caught in twigs and grass?

What kind of men can afford to make the streets of their towns and cities hideous with neon at night, and their roadways hideous with signs by day, wasting beauty; who leave the carcasses of cars to rot in heaps; who spill their trash into ravines and make smoking mountains of refuse for the town's rats? What manner

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of men choke off the life in rivers, streams and lakes with the waste of their produce, making poison of water?

Who is as rich as that? Slowly the wasters and despoilers are impoverishing our land, our nature, and our beauty, so that there will not be one beach, one hill, one land, one meadow, one forest free from the debris of man and the stigma of his improvidence.

Who is so rich that he can squander improvidence, wealth of earth and water for the trivial needs of vanity or the compulsive demands of greed, or so prosperous in land that he can sacrifice nature for unnatural desires? The earth we abuse and the living things we kill will, in the end, take their revenge; for in exploiting their presence we are diminishing our future.

And what will we leave behind us when we are long dead? Temples? Amphora? Sunken treasure?

Or mountains of twisted, rusted steel, canyons of plastic containers, and a million miles of shores garlanded, not with the lovely wrack of the sea, but with the cans and bottles and light-bulbs and boxes of a people who conserved their convenience at the expense of their heritage, and whose ephemeral prosperity was built on waste.

About the author:

This short essay is by the late author Marya Mannes (1904-1990), published in her book *More in Anger* in 1958 in the United States. Though forgotten today, Mannes was one of the well-known writers, editors and social critics of her time, and her words often took clear aim at the hypocrisy of life in the USA and the so-called 'American Dream'.

PROF. DR. SHAHZAD YUSUF FAHMAD-03[illegible]

Glossary

Word	Meaning
amphora	a tall ancient Greek or Roman jar or jug with two handles and a narrow neck.
canyon	a deep gorge, typically one with a river flowing through it, as found in North America.
carcasses (n)	the structural framework of a building, ship, or piece of furniture; the remains of something.
debris (n)	scattered pieces of rubbish or remains.
defile (v)	damage the purity or appearance of; mar or spoil.
despoiler	plunderer
ephemeral (adj)	lasting for a very short time.
glinting	give out or reflect small flashes of light.
hideous (adj)	extremely ugly.
impoverishing (v)	make (a person or area) poor.
improvidence (adj)	thoughtlessness
ravine(n)	a deep, narrow gorge with steep sides.
refuse (n)	matter thrown away or rejected as worthless; rubbish.
sealers (n)	a device or substance used to seal something.
squander (v)	waste (something, especially money or time) in a reckless and foolish manner.
stigma (n)	a mark of disgrace associated with a particular circumstance, quality, or person.
vanity(n)	excessive pride in or admiration of one's own appearance or achievements; the quality of being worthless or futile.
verges	an edge or border; a grass edging such as that by the side of a road or path.
wrack (n)	any of a number of coarse brown seaweeds which grow on the shoreline, frequently each kind forming a distinct band in relation to high- and low-water marks. many have air bladders for buoyancy.

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Reading Comprehension

Answer the following questions.

1. What is the thesis statement of Mannes' essay 'Wasteland'?
2. How many examples of waste does Mannes cite? What do they have in common?
3. What purpose does Mannes want to achieve? Does it work?
4. In what way is Mannes' essay persuasive and how does it differ from a formal argument?
5. In paragraph number five, Mannes writes: "There will not be one beach, one hill, one lane, one meadow, one forest free from the debris of man and the stigma of his improvidence." Is it an accurate statement or exaggerated? Explain.
6. Who is Mannes's audience? What assumptions does she make of it?
7. Why does Mannes use such a short paragraph (paragraph No.7)? Why does she not merge it with the longer paragraph that follows?
8. Is Mannes argument based on emotion or factual evidence? Illustrate.

Writing Suggestions

Select a place on campus or in town that shows the effect of what Mannes is saying. In a letter to editor, describe the place with the intention of persuading your readers to do something about pollution. But before you choose a subject, spend a day looking for examples of types of waste in your environment. As you walk around your campus or your neighbourhood, what do you see? Take notes.

Oral Communication

Do some research on recycling? What has the community in which you live, or your college, or the government done about recycling? Make specific, workable recommendation.Prepare a twenty minutes presentation on recycling and deliver it to class. Respond to the questions of your class fellows.

Vocabulary and Grammar

Vocabulary

Fill in the blanks with one of the following words.

after	**immediately**	**afterwards**	**before**	**now**
finally	**until**	**as soon as**		

1. _____ going to sleep, I like to read for half an hour.
2. Call me _____ you get to the hotel, OK?
3. First we went to offer prayers, _____ we went to have a dinner together.
4. I didn't look at the answer _____ finishing the test. I didn't cheat!
5. If you see this book on sale for less than ten dollars, buy it _____ It usually costs nearly twenty.
6. _____ following Mrs. Ibrar for almost an hour, I saw her enter the restaurant.
7. We looked in four stores _____ finding it in one very near our house!
8. I don't want it in ten minutes. I need it _____

GRAMMAR

A. Find the regular verbs in each line, write them in the blanks and use them in sentences.

1. read, feel, play, see _____
2. listen, do, go, make _____
3. know, help, say, think _____
4. like, write, forget, eat _____
5. take, bring, cut, clean _____
6. watch, be, have, meet _____
7. put, buy, cook, teach _____
8. catch, find, answer, lose _____
9. want, tell, win, sit _____
10. sell, build, drink, open _____

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B. Change the verb (in parenthesis) into the simple past.

1. I (hear) a new song on the radio.
2. I (read) three books last week.
3. They (speak) in Urdu to the waitress.
4. He (understand) during the class, but now he doesn't understand.
5. I (forget) to buy some milk.
6. She (have) a baby in June.
7. You (lose) your keys last week.
8. They (swim) 500m.
9. At the age of 23, she (become) a doctor.
10. I (know) the answer yesterday.

Activity:

Search for some irregular verbs in the text you have recently read and then use them in sentences.

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Teacher's Guideline

Explain and revise with students use of regular and irregular verbs.

Unit 9

The White Lamb

Sero Khanzadian

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

- read a text to make connections between characters, events, motives and causes of conflicts in texts across cultures.
- analyze story elements: characters, events, setting, plot, theme, tone, point of view.
- recognize the author's purpose and point of view and their effects on the texts.
- analyze the conflict in a story or literary selection. Explore options to resolve the conflict. Propose another resolution.
- identify universal themes present in literature across all cultures.
- use special devices to support arguments e.g. appeal to logic through reasoning, appeal to emotion or ethical belief, relating a personal anecdote or analogy.
- demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to:
    - present and explain ones point of view clearly
    - support or modify one's opinion with reasons
    - acknowledge other's contribution
    - share information and ideas
    - clarify, rephrase, explain, expand and restate information and ideas.
- illustrate use of transitive and intransitive verbs.
- illustrate appropriate vocabulary and spelling in their own writing.

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The White Lamb

The old gardener, Navasard, went down to the spring that welled up under the nut tree to wash and to rest. No sooner had he bent down to let the cool water splash on his sunburned face than he heard the team leader calling him. "Hey, Navasard! Hurry! Your son Arshak is back!"

"What?" the old man said excitedly and then straightened up with difficulty, he rushed back up to where the man was standing with an agility surprising for his years. "What did you say? When did he come? Where is he?"

"He's in the village. I saw him myself. He's driving a blue sedan, riding through the village. Lucky you. Navasard! God has blessed you with a fine son!"

The sun began to shine ten times as brightly as before. Navasard felt he was walking on air. His heart pounded with excitement.

Navasard seemed to be pondering over something as he looked in the direction of the village. But then turned sharply and ran towards a spot in the orchard instead. He had not seen Arshak for ten years. Each year he would look at the road hopefully and wait. He had waited patiently. And now, at long last, he would see him. Arshak had come at a good time: fruit in orchards had ripened, and he was still hale and hearty.

Navasard had no living relatives left in the village. His had not been a happy life. He had never had any children of his own, and his wife had died many years before. His brother and sister-in-law had died of hunger during the war, leaving an only son, Arshak.

Then he recalled that the largest of the watermelons had ripened under the huge mulberry tree by the river bank. He cut its stem, wiped the silvery dust from

the melon with the hem of his long jacket and admired its shiny stripes.

"My Arshak loves watermelons," he mumbled. He got down on his knees, put his arms around the melon and squeezed hard, with his ear to the rind. He nodded approvingly at the sound. He then went over to the fig tree, climbed it with difficulty and began picking the honey-sweet fruit that had been pecked at here and there by the birds. He chose the figs and packed them gently into a bright woven basket.

Then Navasard set out along the bank to where a six-month-old white lamb was grazing. He was saving the lamb for a special occasion.

"Arshak has come home. I've finally lived to see the day." Navasard said to himself and untethered the lamb. It bleated loudly.

"Let's go, fellow." Navasard said. "Come on, Arshak's home."

He climbed the steep path to the village. The heavy basket pressed on his shoulders, , while the meek and gentle lamb either ran on ahead or fell behind him.

"Where are you going so early in the day?" The people he met on the way asked.

"Arshak has come home for a visit," the old man would reply proudly.

On the way each tree and bush, each stone and spring reminded him of Arshak's childhood. Many were the times that he carried the child up the steep path on his back. He would sit down to rest on this stone. Navasard would give Arshak a pear and would wipe his nose with the hem of his long jacket. There was the spring which Arshak liked to drink from. Navasard would cup his hands and Arshak would drink from them. Here was the small orchard. The trees still bore fruit abundantly and stayed green far into the autumn. When Arshak was elven, he fell from that cherry tree and broke his leg. Navasard carried him the many miles to the doctor in the distant settlement.

Then Navasard thought of all the things he had sold to outfit Arshak for the city life when he had sent the boy off to study. It had been a long stretch, but Arshak graduated from the university and had then gone on to study in Moscow. He had risen high in the world.

Navasard would often tell his fellow-villagers about the very

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important work Arshak was doing in the capital, about his grand car and that he lived in the biggest house in Moscow.

The old man was in a hurry to reach the village, the meek and timid lamb followed on his heels.

He finally reached his house but did not see Arshak's car outside. "Why didn't he drive right up?" Navasard wondered.

"Ah, what am talking about. The gravel's too sharp here. He was probably afraid he'd ruin his tires. It's good he didn't drive up to the house."

His one-storey flat-roofed house with a terrace and an earthen floor was like an eagle's nest stuck onto the mountain slope, one among many others.

Navasard entered the yard, set the basket on the ground, tossed an armful of grass to the lamb, and looked about. For the first time in his life the house looked pitiful and decrepit to him.

"Well, it's Arshak's house, too. This is where he grew up. He won't be ashamed of his own house." He said to console himself and began clearing the yard.

"Congratulations, Navasard. Arshak's come back." It was the old neighbour woman, looking over the fence.

Navasard flushed with joy. "Thank you. And may your wanderer return as well."

"I saw Arshak."

"Was he here?"

"No, I went to the shop for a package of needles and saw him standing out in front of the farm office. What a fine boy he is. You'd never say he wasn't a shah's son. Just couldn't take my eyes off him. May the Lord bless you."

"Thank you," the old man said in a voice that was thick with emotions. He went about tidying up the yard with zeal.

First, he swept up the dirt: "I don't want my boy to dirty his shoes."

Then he hammered in a protruding nail with a rock: "Arshak might catch his sleeve on it and tear his jacket."

Navasard opened the door. A cot stood forlornly against the bare

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wall. "I'll say, 'Remember how you slept on this bed, Arshak, and I slept here, on the floor?'" He was thinking as he smoothed the cover. "I'll say: 'This is your old bowl, the one you ate from. Look, Arshak, this is your wooden spoon. Remember the day I bought it from the wood-carver Manas, and you were angry, because there was no design on it? And then I took it to the artist and had it painted for you?' "

Conversing thus in thought with Arshak, he set out for the spring, brought some water and sprinkled the yard, the terrace and the floor inside. Then he began to sweep.

Once again, the old neighbour woman's head appeared over the fence.

"Navasard, do you know that Arshak has gone over to the chairman's"

"No. When did he go there?"

"Just before you got back."

"He must have seen there was no one at home and gone over there to rest up. He'll be along, he won't get lost."

"Of course."

Navasard brought some kindling wood and stacked it by the outdoor fireplace. Then he took his knife from his belt and went over to the lamb. At the last moment he changed his mind. "I'll wait till Arshak comes." He decided and looked in the direction of the chairman's two-storey house. "What's keeping him? It'll be dark soon. The figs will spoil, the cornel will lose its taste."

He took the fruit from the basket and laid it on the windowsill. Then he borrowed a new tablecloth from the neighbours, covered the table, shook out the rug, covered the couch and put a pillow on it.

Everything was now ready Still Arshak had not come. "What's the matter? Why did he go to the chairman's house?" Navasard wondered irritably and a tremor passed through his hands. He hurried to console himself, however, saying, "Arshak is an important man. He had to drop by and ask the chairman about how things are in the village. And what's the rush, anyway? I'll have him all to myself for a couple of days. I won't let him out of my sight. We'll make up for the lost time."

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The sun was setting. But still Arshak had not come home. The old man's anxiety mounted. There was a moment when he was about to set out for the chairman's house but then he changed his mind.
He went into the yard and called to his neighbour's grandson.

"Run over and see what Arshak is doing. Tell him I'm at home and waiting for him," he said.
The boy was back in no time.

"Well? Did you see Arshak?"
"What's he doing?

" drinking tea."

"Did you tell him that I'm home."

"Yes."

"What did he say?"
"He said, all right."

Navasard repeated the words to himself. "Well, then, that means he'll soon be home. I'll start the fire for the *shashlyk* meanwhile."

He had a good fire going in the fireplace. Then he set to cleaning the skewers. He went back into the house, wiped the dust off the lamp and sat down at the table to wait.

Time dragged on endlessly. The lights went on in the village, and the houses took on a cosy look. The street noises were dying down soon. The only sound was that of dogs barking mournfully in the distance.

Arshak had still not retuned. The fire died down, leaving a mound of ashes in the fireplace, while the lamb lay on the grass, chewing its cud. Navasard was all ears as he peered into the darkness. His eyes became strained and started to tear, his head felt heavy. He rose, but his feet refused to budge. "Why should I go begging to him? I'm older than he is. He should come to me." He began to grumble, but then consoled himself once again by saying: "Well, he's an important man. Maybe he has some important business to discuss with the chairman. He'll come home in the morning."

But still, he waited. He waited far into the small hours. The autumn night was drawing to a close. The old man's eyes grew dim from peering

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intently into the darkness. Slumber gradually lulled him to sleep at the table.

He did not know how long he had slept. He was awakened by the neighbour woman's voice calling from the yard. He opened his eyes and was surprised to see the first rays of the sun peeping into the window. "Navasard! Hey, Navasard!" the neighbour called.

He rushed out of the house. His neighbour was looking over the fence. "How come you've slept so late today?"

"What is it? Is Arshak on his way here?"

"No," she said and shook her head. "Your Arshak is leaving. Look at the road."

Navasard felt as if the roof had come down on his head. He ran over to the low shed and climbed to the roof. Arshak's car was speeding along the road, glittering in the sun, quickly becoming smaller and smaller.

His unsteady gait was that of an old man. Navasard was making his way down the path to the orchards. His eyes that stared at the ground seemed to have become sunken, his back seemed more stooped than ever. The white lamb gambolled after him.

(Translated by Fainna Glagollva)

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About the Author:

The son of a peasant, Khanzadian was trained as an elementary school teacher and taught in mountain villages of Armenia until he was called to the service in 1941 (WWII). He was wounded in action several times and was decorated for valour. His first book, *The People of our Regiment* (1949), is about the courageous defenders of Leningrad. It won immediate acclaim. Since then, he has published several novels and short story collections.

Glossary

Words	Meaning
agility	ability to move quickly and easily.
anxiety(n)	a feeling of worry, nervousness, or unease about something with an uncertain outcome.
bleated (v)	(of a sheep, goat, or calf) make a characteristic weak, wavering cry.
budged (v)	make or cause to make the slightest movement.
cornel	Inner portion of a fruit
cud (n)	partly digested food returned from the first stomach of ruminants to the mouth for further chewing.
decrepit (adj)	worn out or ruined because of age or neglect.
fence (n)	a barrier, railing, or other upright structure, typically of wood or wire, enclosing an area of ground to prevent or control access or escape.
forlornly (adj)	pitifully sad and abandoned or lonely.
gambol (v)	run or jump about playfully.
gravel	Shingle
hem (n)	the edge of a piece of cloth or clothing which has been turned under and sewn.
kindling	small sticks or twigs used for lighting fires.
meek (adj)	quiet, gentle, and easily imposed on; submissive.
mumbled (v)	say something indistinctly and quietly, making it difficult for others to hear.
outfit (n)	a set of clothes worn together, especially for a particular occasion or purpose.
pecked	(of a bird) strike or bite something with its beak.
pondering	think about (something) carefully, especially before making a decision or reaching a conclusion.
rind (n)	the tough outer skin of certain fruit, especially citrus fruit.
sedan	a car having a closed body and a closed boot separated from the part in which the driver and passengers sit; a saloon.
shashlyk	(in Asia and eastern Europe) a mutton kebab.
shed (n)	a simple roofed structure used for garden storage, to shelter

	animals, or as a workshop. "a bicycle shed"
skewers (n)	a long piece of wood or metal used for holding pieces of food, typically meat, together during cooking.
stooped (adj)	(of a person) having the head and shoulders habitually bent forwards.
timid (adj)	showing a lack of courage or confidence; easily frightened.
untethered (v)	release or free from a tether.

Reading Comprehension

Answer the following questions.

1. What arrangements were made by Navasard for the coming home of Arshak?
2. Why was Navasard so excited at the arrival of Arshak?
3. Describe the plight of Navasard after the departure of Arshak without meeting him.
4. What is the central idea of the story 'The White Lamb'. Is this theme relevant to our culture as well?
5. Write down the plot of the story 'The White Lamb'.
6. Is there any conflict in the story 'The White Lamb'? If yes, how is it resolved?
7. How would you resolve the conflict if you were the author of 'The White Lamb'.
8. Compare and contrast the character of Navasard and Arshak.
9. 'How sharper than a serpant's tooth it is to have thankless child!' (Shakespeare). Critically evaluate this statement in the light of the text of lesson 'The White Lamb'.

Writing Suggestions

(A) Draw the character of Arshak. Was he justified in leaving village without meeting Navasard?

(B) Imagine Arshak has come along to Navasard's house. Now, taking cues from the text of the story 'the White Lamb', write their most likely conversation as one page dialogue.

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Oral Communication

Ask the students to search the following terms on internet:
(a) social mobility (b) social class (c) social hierarchy (d) horizontal social mobility (e) vertical social mobility

Now arrange a group discussion, keeping in view its conventions and dynamics, and share this information with your group members and discuss the character and behaviour of Arshak in the light of these newly learnt terms.

Vocabulary and Grammar

Vocabulary

Use the words in parenthesis to form a new word to fill in the blanks.

According to experts, the way you spend your free time is vital to your general _____ (HAPPY), and _____ (GET) the right balance is very important. It goes without saying that physical _____ (FIT) is the key, so everyone's leisure time should include some form of exercise, _____ (IDEAL) something that you find _____(ENJOY). Most people also gain _____ (SATISFY) from doing something _____ (CREATE), such as painting, cooking or gardening. However, not all your free time _____ (ACTIVE) should be solitary or you may end up feeling lonely. _____ (COMPANION) is also important to most people's sense of well-being. But you must find the right kind of social _____ (INTERACT) . _____ (MEMBER) in some groups, such as _____ (POLITICS) parties can simply lead to stress and _____ (FRUSTRATE). Joining a _____ (SOCIETY) group like a blood donation society or yoga classes are likely to be much more _____ (BENEFIT).

Grammar

Transitive or Intransitive

A. Tell whether the verbs in colour are transitive or intransitive. Put a tick on the correct option.

She was **crying** all day long. (Transitive/ Intransitive)
We **showed** her the photo album. (Transitive/ Intransitive)

The doctor **advised** me to exercise regularly. (Transitive/ Intransitive)
It was **raining** at that time. (Transitive/ Intransitive)
She **laughed** at the joke. (Transitive/ Intransitive)
She **gave** a cookie to the child. (Transitive/ Intransitive)
They **slept** in the street. (Transitive/ Intransitive)
I **ate** the cherries. (Transitive/ Intransitive)
My father doesn't **drink** coffee. (Transitive/ Intransitive)
He always **keeps** his money in a wallet. (Transitive/ Intransitive)

B. Tell whether the verbs in the following sentences are transitive or intransitive then *use* these verbs in your own sentences.

1. Some ants fight fiercely.
2. The explosion sank the ship.
3. He spoke loudly.
4. Boil the water.
5. The horse kicked the boy.
6. The watchman blew his whistle.
7. He took shelter under a tree.
8. The birds sang sweetly.
9. The fire burns brightly.
10. Birds fly in the sky.
11. Time heals all wounds
12. You surprised me.
13. Do sit down.
14. I usually sleep well.
15. Let's eat something.

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Teacher's Guideline:

Explain and revise with the students the use of transitive and intransitive verbs.

William Wordsworth

Unit 10 The World is Too Much With Us

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

- use critical thinking to respond orally and in writing to the text (post-reading) to:
  - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
  - relate what is read to his or her own feelings and experiences.
  - scan to answer short questions.
- read a given poem and give orally and in writing:
  - theme and its development.
  - personal response with justification.
  - recognize literary techniques such as personification and alliteration.
- analyse how a writer/ poet uses language to:
  - appeal to the senses through use of figurative language including similes, metaphors and imagery
  - set tone.
- recognize and use varying intonation patterns as aids in spoken and written to highlight focus in meaning.
- illustrate use of dictionary for finding the appropriate meaning and correct spelling.
- make and use present and past participles.

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The World is Too Much With Us

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;

It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.

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About the poet :

William Wordsworth (7 April 1770 – 23 April 1850) was an English Romantic poet who, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with their joint publication 'Lyrical Ballads'(1798). His famous poems are 'The Prelude ',Ode on Intimations of Immortality ', 'Lucy' poems' and 'Daffodils ', etc.

Glossary

Word	Meaning
sordid boon	sordid refers to something which is dirty, vile, or selfish. Boon is something that is beneficial, helpful, or considered a blessing. the use of the two in conjunction form is called an oxymoron
howling	producing a long, doleful cry or wailing sound as by wolves.
suckled	to feed a baby with milk
creed outworn	the poet would rather be brought up to believe in the Greek myths, even though he knows they are untrue, than to be so busy making and spending money that he loses his connection with nature
lea	an open area of grassy or arable land(literary)
proteus	in Greek mythology, Proteus is a sea god capable of assuming different forms
triton	as a demigod of the sea with the lower part of his body like that of a fish

Reading Comprehension

Answer the following questions.

1. What is the theme of 'The World is Too Much With Us'? And how is it developed in the poem?
2. What is the tone of the poem 'The World is Too Much With Us'?
3. What has made people insensitive to the beauty of nature?
4. What literary devices have been used by Wordsworth that give richness to the meaning of the poem?
5. What is personification? Pick out some examples of it from the poem 'The World is Too Much With Us'.
6. Write down the rhyme scheme of the poem "The World is Too Much With Us".

Writing Suggestions

(A) How does the poem 'The World is Too Much With Us' make you feel? Evaluate the effectiveness of the poem on you. Keep the following points while giving your personal response:

The first paragraph should include a thesis statement.

Use first person reference.

As Wordsworth conveys his thoughts to you in the present; you should also use present tense when speaking about the events in the poem.

(B) Paraphrase the following lines:

It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

Oral Communication

Ask some students to read the poem 'The World is Too Much With Us' aloud with proper intonation, stress pattern, and then invite the class to discuss the poet's selection, arrangement and use of diction for special effects like rhythm and rhyme. Also encourage the class to talk about the connotative and denotative meaning of the words used in the poem.

Vocabulary and Grammar

Vocabulary

Use dictionary to find meaning of the following words, identify the part of speech of the words through abbreviations used, and find guide and entry words.

optional	instructions	independently	terms	genius
specimen	peers	acceptable	assignment	mental

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Now fill in the blanks with the words in the box above, make plural if needed.

1. Three days was simply not a(n)_____ amount of time to complete such a lot of work.
2. You don't need to be a(n) _____to see what the problem here is.
3. Make sure you read all the_____carefully before setting up the device.
4. There are special schools for students with _____disorders.
5. Seeing that some of their_____have one, children ask their parents for a mobile phone at a very early age.
6. When the space probe landed on Mars, the first thing it did was to take a(n) _____from the Martian soil.
7. The students get monthly_____which usually include writing a report.
8. Half of the courses in our department were_____. There were a variety of courses to choose from.
9. Children need to be taught to learn _____at primary school, otherwise they can't get anywhere in their school life.
10. In most countries, schools have two _____, or semesters, while in others there can be up to six.

Grammar

A. Use the words in parenthesis as participles in the blank.

1. a _____boy (wait)
2. an _____story (interest)
3. a _____car (break)
4. the _____pizza (forget)
5. the _____father (work)
6. I saw him _____ (go)

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7. the _____computer (repair)
8. the _____students (talk)
9. _____fans (excite)
10. the girl _____next door (live)

B. Put in the verbs in parenthesis as participles (present participle or past participle) into the blank.

1. He saw his friend _____ (go) out with Murad.
2. The bus crashed into the blue car _____ (drive) down the hill.
3. Aayan hurt his leg _____ (do) karate.
4. The umbrella _____ (find) at the bus stop belongs to Abrar.
5. The people _____ (walk) in the street are all very friendly.
6. I heard my mother _____ (talk) on the phone.
7. My uncle always has his car _____ (wash).
8. We stood _____ (wait) for the taxi.
9. _____ (look) down from the tower, we saw many people walking in the streets.
10. The people drove off in a _____ (steal) car.

C. Put in the verbs in parenthesis as Past Participle into the blank.

1. _____watches (repair)
2. _____computers (steal)
3. _____fans (fascinate)
4. _____students (bore)
5. _____boys (confuse)
6. _____umbrellas (forget)
7. _____girls (disappoint)

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8. _____comics (swap)

9. _____doctors (worry)

10. _____queens (amuse)

D. Put in the verbs in parenthesis as Present Participle into the blank.

1. _____dogs (bark)

2. _____children (play)

3. _____girls (scream)

4. _____cowboys (fight)

5. _____ducks (swim)

6. _____babies (cry)

7. _____water (run)

8. _____teachers (sing)

9. _____leaves (fall)

10. _____people (lie)

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Teacher's Guideline:

Explain and revise with the students present and past participles.

Sam Keen

Unit 11 The Importance of Family

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

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- analyze paragraphs to identify sentences that support the main idea through
  - definition
  - example/ illustration
  - cause and effect
  - comparison and contrast
  - facts, analogies, anecdotes and quotations.
- recognize that support can be in the form of a single word, a phrase, a sentence or a full paragraph.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
  - scan to answer short questions.
  - make simple inferences using context of the text and prior knowledge.
  - distinguish between what is clearly stated and what is implied .

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- distinguish between language used for persuasion and propaganda:
  - use persuasive language to enhance ideas.
- use special devices to support arguments e.g. appeal to logic through reasoning, appeal to emotion or ethical belief, relating a personal anecdote or analogy.
- anticipate and respond to opposing arguments by defending point of view with factual evidence, quotations, expert opinion, logical reasoning, and commonly held beliefs.
- demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to:
  - present and explain one's point of view clearly.
  - support or modify one's opinions with reasons.
  - acknowledge others' contributions.
  - agree and disagree politely at appropriate times.
  - share information and ideas.
  - clarify, rephrase, explain, expand and restate information and ideas.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- illustrate use of infinitive and infinitive phrases.

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The Importance of Family

To understand how crucial the existence of strong family is to the civilization of free spirits, we might meditate on the odd fact that the first of the targets of tyrants and Utopians of the political right and left is always the family. From Plato to Marx to Mao, all those thinkers who want society organised so that individual will fit into some overarching five year plan for the ideal Republic, the ideal socialist or religious state, inevitably try to replace the family and place the education of the young in the hands of state-run institutions. Under the banner of freeing women for productive work, or liberating the young from the prejudices of the old, or instilling the values necessary for an ideal Commonwealth, parents and children are separated or allowed minimal contact. The motive behind this antipathy toward the family is not difficult to find. So long as men's and women's prime loyalty is to family and kin, they cannot be controlled by the state or any other institution. But if they can be convinced to switch their loyalty to some "higher" cause or institution, they will obey the dictates of their leaders.

For better or worse, the family is the first line of defence against dehumanization and misplaced loyalty. Within the privacy of home, we may think, speak, and worship as we please. We may educate our children in the value we cherish and teach them respect for the tradition we uphold. Because it is easiest to love our own children unconditionally, the family is the natural school of love. Loving our kin, we may gradually learn to extend kindness to strangers. And because children incarnate our hopes, they are our visceral evidence of wisdom of investing our time and care in the lives of others.

Almost without noticing it we, are voluntarily eroding the freedom and surrendering the loyalties that no tyrant could take from us without a fight. By our increasingly slavish devotion to the the economic order, we are destroying the cradle of freedom. The iron law of profit is best served by those who are willing to depersonalize themselves by valuing efficiency above compassion, and devotion to the competitive goals of the corporation over loyalty to family.

History of the world "economics" contain a parable that illuminates our present dilemma and offer a challenge to the men and women. Originally "economics" meant " the art of managing a household" and it contained the notion of thrift and voluntary simplicity. Later, under the impact of industrial revolution, "economics" came to mean the system of production, distribution, and consumption of commodities. When factory, store, office, and bank usurped the loyalties of men and replaced the home as a centre of economic activity, women who chose to give serious attention to home making were given the condescending title of "home economists". And the final transformation, which is to say degradation, of the dignity of the home, is symbolised by recent change made at University of Iowa. What was once the College of Home Economics has now been renamed the College of Consumer Sciences.

The only revolution that will heal us is one in which men and women come together and place the creation of rich family life back in the center of horizon of our values. A letter I got recently from a woman makes the point : "Perhaps the real shift will come when men fully realize, in the gut and not just in the head, that they are equally responsible, with women for the creation, nurturing, and protection of children."

You may object, "All of this is well enough in theory, but unfortunately in fact, for many people the family was vicious trap and a cruel destiny. The place that should have been a sanctuary was often torture house. The arms that should have helped us often pushed us away. Many flee the family because it was the place of injury, captivity, disappointment, abuse. The children of alcoholics and abusive parents fear marriage and family and find their solace in becoming solitary. There are

so many bad marriages and dysfunctional families, it sometimes seems only reasonable to junk the institution or invent a replacement. True enough, but hopes of replacing the family with some more perfect institution, like hi-tech pipe dreams of creating space colonies into which we can escape when we have polluted the earth, have proven to be both dangerous and deluded. It is within the bonds of what is familial that we must live or perish.

Fortunately, the profusion of dysfunctional families does not necessarily predict a grim future for the family. One of the standard themes in mythology is the promise of the wounded healer. In our hurt lies the source of our healing. The bird with the broken and mended wings soar the highest. Where you stumble and fall, there you find the treasure.

One of man's greatest resources for change is our wound and our longing for the missing father. We can heal ourselves by becoming the kind of fathers we wanted but did not have. Create out of the void, out of the absence. Our best map for parenting is outlined like a photographic negative in the shadow side of our psyches. Get in touch with your disappointment, your rage, your grief, your loneliness for the father, the intimate touching family you did not have, and you will find a blueprint for parenting. Become the father you longed for. We heal ourselves by learning to give to our children what we did not receive.

If you are not married, do not have children, find a friend's child who needs nurturing and become a part-time substitute parent. To be involved in creating a wholesome future, men and women need an active caring relationship to children. A man who takes no care of and is not involved in the process of caring for and initiating the young remains a boy no matter what his achievements. This generation of men know by its longing for fathers who were absent that nothing fills the void that is created when men abandon their families, whether out of selfishness, dedication to work, or devotion to "important" causes. When anything becomes more important to a society than the welfare of its children, it is a sure sign of spiritual disintegration.

About the author:

Sam Keen (born 1931) is an American author, professor, and philosopher who is best known for his exploration of questions regarding love, life, wonder, religion, and being a male in contemporary society. Some of his books are Sightings: Extraordinary Encounters with Ordinary Birds (Chronicle Books, 2007),Faces of the Enemy, Reflections of the Hostile Imagination. (Harper and Row, San Francisco 2004) ,Learning to Fly: Reflections on Fear, Trust, and the Joy of Letting Go (1999),To Love and Be Loved (Bantam, 1997),Inward Bound: Exploring the Geography of Your Emotions (Bantam, 1992),Fire in the Belly: On Being a Man (Bantam, 1991),Your Mythic Journey (Tarcher, 1990), etc.

Glossary

Words	Meaning
antipathy (n)	a deep-seated feeling of aversion.
blueprint (n)	a design plan or other technical drawing.
condescending (adj)	having or showing an attitude of patronizing superiority.
crucial	decisive or critical, especially in the success or failure of something.
dictates (v)	state or order authoritatively.
eroding (v)	(of wind, water, or other natural agents) gradually wear away (soil, rock, or land).
familial (adj)	relating to or occurring in a family or its members.
gut (n)	the inner parts or essence of something.
incarnate (v)	(of a person) be the living embodiment of (a quality).
instilling (v)	gradually but firmly establish (an idea or attitude) in a person's mind.
junk (n)	old or discarded articles that are considered useless or of little value.
minimal (adj)	of a minimum amount, quantity, or degree; negligible.
motive (n)	a reason for doing something.
mythology (n)	a collection of myths, especially one belonging to a particular religious or cultural tradition.

nurturing (v)	care for and protect (someone or something) while they are growing.
overarching	comprehensive or all-embracing.
parable (n)	a simple story used to illustrate a moral or spiritual lesson, as told by Jesus in the Gospels.
profusion (n)	an abundance or large quantity of something.
psyche (n)	the human soul, mind, or spirit.
stumble (v)	trip or momentarily lose one's balance; almost fall.
thrift (n)	the quality of using money and other resources carefully and not wastefully.
tyrants (n)	a cruel and oppressive ruler.
utopians (n)	an idealistic reformer.
vicious (adj)	deliberately cruel or violent.
visceral (adj)	relating to deep inward feelings rather than to the intellect.
void (adj)	a completely empty space.

Reading Comprehension

Answer the following questions.

1. What is the central idea of Keen's essay and how is it related to the title?
2. Analyze any two paragraphs of the essay 'The Importance of Family' and classify the sentences that support the main idea under the headings of definition, example, cause and effect, facts and opinion.
3. What according to Keen is the 'only revolution' that will heal the ills of our society?
4. Is the thesis of the essay 'The Importance of Family ' implied or stated? Explain.
5. What is the point of the 4th paragraph? What does its contents have to do with thesis of the essay?
6. Keen says," We heal ourselves by learning to give to our children what we did not receive." What does he mean? Do you agreé?

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Writing Suggestions

A. Keen believes that "the family is the first line of defence against dehumanization and misplaced loyalty." Do you agree or disagree with this statement. Write about your reaction.

B. An extended family, consisting of parents like father, mother, and their children, aunts, uncles, grandparents, and cousins, all living in the same household, is on decline. The extended families are gradually shrinking into a nuclear family system, consisting of parents and their children. Write a letter to the editor of a newspaper on the causes of decline of extended family and its effects on the social, cultural and moral of our young generation.

Oral Communication

Some parents are so busy building careers and making money, that they totally neglect and ignore their children. This parenting behavior goes a long way to negatively affect the children later in life. Discuss this problem in the class and invite students to suggest solutions for it, keeping in view the following dynamics of group discussion:

- Present one point of view clearly.
- Support or modify one's opinion with reasons.
- Agree or disagree politely at appropriate time.
- Share information and ideas.
- Clarify, rephrase, explain, expand and restate information and idea.
- Modify, elaborate and extend a statement made by peer or others.

Vocabulary and Grammar

Vocabulary

Use authentic dictionary to find meaning of the following words. Identify part of speech of the words through abbreviations used. Also find their pronunciation through pronunciation key.

be mad about	especially	trekking	award
ordinary	jogging	waste	leisure
save	indoor kid	remember	

Now fill in the blanks with words given in the box above. (Change the form if needed).

1. If you don't like outdoor sports you can do _____sports and enjoy yourself.
2. The youngsters_____cricket idols and they like putting up their posters on the walls of their rooms.
3. My little brother is keen on _____his pocket money. When I ask him for it, he never lends me.
4. If you spend lots of hours in front of TV, that means you just_____your precious time.
5. When an actor receives an_____,his fame becomes double.
6. You mustn't watch TV shows when you have got a lot of homework. _____when you have an exam the next day, you had better turn it off entirely.
7. When you_____me in front of my friends, I feel embarrassed.
8. My father and I go_____every morning. That's why we feel healthy and fit.
9. I don't_____the meaning of it now. I need to look it up in the dictionary.
10. _____ is a long difficult journey.
11. _____ activities have the same meaning as the free time activities.
12. Maybe an_____person in the street does not know this but you, as an educated person, must certainly know this.

GRAMMAR

Infinitives

A. An infinitive is a verbal—usually preceded by to—that can function in a sentence as a noun, an adjective, or an adverb.

Each sentence below contains at least one infinitive. Identify the infinitive in each sentence and tell what function it serves.

1. More than anything else, I wanted some time alone to read.
2. My grandmother told me that we have been put on Earth to share, to care, to give, and to receive.
3. While the train was stopped at the station, Baber attempted to climb to the top of one of the freight cars.

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4. In the book, "Mama Day," "Mama Day tells the citizens of the island to listen to the crows instead of the news bulletins."
5. During the Great Depression, audiences wanted to laugh when they went to the movies.
6. Every Wednesday, six women from the nearby village came to the hostel to do the weekly wash.
7. On the last night of the retreat, we wanted to sing a song to end an evening that had been particularly touching to us all.
8. The duke left the duchess at the Red Roof Inn and proceeded to drive to the country to see his mother.
9. At the end of their long adventure, Anum and Nizam are told that they are too old to return to Kalam.

B. The following sentences have a verb + object + to + infinitive structure. Complete each sentence by putting the words in parenthesis into the correct form.

1. My boss told (I/do) _____ the reports before Friday.
2. My colleague asked (I/send) _____ a fax to the customer.
3. Ali wanted (I/help) _____ him prepare his presentation.
4. I warned (he/not/drive) _____ too quickly because of the bad weather.
5. Please remind (I/call) _____ Mr. Zain tomorrow morning.
6. Please tell (he/not/smoke) _____ here — it's not allowed.
7. Faiza didn't feel too good but we persuaded (she/come) _____ to the party.
8. Nobody wanted to go to the conference but our boss forced (we/go) _____ to it.
9. I asked (she/not/call) _____ so late in the evening. I go to bed early.
10. We showed (they/how/use) _____ the new equipment.

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C. Write the entire infinitive phrase and its function used in the sentences below.

1. The best plumber to call is Nizam. _____
2. Each year Shakeel tried to find more deductions for his tax return. _____
3. To patch the hole in the tyre, the mechanic inserted a plug._____
4. She learned to read and write English in London. _____
5. Saleem's desire to do everything perfectly will eventually frustrate him. _____
6. To pay that much money for a television is foolish._____
7. Yesterday Waheed exercised all day to lose some weight before the wedding. _____
8. His only ambition was to succeed at his job. _____
9. To attempt an explanation for this phenomenon would do little good._____
10. Nawab bought for his father a prayer rug to show his respect._____

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Teacher's Guideline:

Explain and revise with the students the use of infinitive and infinitive phrases.

Floyd Dell

Unit 12 The Blanket

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

- read a text to make connections between characters, events, motives and causes of conflicts in texts across cultures.
- analyze story elements: characters, events, setting, plot, theme, tone, point of view.
- recognize the author's purpose and point of view and their effects on the texts.
- analyze the conflict in a story or literary selection. Explore options to resolve the conflict. Propose another resolution.
- identify universal themes present in literature across all cultures.
- demonstrate heightened awareness of conventions and dynamics of group discussion and interaction to:
  - present and explain ones point of view clearly
  - support or modify one's opinion with reasons
  - acknowledge other's contribution
  - share information and ideas
- clarify, rephrase, explain, expand and restate information and ideas.
- evaluate and use expression for various functions and co-function:
  - recount
  - describe
- illustrate the use of dictionary for finding appropriate meaning and spelling.
- illustrate the use of gerunds and gerund phrases.

The Blanket

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

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

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

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

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

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

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

It was like Granddad to be saying that. He was trying to make it easier. Ever

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

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

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

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

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

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

"And then there will be babies coming, and I don't want to be around listening to them cry all hours of the night. No, it's best that I leave. Well, one more tune or two, and then we will get to bed, get some sleep. In the morning I'll get my new blanket and take my leave. Listen to this. It's a bit of a sad tune but a nice one for a night like this."

They did not hear the two people coming down the road, Dad and the

pretty girl with a hard bright face like a doll. But they heard her laugh and the tune stopped suddenly.

Dad did not say a word, but the girl walked up to Granddad and said prettily, "I'll not be seeing you in the morning, so I came over to say good-bye."

"It's kind of you," said Granddad, looking down at the floor; and then seeing the blanket at his feet, he bent down to pick it up. "And will you look at this," he said, sounding himself like a little boy. "Isn't this a fine blanket my son has given me to go away with?"

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

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

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

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

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

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

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

Both of them looked at the boy surprised.

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

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

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

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

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

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

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

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About the Author

Floyd Dell (1887–1969) was born in 1887 in Pike County, Missouri. His family experienced a great deal of poverty. At school Dell developed a love of reading. At sixteen, he joined the Socialist Party and gave speeches on street-corners about his political beliefs. He also wrote for a small Socialist monthly, *Tri-City Workers' Magazine*. He also worked as a sub-reporter for the *Davenport Times*. He later joined the *Chicago Evening Post* and by 1911 was editor of the newspaper's *Friday Literary Review*. Dell believed that the everyday life of the middle and working classes provided subjects worthy of serious literary treatment.

Glossary

Words	Meanings
breeze (n)	a gentle or light wind
harmonica (n)	a small wind musical instrument; also called mouth organ
pretty penny	a large sum of money

Reading Comprehension

Answer the following questions.

1. How significant is the title of the story 'The Blanket'?
2. Analyze the conflict in the story ' The Blanket'? How is it resolved?
3. Analyze the tone of the story 'The Blanket'. Is it joyous or sorrowful? Explain.
4. What attitude does Peter show about his Dad and Granddad?
5. How is the theme of 'The Blanket' the theme of our disintegration of society as well?
6. Describe your relationship with different family members. Who your relationship is the most cordial with and who you stay aloof from and why? Explain.
7. If Peter had been exposed to the mass media, social media and internet, would he have developed the same intimacy with the Grandfather as he did in the story? Elaborate.
8. Why does Peter's Dad get angry with the girl he is going to marry?
9. What does our religion teach about old parents?

Writing Suggestions

Ask your parents about the role that their grandparents have played in their social, cultural and ethical grooming; now compare and contrast it with the part that your grandparents have in yours. Has it shrunk or expanded? If you think that their role is diminishing, write about its causes and what is its effects on our life.

Oral Communication

A. Divide the class into groups of five students each and hold group discussion on the topic, "The Over Use of Internet and Social Media has wrecked Social Bond Among the Family Members ".

B. Oral recount

- A recount retells an experience or an event that happened in the past.
- The purpose of a recount can be to inform, entertain or to reflect.
- A recount can focus on a specific section of an event or retell the entire story.

- A recount should always be told in the order that things happened.

Activity:

- Listen to a loud reading of the 'The Blanket' recorded by the Teacher.
- Listen to the text a second time and write down the significant events.
- Listen to the text a third time to check and add to what you have written.
- With the help of these written notes, each student should give oral recount of the story and explain the different messages it conveys.

Vocabulary and Grammar

Vocabulary

Find the meaning of *passed* and *past* in a dictionary, identify their parts of speech and then use them correctly to fill in the blanks.

1. The museum is on the right, just _____ the church.
2. My brother _____ his exams with great results.
3. We've just _____ the exit for Leeds. We'll have to turn around.
4. Go _____ the post office then turn left and you'll see your hotel.
5. He thinks he was a fool in his _____ life.

GRAMMAR

A. Complete the sentences with the gerund form of the verbs in parentheses.

1. She is good at (paint)_____.
2. He is crazy about (play) _____.
3. I don't like (play) _____ cards.
4. They are afraid of (swim) _____ in the sea.
5. You should give up (smoke) _____.
6. Sami dreams of (be) _____ a doctor.
7. He is interested in (make) _____ friends.
8. My uncle is afraid of (go) _____ by plane.
9. We insist on (cook) _____ the dinner ourselves.

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B. Use the verbs in parenthesis either as gerund or the infinitive:

1. I couldn't sleep so I tried (drink) some hot milk.
2. She tried (reach) the book on the high shelf but she was too small.
3. They tried (get) to the party on time but the bus was delayed.
4. We tried (open) the window, but it was so hot outside, it didn't help.
5. He tried (get) a job in a newspaper firm but they wouldn't hire him.
6. He tried (get) a job in a newspaper firm but he still wasn't satisfied.
7. You should stop (smoke), it's not good for your health.
8. We stopped (study) because we were tired.
9. They will stop (have) lunch at twelve.
10. We stopped (have) a rest because we were really sleepy.
11. Oh no! I forgot (buy) milk.
12. Please don't forget (pick up) some juice on your way home.
13. I forget (lock) the door, but I'm sure I must have locked it.
14. Have we studied this before? I've forgotten (learn) it.
15. Please remember (bring) your homework.
16. I remember (go) to the beach as a child.
17. Finally I remembered (bring) your book! Here it is.
18. Do you remember (eat) steak in that little restaurant in Lahore?
19. I regret (tell) you the train has been delayed.
20. I regret (tell) Nighat my secret. Now she has told everyone.

NOTES BY FUTURE DOCTORS TOUSEEF AHMAD-03459187882

C. Replace the gerund by an infinitive and the infinitive by a gerund in the following sentences.

1. To laugh is better than to frown.
2. Writing a story is not easy.
3. He likes to collect books and does not like giving them away.
4. Flying kites is a good sport, but to bet on them is bad.
5. He likes to read and to write.
6. She likes cooking and painting.
7. Seeing is believing.
8. She loves making dolls.
9. To wait for people who were late made him angry.
10. To sell insurance is a pretty boring job.

D. Decide whether the following sentences contain a Gerund or a Progressive.

1. He likes reading books. (Gerund/Progressive)
2. He is reading books. (Gerund/ Progressive)
3. Reading books can be great fun. (Gerund/ Progressive)
4. He is interested in reading books. (Gerund/ Progressive)
5. He was reading books. (Gerund/ Progressive)
6. He has been reading books for two hours. (Gerund/ Progressive)
7. Instead of reading books Henry went to bed. (Gerund/ Progressive)
8. Do you like reading books? (Gerund/ Progressive)
9. He had been reading books. (Gerund/ Progressive)
10. His hobby is reading books. (Gerund/ Progressive)

Teacher's Guideline:

Explain and revise with the students the use of gerund and gerund phrases.

STUDY BY DOCTORS-TOUSEEF AHMAD-03499815886

Percy Bysshe Shelley

Unit 13 Ozymandias

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

- read a given poem and give orally and in writing:
  - theme and its development.
  - personal response with justification.
- recognize literary techniques such as personification and alliteration.
- analyze how a writer/ poet uses language to:
  - appeal to the senses through use of figurative language including similes, metaphors and imagery
  - set tone
- use appropriate vocabulary and correct spelling in their own writing.
- identify, change the form of and use future continuous tenses.
- illustrate use of tenses.

Ozymandias

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;

And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

Percy Bysshe Shelley

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Russell Baker

Unit 16 School VS Education

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

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- recognize that the theme of a text is carried in a thesis statement.
- analyze paragraphs to identify sentences that support the main idea through
  - definition
  - example/ illustration
  - cause and effect
  - comparison and contrast
  - facts, analogies, anecdotes and quotations.
- recognize that support can be in the form of a single word, a phrase, a sentence or a full paragraph.
- identify and recognize the functions of transitional devices used for coherence and cohesion at discourse level.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
  - scan to answer short questions.
  - distinguish between what is clearly stated and what is implied .
  - comprehend/interpret text by applying critical thinking.
- create and deliver group class presentation on various themes problems and issues.
- use the knowledge of roots, suffixes and affixes to determine the meaning of unfamiliar words.
- illustrate use of adverbs.

School VS Education

By the age of six the average child will have completed the basic education and be ready to enter school. If the child has been attentive in these pre school years, he or she will already have mastered many skills.

From television, the child will have learned how to pick a lock, commit a fairly elaborate bank holdup, prevent wetness all day long, get the laundry twice as white and kill people with a variety of sophisticated armaments..

From watching his parents, the child, in many cases, will already know how to smoke, how much falsehood to mix with facts to be pragmatic and shrewd, what kind of language to use when angry and how to violate the speed laws without being caught.

At this stage, the child is ready for the second stage of education which occurs in school. There, a variety of lessons may be learned in the very first days.

The teacher may illustrate the economic importance of belonging to a strong union by closing down the school before the child arrives. Fathers and mothers may demonstrate to the child the social cohesion that can be built on shared hatred by demonstrating their dislike for children whose pigmentation displeases them. In the latter event, the child may receive visual instruction in techniques of stoning buses, cracking skulls with a nightstick and subduing mobs with teargas. Formal education has begun.

During formal education, the child learns that life is for testing. This stage lasts twelve years, a period during which the child learns that success comes from telling testers what they want to hear.

At this point, education becomes more subtle. The child taught by school that he is dumb observes that neither he, she, nor any of the many children who are even dumber ever failed to be

promoted to the next grade. From this, the child learns that while everybody talks a lot about the virtue of being smart, there is very little incentive to stop being dumb.

What is the point of school, besides attendance? The child wonders. As the end of the first formal stage of education approaches, school answers this question. The point is to equip the child to enter college.

Children who have been taught they are smart have no difficulty. They have been happily telling testers what they want to hear for twelve years. Being artists at telling testers what they want to hear, they are admitted to college joyously, where they promptly learn that they are the hope of America.

Children whose education has been limited to adjusting themselves to their schools' low estimates of them are admitted to less joyous colleges which, in some cases, may teach them to read.

At this stage of education, a fresh question arises for everyone. If the point of lower education was to get into college, what is the point of college? The answer is soon learned. The point of college is to prepare the student—no longer a child now— to get into graduate school. In college, the student learns that it is no longer enough simply to tell the testers what they want to hear. Many are tested for graduate school; few are admitted.

Those excluded may be denied valuable certificates to prosper in medicine, at the bar, in the corporate boardroom. The student learns that the race is to the cunning and often, alas, to the unprincipled.

Thus, the student learns the importance of destroying competitors and emerges richly prepared to play his role in the great simmering melodrama of American life.

Afterwards, the former student's destiny fulfilled, his life rich with oriental carpets, rare porcelain and full bank accounts, he may one day find himself with the leisure and the inclination to open a book with a curious mind, and start to become educated.

About the Author:

Russell Wayne Baker (August 14, 1925 – January 21, 2019) was an American journalist, narrator, writer of Pulitzer Prize-winning satirical commentary and self-critical prose, and author of Pulitzer Prize-winning autobiography Growing Up (1983). He was a columnist for The New York Times from 1962 to 1998.

Glossary

Words	Meaning
"the race is to the cunning... the unprincipled "	the winners are crafty, shrewd and without morals (a possible allusion or reference to John Davidson's poem "war song":the race is to the swift/ the battle to the strong").
melodrama	plays or movies that rely heavily on sensational events, sentimentality, or coincidence instead of strong characterization
nightstick	a club used by policeman
pigmentation	skin coloration (referred here to racial differences)
porcelain	a hard ,white ceramic
social cohesion	group togetherness (here of parents who share the same concerns)
the bar	jargon for the legal profession, law practice

Reading Comprehension

Answer the following questions.

1. What does Baker see as the difference between school and education?
2. What can we infer about Baker's attitude toward television?
3. Baker's tone is very cynical in 'School vs. Education'. To what extent do you think he means what he says? Explain.
4. What is the main idea of Baker's essay?
5. Pick out some transitional devices from the text 'School Vs Education'. What purpose do they serve?

Writing Suggestions

A. Write a letter to your brother convincing him that "winning does not always mean being first or defeating competitors, it means doing better and superior in life than you have ever done before".

B. List Baker's "stages of education." What does he say is learned in each stage?

Oral Communication

Prepare a ten minutes oral presentation on Importance of Value Education in Schools and present with clarity its main points to the class.

Vocabulary and Grammar

Vocabulary

Put the correct prefix in each blank to complete the sentence. Include hyphens (-) where necessary.

over	non	mis	anti	multi
ex	pre	under	pro	

1. The _____ lingual staff at this school will make you feel very welcome.
2. He has been charged with_____ use of company funds.
3. _____ government forces have won the latest battle and the Prime Minister seems safe for the time being.
4. This was an early prototype of an_____ aircraft missile but was replaced within a year due to repeated malfunction.
5. The meat was superb but the pasta was completely_____ cooked and tasted like wet cardboard.
6. The shop was closed down for having sold cigarettes to_____ age customers.
7. I am not a socialist now. I would describe myself as an_____ communist but I have changed my opinions on many matters.
8. I used to work for a large_____ profit organization that worked in the Third World to improve education provision.

Writing Suggestions

Comprehending Job Advertisements

Job Advertisements (A)

TEACHING ASSISTANT

Required from: November 2002 - Term time only, four mornings weekly

We are looking for a caring and enthusiastic teaching assistant to work in a Y3 classroom to work alongside children who require extra support. Experience of working with children is essential. You will be part of a friendly and committed staff team and we shall offer opportunities to help you develop professionally.

Please telephone Ms. Maria, School Secretary for further details. Visits are welcomed. Letters of applicant and CV with the details of 2 references should be sent to Ms. Laila, Head teacher by October 14.

Principal
St. Michael's Junior School
Circular Road, Peshawar.

CONTRACTS MANAGER

KP Builders has been providing a quality service for over 25 years, specializing in refurbishment and major alterations for Local Authorities & Housing Associations in the Capital Territory, Islamabad.

Our continued success is due to the commitment of our dedicated team of professionals. We are looking for an experienced Contracts Manager, able to demonstrate the drive necessary to lead a team of Surveyors, Site Managers and Trades, reporting to the Contracts Director.

You will be responsible for controlling all projects using the company's management control process and our fully computerized ICT system.

This is a great opportunity for an individual with a proven track record of delivering projects on time & within budget whilst able to maintain our mission statement of 'Building Quality on Time'.

If you feel this is the challenge for you, please apply in writing with a full CV to:

Mr. Ibrar Khan
KP Builders,
Blue Area, Islamabad

Comprehension Questions

1. Read through the advertisement labelled (A) again and make a list of all the words and expressions used to describe:

a) The job requirements

b) The benefits offered by the job.

2. Look at the job advertisement labelled (B) and answer the questions.

a. Who placed the job advertisement in the newspaper?

b. What job is being offered and which sector?

c. What is required for the job?

d. Where will the successful candidate work?

Garrison Academy Kharian Cantt
(Army Public School & College System)

TEACHING STAFF REQUIRED

Following qualified and committed teaching staff is required for the under mentioned positions :-

Sor	Name of Post	Qualification / Experience
01	Arabic MA (Arabic) or equal (Male/ Female)	Master in Arabic with minimum three years experience.
02	Career Counselor/School Counselor	MIT from reputed institution
03	English	MA English
04	Urdu	MA Urdu
05	Maths	MSc Maths
06	Physics	MSc Phy
07	Chemistry	MSc Chem

- Attractive salary package commensurate with experience and qualifications. Pay package has been recently revised. Candidates having experience of minimum three years of teaching in well reputed English medium institutions will be given preference.
- Keeping in view experience and qualification, special grade may be offered to the deserving candidates
- Atmosphere and working conditions of GAK are excellent. Additional benefits/ perks and privileges including medical treatment, membership of club, loan and board & lodging facilities are also provided. Intensive training for teachers is conducted free of cost under APSACS.
- Semi-furnished single accommodation is offered in a safe and pollution free environment.
- Complete CVs with photographs and a copy of CNIC to be forwarded to Principal Garrison Academy Kharian Cantt within 10 days of publication of the advertisement.

Principal (Prof Arjasab Khan Zafar) Tel: 053-9240263, 053-59-36325

(A sample of an original job advertisement from a National Daily)

What is a CV?

A CV, which stands for curriculum vitae, is a document used when applying for jobs. It allows you to summarise your education, skills and experience enabling you to successfully sell your abilities to potential employers.

In the USA and Canada CVs are known as résumés. These documents tend to be more concise and follow no particular formatting rules.

How long should a CV be?

A standard CV should be no longer than two sides of A4. As a recent graduate your CV may only take up one page and that's ok. Some medical or academic CVs may be longer depending on your experience. To save space only include the main points of your education and experience. Stick to relevant information and don't repeat what you've said in your cover letter.

What to include in a CV

- Contact details - Include your full name, home address, mobile number and email address. Unless you're applying for an acting or modelling job you don't need to include your date of birth or a photograph.
- Profile - A CV profile is a concise statement that highlights your key attributes and helps you stand out from the rest. Usually placed at the beginning of the CV it picks out a few relevant achievements and skills, while expressing your career aims. A good CV profile focuses on the sector you're applying to, as your cover letter will be job-specific. Keep CV personal statements short and snappy - 100 words is the perfect length.
- Education - List and date all previous education, including professional qualifications. Place the most recent first.
- Work experience - List your experience in reverse date order, making sure that anything you mention is relevant to the job you're applying for. If you have plenty of relevant work experience, this section should come before education.
- Skills and achievements - This is where you talk about the foreign languages you speak and the IT packages you can competently use. The key skills that you list should be relevant to the job. Don't exaggerate your abilities, as you'll need to back up your claims at interview. If you've got lots of job-specific skills you should do a skills-based CV.

- Interests - 'Socialising', 'going to the cinema' and 'reading' aren't going to catch a recruiters attention. However, relevant interests can provide a more complete picture of who you are, as well as giving you something to talk about at interview.

The document tends to be organised chronologically and should make it easy to get an overview of an individual's full working career. A CV is static and doesn't change for different positions, the difference would be in the cover letter.

Resume:

A resume, or résumé, is a concise document typically not longer than one page as the intended reader will not dwell on your document for very long. The goal of a resume is to make an individual stand out from the competition.

The job seeker should adapt the resume to every position they apply for. It is in the applicant's interest to change the resume from one job application to another and to tailor it to the needs of the specific post. A resume doesn't have to be ordered chronologically, doesn't have to cover your whole career and is a highly customizable document.

Differences:

As stated, three major differences between CVs and resumes are the length, the purpose and the layout. A resume is a brief summary of your skills and experience over one or two pages, a CV is more detailed and can stretch well beyond two pages. The resume will be tailored to each position whereas the CV will stay put and any changes will be in the cover letter.

A CV has a clear chronological order listing the whole career of the individual whereas a resume's information can be shuffled around to best suit the applicant. The main difference between a resume and a CV is that a CV is intended to be a full record of your career history and a resume is a brief, targeted list of skills and achievements.

Let's revise

CV – long, covers your entire career, static
Resume – short, no particular format rule, customisable

(A Sample CV)

MUHAMMAD ABBAS ATIF

Contact

Address: House No. 570, Street No. 75, Shami Road, Peshawar

Phone: +92 300 1234567

Email: abbas12345@gmail.com

Languages

English (Read, Write & Speak)

Urdu (Read, Write & Speak)

Pashto (Read, Write & Speak)

Summary

Senior Web Developer specializing in front end development. Experienced with all stages of the development cycle for dynamic web projects. Well-versed in numerous programming languages including HTML5, PHP OOP, JavaScript, CSS, MySQL. Strong background in project management and customer relations.

Skill Highlights

Project management
Strong decision maker
Creative design
Innovative
Service-focused
Complex problem solver

Experience

Web Developer - 09/2015 to 05/2019

Luna Web Design, Peshawar

Cooperate with designers to create clean interfaces and simple, intuitive interactions and experiences.

Develop project concepts and maintain optimal workflow.

Work with senior developer to manage large, complex design projects for corporate clients.

Complete detailed programming and development tasks for front end public and internal websites as well as challenging back-end server code.

Carry out quality assurance tests to discover errors and optimize usability.

Education

Bachelor of Science: Information Technology - **2014**

Certifications

Microsoft Office (certificate): PowerPoint, Excel, Outlook

Programming Languages: JavaScript, C++, **HTML5,** CorelDraw, Illustrator, Adobe Photoshop, 3D Animation.

References

Will be furnished on demand.

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Job Application or Cover Letter

Cover Letters

When you apply for a job with a curriculum vitae (CV), it's important to include a cover letter, also known as a covering letter. This letter allows you to make a favourable first impression, using narrative in your own tone of voice to catch the reader's attention and encourage him/her to give a serious review to your attached resume/ CV.

Tailor the Letter to Fit the Organization

The letter should be tailored to respond to specific requirements requested by organization you are approaching. Don't try to use the same cover letter for every job you apply for. Each letter needs to provide detailed information about why are you are qualified for the specific job in question, and it should outline the reasons for your interest in the company or organization.

Use your cover letter to identify the skills or experiences most specific to the job, rather than restating the information in your CV.

What to Include

- The content of your cover letter should be brief and structured. Avoid lengthy repetition of information covered in your CV. Unlike a CV, it is acceptable to write a cover letter in the first person.
- Your letter should address the relevant contact, whose name often appears in the job advertisement. Avoid "Sir" or "Madam" if possible.
- If you are replying to a job ad, say so. Mention the job title, any reference number, and where and when you saw it.
- In some cases, an advertisement will indicate that a more substantial letter is required. Always follow specific instructions and include any information if it is specifically requested. Your current salary is an example.
- Briefly outline your current situation and why you are seeking change. Mention your current or last job, qualifications, and professional and academic training, tailoring your information to make it as relevant as possible to the job applied for.

MCQ'S FOR DOCTORS-TOUSEEF AHMED 03005886

- Tell the potential employer a little about themselves to demonstrate you have properly read the position description and that you have done some research into the organization. Also, state why you are interested in them as an employer.
- Succinctly emphasize why an employer may want to meet and employ you. Highlight your transferable skills, achievements, and versatility. Explain what you can contribute and what makes you stand out from your competitors. Mention personality traits relevant to the role applied for.
- Ensure that your CV cover letter flows freely, however, and does not slavishly match every point on the job description. The reader should be left with an overall impression that you are a potentially valuable addition to the workforce.
- Negative information of any sort should be avoided in your cover letter as well as on your CV.
- Close your letter with a polite expression of interest in further dialogue with the recruiter. Do mention that you would like the opportunity to discuss your suitability further in a personal interview and that you await a response in due course.
- Ensure your letter is neatly and clearly presented with no grammatical or spelling errors.

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Cover Letter Sample

To
The Principal
Garrison Academy
Kharian Cannt

Subject: APPLICATION FOR THE POST OF MATH'S TEACHER

Please refer to your advertisement in the national daily on the subject cited above. I would like to be considered for the above position and hope to demonstrate how much I could bring to it. I did MSc in Mathematics from the University of Peshawar. After MSc I completed Teacher Training program from Institute of Education and Research, University of Peshawar.

During teaching Mathematics, I have gained experience of making purposeful and appropriate lesson plans that provide for effective teaching strategies and meet the individual needs of students. I also gained experience to prepare, select and use teaching-learning materials for students (including the use of textbooks, definitions and their related problems, short notes explaining problems solving steps). I also made e-learning materials for Inter-College Mathematics' competitions.

During three year of working experience in educational environment I have always built up an effective working relationship with my colleagues. I am a motivated, enthusiastic and organized person. I am also a flexible person both working individually and as a team member. I am a target oriented individual who likes working in challenging and dynamic environment. I strongly do believe that I have every essential and desired capability for this post.

I would be grateful for the opportunity to demonstrate my capabilities further at interview. I look forward to hearing from you. My CV is attached with the application.

Yours sincerely,
Muhammad Abbas, Peshawar

Oral Communication

With your classmates create a mock interview setting where your partners are supposed to be interviewers and you are potential candidate and is going to be interviewed. Have a conversation where everyone in turns ask you questions about your academic background, your interests, your skills and hobbies. Now, demonstrating your good listening skills, answer their questions with confidence using your reciprocal ability. Once it feels complete, stop the scene and switch sides; then go through it again with the roles reversed. Practice the most probable questions and answers in this mock job interview.

Vocabulary and Grammar

Vocabulary

Search the following home related words in a dictionary, identify their part of speech then fill in the blanks.

fireplace	**bathroom**	**floors**	**garage**	**window**	**garden**
outside	**bedrooms**	**downstairs**	**furniture**	**dining**	**kitchen**

I live with my family in a house near the sea. The house is 60 years old and has a big _____ with fruit trees and flowers. We have two_____ upstairs, where we sleep. The living room is _____ . The _____ has a shower and toilet, but no bath. We cook in the _____ and eat in the _____ room. We don't have a _____ for the car, so we park it _____ the house. We don't have any carpets in the house,_____ we prefer wooden _____. We also have a lot of antique _____, including chairs and tables. The house is always warm in winter because we have a lovely big_____. In summer, the sun shines through the big _____ in the living room.

GRAMMAR

A. Make passive voice.

1. In this street letters _____by the postman at 8 every day. (deliver)
2. This bag _____on the bus yesterday night. (find)

3. I'm afraid the dress_____in hot water. (cannot wash)
4. _____your motorbike _____yet? I'd like to borrow it. (repair)
5. The message _____tomorrow, I promise. (send)
6. These offices _____now. Be careful, the floors are wet. (clean)
7. This report _____in time if you didn't help me. Thank you very much. (not finish)
8. Why _____the TV _____? Everyone has gone to bed. (turn on)
9. This building needs renovating. It _____since the 1960's. (not reconstruct)
10. Madam, you cannot take your bag into the gallery. All bags _____ in the cloakroom. (must leave)
11. The engine _____just _____when the manager saw it. And he was satisfied with it. (test)
12. I'm sorry, sir. The last umbrellas_____in the morning. (sell)
13. Where have you been so long? You _____to arrive so late if you worked for me. (not allow)
14. Please, be patient. The plan _____in two days. (announce)
15. All the halls _____at the moment. It will take us two three days. (paint)
16. What were we doing at 11 o'clock? - We _____by a reporter. (interview)
17. After the window pane _____someone smashed the window again. (replace)

B. Complete the conversation with questions in the passive voice.

1 A: There was a storm on the coast last night.
B: _____? (anything/damage)
A: Yes. Some trees fell on cars. Fortunately, nobody was killed.

2 B: How many cars _____during the storm? (crush)
A: Three or four.

3 B: _____? (the trees/remove/yet)
A: Yes, they have. But the cars are still there.

4 B: When _____? (the cars/remove)

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A: Tomorrow, I hope.

5 B: _____? (the cars/badly/damage)

A: Yes, they are. One of them is completely destroyed.

6 B: _____yet? (the removal/start)

A: Yes, It has. When I was there in the morning, one of the cars was just being put onto a lorry.

7 B: You look quite depressed. Was it your car which was completely destroyed?

A: No, it wasn't. But... Derek, where _____last night? (your car/park)

B: Are you joking? My car had been parked in my garage long before the storm started.

C. Make passive voice

1. I think they make these cars in Japan.
   I think _____in Japan.
   _____

2. You must not drop litter in the street in Singapore.
   _____in the street in Singapore.
   _____

3. Someone smashed our window last night.
   _____last night.
   _____

4. They have already mended the TV set. You can collect it.
   _____You can collect it.
   _____

5. People will need more public transport in the near future.
   _____in the near future.
   _____

6. Don't enter the room. They are decorating the walls.
   Don't enter the room. _____
   _____

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7. You should not replace the roof at the beginning of winter.
_____at the beginning of winter.
_____

8. People are spending less money on cars this year.
_____on cars this year.
_____

9. They had cooked the meal before 10 o'clock.
_____before 10 o'clock.
_____

10. Someone was building the wall when I was there.
_____when I was there.
_____

11. No problem. They sell this food in every shop.
No problem. _____in every shop.
_____

12. They delivered more parcels last year because people bought more goods in e-shops.
_____last year because people bought more goods in e-shops.
_____

13. They have not replaced the wheels yet. But they'll let you know as soon as possible.
_____yet. But they'll let you know as soon as possible.

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Teacher's Guideline:

Explain and revise with the students the rules of change of voice in written and oral discourse.

Robert Frost

Unit 21 The Road Not Taken

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

- use critical thinking to respond orally and in writing to the text (post-reading) to:
  - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
  - relate what is read to his or her own feelings and experiences.
  - scan to answer short questions.
- read a given poem and give orally and in writing:
  - theme and its development.
  - personal response with justification.
- recognize literary techniques such as personification and alliteration. analyze how a writer/ poet uses language to:
  - appeal to the senses through use of figurative language including similes, metaphors and imagery
  - set tone.
- recognize and use varying intonation patterns as aids in spoken and written to highlight focus in meaning.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- apply rules of capitalization wherever applicable.
- illustrate use of all punctuation marks wherever applicable.
- use the pronunciation key to pronounce words with developing accuracy.

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The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Robert Frost

SYFOLINE BOOKS-TOUSEEF AHMAD-03499815886

About the poet:

Robert Lee Frost (March 26, 1874 – January 29, 1963) was an American poet known for his realistic depictions of rural life and his command of American colloquial speech. Frost frequently wrote about settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. Robert Frost's most famous poems included 'The Gift Outright,' 'Stopping by Woods on a Snowy Evening,' 'Birches,' 'Mending Wall,' 'The Road Not Taken,' and 'Nothing Gold Can Stay.'

Glossary

Word	Meaning
diverge	(of a road, route, or line) separate from another route and going in a different direction.
trodden	walked
undergrowth	a dense growth of shrubs and other plants, especially under trees in woodland.
wear	damage, erode, or destroy by friction or use.

Reading Comprehension

Answer the following questions.

1. Why is the poem titled as 'The Road Not Taken', why not 'The Road Taken' since it was the road taken that made all the difference?
2. What difference is the poet talking about? Can you make an informed guess?
3. At some critical moment of life each person has to make decisions. The poet faces making a decision at the turning point of life and he does, and this decision makes all the difference. Why does the poet succeed in making right decision?
4. The imagery 'ages and ages hence' puts value on some essential traits of character that brings difference in people life. What in your views are these traits? Explain.

Waheedullah

Unit 19 Drug Abuse in Youth of Pakistan

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

- skim text to
  - have general idea of the text.
  - infer theme/ main idea.
- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to
  - scan to answer short questions.
  - distinguish between what is clearly stated and what is implied .
- analyze the order of arranging paragraphs
- comprehend/interpret text by applying critical thinking.
- create and deliver group/class presentation on various themes problems and issues:
  - present one point of view clearly
  - support the object with clear factual information
  - structure ideas and argument in coherent logical way
  - exhibit proper etiquette of interacting with audience
- Illustrate use of prepositions of position, time and movement and direction.
- Use the knowledge of literal and figurative meaning, grammatical gender and syntax to translate passages from English to Urdu and Urdu to English.

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Drug Abuse in Youth of Pakistan

It is a grim reality that the abuse of drug is on the rise in the youth of Pakistan. Every year forty thousand new users of drug are added to the list of drug addicts, making Pakistan one of the most drug affected countries in the world. The most disturbing fact is that majority of the drug addicts are under the age of twenty five, and are undergraduate students. According to one survey, one out of every ten college or university students is drug addict. Some of the most dominant causes of drug abuse in educated youth are academic pressure, over expectations of parents and lack of proper counseling and easy availability of drugs in educational institutions.

As students cross the threshold of college, they experience the new frontiers of freedom: freedom from the controlled environment of school, freedom from parental guidance, and above all freedom to move, choose and participate on their own sweet will in intramural social and extracurricular activities of campus. However, along with the excitement of freedom, students may also feel stress and pressure of parental expectations to perform well in studies and to be the best in the chosen field: the social pressure of living alone without assistance and support of family: and to cope with peer influence. Academic pressure, when the students are under heavy demands of time and energy to meet academic goals, studying all night, if necessary, to make the grade and averting failure.

To get through these pressures, many students seek ways to obtain stress relief. But instead of opting for healthy activities like sports or exercising to decompress, some students turn to the use of drugs. Students often find using drugs as an escape or a coping mechanism without being aware of detrimental consequences. The risk, of course, is that they may sabotage their education, or make their lives worse.

Parents are the largest influence of external pressure for their young adult. The level of anxiety that families have about the studies and future goals of their siblings can adversely affect the progress and overall

development of children. Pressure on developing minds has the potential to affect the nervous system and brain and can place youth at greater risk for abuse of drugs. Parental interference and pressure is, therefore, one of the most significant external trigger for pressures and can lead to a high-risk environment for mental illness and addiction in students.

But for parents, the door swings both ways. Parents can influence their children through healthy dialogue about risk factors, stress, and the dangers of drug use. As custodians, parents should wish their children to be successful and not succumb to their demands. Children learn more by what their parents do than what they say, and, if they see that their parents cope with pressure in a negative way; it sends a powerful message to their children. The pressure that adults put on themselves both as individuals and parents, trickles down to kids. We must start early to help teens develop a positive self-image and create healthy approaches to dealing with life.

When students try to alleviate pressure or stress, illegal substances make for a viable option. These illicit drugs are easily, and cheaply available everywhere in our country. In addition, in many college and university events alcohol and drugs are glorified and used as sign of pleasure and romance.

The graduating youth usually purchase drugs through dealers or 'agents', who are just a phone call away and their cell numbers are easily exchanged among peers. The contact numbers of drugs dealers and agents are also widely distributed in students hostels, college cafeterias and other places that are generally hidden from the eyes of law enforcing agencies and convenient to the students. Regrettably some elements of law enforcement agencies are also colluding with drug mafia. This nexus has made the availability of the lethal drugs far more convenient for the youth.

Parents, if not engrossed too much in their career, can quickly perceive and recognize that their children are addicted to some illicit substance. If parents notice that their children have deeply emaciated body , strong loss of appetite, difficulty in breathing and fatigue, strong

nervous disturbance, long home absences, extra money demand, telling lie to get money, isolation, remaining away from others, long sleeping time, laziness, pale face, tremors in fingers, irregularities in work and studies, no interest in everyday life, red eyes, slurred speech, circles under the eyes, neglect of personal hygiene and marks and traces of abuse on the body; they should immediately seek medical help for their child.

Regrettably, our educational institutions do not train students how to manage academic stress. Teacher should guide students that they should have realistic expectations regarding parental, social and academic pressure to avoid the pitfalls of illicit substance abuse. Educating our students about the consequences of alcohol and drug abuse may only deter them for a little while. We must also offer additional options such as exercise programs under the guidance of trained health and physical education instructor, individual counseling and emphasizing the students to stay connected to family back home. Moreover, every college should offers orientation weekends to create awareness among the students about, spiritual, physical, psychological and societal repercussions of the abuse of drugs.

Efforts should be made to control the use of tobacco in the campuses of educational institutions because it is gateway to drug abuse. Most of the youths usually start with soft drugs like cigarettes, *chhaliya*, *gutka*, *naswar* and *pan*, and then move to hard drugs like heroin, opium, cocaine, ice and sheesha, etc. People who start smoking cigarettes or drink alcohol at a young age are much more likely to experiment with illegal drugs than people who do not smoke or drink.

Supportive families and conducive atmosphere of educational institutions are essential to raising socially, mentally and physically healthy and well-adjusted children and preventing later adolescent problems. The challenges faced by many parents is balancing family and work life; juggling financial commitments with adequate support and leisure time for family to be together. Sometimes parents struggle with drugs abuse problems, which affects their parenting skills. Factors such as a lack of security, trust and warmth in parent-child relationships, a lack of structure

in family life and inappropriate discipline practices and insufficient limit-setting can render children at greater risk of problem behaviours and subsequent drug abuse and mental health disorders. Adequate measures should also be taken by the authorities in education to implement compulsory drug education in every educational institution; and train teachers to provide drug prevention education. Awareness campaigns should be run through mass media, theatre and essay contests, lectures, declamation contests should be organized in schools, colleges and universities for awareness. Proper counseling for early users and anti-drug youth cell should be established in colleges and universities. If these strategies are adopted with integrity and good faith we can not only control but eradicate the evil of drug abuse from our youth in particular and society in general.

Glossary

Word	Meaning
alleviate (v)	make (suffering, deficiency, or a problem) less severe.
averting	turn away (one's eyes or thoughts).
colluding (v)	cooperate in a secret or unlawful way in order to deceive or gain an advantage over others.
conducive	making a certain situation or outcome likely or possible.
custodians (n)	a person who has responsibility for taking care of or protecting something.
declamation	a rhetorical exercise or set speech.
decompress	relieve or reduce the pressure on (something).
deter (v)	discourage (someone) from doing something by instilling doubt or fear of the consequences.
detrimental	tending to cause harm.
emaciated (adj)	abnormally thin or weak, especially because of illness or a lack of food.
eradicate(v)	destroy completely; put an end to.
grim	very serious or gloomy.
integrity(n)	the quality of being honest and having strong moral principles.
intramural	situated or done within the walls of a building.

lethal (adj)	sufficient to cause death.
nexus (n)	a connection or series of connections linking two or more things.
orientation (n)	the action of orienting someone or something relative to the points of a compass or other specified positions; familiarization with something.
peer	a person of the same age, status, or ability as another specified person.
sabotage	deliberately destroy, damage, or obstruct (something), especially for political or military advantage.
siblings	each of two or more children or offspring having one or both parents in common; a brother or sister.
slurred	speak (words) indistinctly so that the sounds run into one another.
succumb (v)	fail to resist pressure, temptation, or some other negative force.
trickles (v)	come or go slowly or gradually.
viable (adj)	capable of working successfully; feasible.

Reading Comprehension

Answer the following questions

1. What is the central idea of essay 'Drug Abuse in the Youth of Pakistan'?
2. Analyze the pattern of writing and the order of arranging paragraphs in the essay 'Drug Abuse in the Youth of Pakistan'
3. Why are the educated youth resorting to drug abuse? Explain it in five lines.
4. Compare and contrast college's life with that of school's. Highlights the points of similarities and differences in the light of the essay.
5. What should be the role of parents in managing the future goals of their children?
6. What role can academia play in control of drug abuse?
7. How important is healthy relationships between parents and children for the overall development of child?
8. Why should the use of soft drugs be controlled? What are they "gate way" to?

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9. Whom for is the writer using the term 'this nexus' in the essay 'Drug Abuse in the Youth of Pakistan' and why?

Writing Suggestions

Summarize the role of parents, educators, government administration and society at large in eradication of drug abuse in the light of the text of the lesson 'Drug Abuse in Youth of Pakistan'.

Oral Communication

Create and deliver class presentations on the impact of drug abuse on families and society at large and also suggest some workable solutions for this problem. While delivering the presentation the following points should be kept in mind:

- present with clarity the main points of presentation
- support the subject with effective factual information
- structure ideas and arguments in coherent logical way
- exhibit proper etiquette of interacting with audience

Vocabulary and Grammar

Vocabulary

Using your knowledge of literal and figurative meaning, grammatical gender and syntax, translate the following dialogue from English into Urdu.

Kamal: "Hey, Rubi. How are things?"

Rubi: "Going well, Kamal. What've you been up to lately?"

Kamal: "Oh, not much. Work's been busy. Oh, by the way, did you get a hold of Waqar about that real estate deal we were talking about?"

Rubi: "I haven't been able to reach him yet. But the decision is really not up to him anyway. Let me know if you still want it. If you don't, now is the time to back out. If you're still interested, I'll tell the real estate agent to go ahead and buy that office building. He'll follow through with it right away. He should have all the paperwork filled out by Friday."

Kamal: "I was hoping Waqar could help me figure out a way to

afford it. Our business is in the red right now, but we have some good contracts coming up. We should be in the black soon-- and that property would be ideal. I'll try calling Waqar myself. If we can't come up with a solution, we'll have to call off the deal and do without the bigger office."

Rubi: "Well, good luck then. It's hard to give up a dream! Let me know what you decide."

Kamal: "I will. Take care!"

GRAMMAR

PREPOSITIONS AND PREPOSITIONAL PHRASES

A. Fill in the blanks with suitable prepositions.

1. He lives ———— 48, MG Road.
   a) in b) at c) on d) for
2. We started ———— eight ———— the morning.
   a) at, in b) in, at c) in, on d) at, on
3. This portrait was painted ———— an artist who lived in the eighteenth century.
   a) by b) with c) in d) for
4. We must start ———— dawn if we want to reach in time.
   a) in b) on c) at d) with
5. We have been waiting ———— morning.
   a) for b) since c) from d) to
6. The traveler must reach his destination ———— sunset.
   a) in b) at c) before d) on
7. The next flight is due ———— 6 pm.
   a) in b) on c) at d) before
8. He ran twelve miles ———— two hours.
   a) in b) at c) on d) for
9. He ran ———— the room, panting for breath.
   a) at b) into c) after d) on
10. He does not leave his house ———— 9 am.
    a) in b) on c) before d) by

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11. The train departs ———— 3 am.
a) in b) at c) on d) within

12. ———— his children, his nephews and nieces were also present.
a) beside b) besides c) outside d) before

13. ———— last month, I haven't seen him even once.
a) for b) since c) ago d) from

14. Faisalabad is famous ———— its textile mills.
a) in b) for c) on d) at

B. Complete the following sentences using appropriate prepositional phrases. Each question is followed by three suggested answers. Choose the most appropriate one.

1. _____ Sherena, they all seemed pretty cordial.
a) except for b) except with c) except from
2. _____cancer is curable.
a) to a great extent b) for a great extent c) in a great extent
3. _____the starter, I thought the meal was excellent.
a) apart with b) apart from c) apart for
4. What is the _____ you?
a) matter of b) matter with c) matter on
5. My car is parked _____the post office.
a) in front of b) in front c) in front at
6. He acted _____ my instructions.
a) according with b) according to c) accordance with
7. He is _____me.
a) at enmity with b) at enmity for c) at enmity
8. I called him _____my voice.
a) at the top of b) at the top off c) with the top of
9. His words are _____the facts.
a) at variance with b) at variance to c) at variance of

Teacher's Guideline:

Explain and revise with the students how to use the knowledge of literal and figurative meaning, grammatical gender and syntax to translate passages from English to Urdu and Urdu to English.

Waheedullah

Unit 20 How to Take a Job Interview

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

- analyze passages in the text to identify the theme/ general subject, key idea/ central thought (a statement about the general subject), and supporting details.
- recognize that the theme of a text is carried in a thesis statement.
- analyze paragraphs to identify sentences that support the main idea through:
  - definition
  - example/ illustration
  - facts, analogies, anecdotes and quotations.
- recognize that support can be in the form of a single word, a phrase, a sentence or a full paragraph.
- identify and recognize the functions of transitional devices used for coherence and cohesion at discourse level.
- apply critical thinking to interact with text, use intensive reading strategies (while-reading) to:
  - scan to answer short questions.
  - distinguish between what is clearly stated and what is implied .
  - comprehend/interpret text by applying critical thinking.
  - comprehend various job advertisements to write in response, an effective job application, a resume´ and a covering letter.
- demonstrate use of appropriate conventions to give a job interview:
  - preempt the questions for a job interview.

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- formulate and practice responses.
  - learn proper etiquettes and conventions of dress, appearance, tone and body language.
  - introduce self.
  - demonstrate good listening skills.
  - give appropriate responses using reciprocal ability.
  - request for repetition or restatement of a query.
  - repeat, restate coherently to clarify own opinions and ideas.
  - support ideas and opinions with solid evidence
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- use in speech and writing, all the appropriate transitional devices.
- comprehend various job advertisements to write in response, an effective job application, a resume and a covering letter.

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How to Take a Job Interview

Interview is a vital component of the hiring process. It enables the employer to determine if an applicant's skills, experience and personality meet the job's requirements. Employers conduct different types of job interviews, such as behavioral interviews, case interviews, group interviews, phone and video interviews, online interviews.

Interviewers use behavioral based interviews to know about the personality trait, behaviour and attitude of the aspiring candidate. The idea is that past behaviuor predicts how a person will act in the new job. In this type of interview a person won't get many easy "yes" or "no" questions and in most cases, he or she needs to answer with an anecdote about a previous experience. Interviews in which the interviewer giving the candidate a job related scenario and asking to manage the situation is called case interview. This type of interviews are most often used for management consulting and investment and executive positions and require the applicants to show off analytical ability and problem-solving skills. Interviews that require to give examples of specific skills are called competency-based interviews, or job specific interviews. In such interviews, the interviewers will ask questions that will help them determine if a person has the knowledge and skills required for the specific job.

Before you go on a job interview, it's important to find out as much as you can about not only the job, but also the organization. Getting information about employing organization is a critical part of interview preparation. It will help you prepare to answer interview questions about the organization. You will also be able to find out whether the organization and its culture are a good fit for you or not.

It takes less than a second for your brain to decide if you like – or not – that other person you are meeting. It's your appearance that is usually the first reference for people. Needless to say, in a job interview situation you must be aware of how important it is to quickly make a brilliant first impression. Our clothes and how we perceive ourselves bares a great impact on our confidence. Whether you are hanging out with old friends,

meeting new people or trying to leave a lasting impression on colleagues, the right outfit can be a huge confidence booster. Bright ideas accentuated by a professional look can go a long way, especially in a job interview. It's not about fancy clothes or popular name brands, it's about feeling good about yourself and choosing clothing that reflects your personality. Don't be into trends. Don't make fashion own you, but you decide what you are, what you want to express by the way you dress and the way you live. There is no need for expensive clothes or fancy brands. Looks and appearance aren't everything, but self-expression through fashion will certainly add some fun and sparkle to your life. Probably the single most important advice is; dress in a way that says you mean business. Dress smartly for the interview and avoid overdressing that seems as clumsy, disrespectful, cheap and untidy. Your appearance not only influences your interviewer's perception of you, but it also affects how you feel about yourself. Ideally, you've talked to a current employee or looked around the campus and have an understanding of how casual or formal the company is. Then, dress slightly above that to show respect.

Job interviews are nerve-wracking no matter how smart you are, because you are essentially submitting yourself to be judged in half-hour by strangers who have the power to control your financial future —who wouldn't be anxious. The interviewers have already reviewed your resume and know many things about your academic achievements and work experience, if any, so the primary purpose of the interview is to fill in the gaps and assess if you're a good fit or otherwise. Seriously! If you can prove that you are smart, high-functioning person, you will pass a major test. Studies show that about 30 percent of hiring decisions are made within the first five minutes— and 5 percent are made in the first 60 seconds — so you have to look into that part. Considering the importance of your first impression, as well as your own nerves in the beginning of the interview, it's a good idea to carefully plan your opening. If you can ace the first question, it will build your confidence for the rest of the interview. One important key to success is self-confidence. An important key to self-confidence is preparation. Use a firm handshake, smile, make eye contact,

sit tall and lean in to show you're engaged. Be present in the moment, and really listen. Rather than think about what you want to say in the future. Moreover, focus on what the hiring manager is saying now and react accordingly. It should be a fluid, back-and-forth conversation. And bring a lot of energy! If you are excited about the position, the interviewer will get excited about you.

Most interviews start the same way: some small talk and banter, followed by some version of, "Tell me about yourself." This open-ended question is a great way for you to take control of your story and start building the case for why you're perfect for this job. You need a plan to tackle the elephant in the room, or else it will eat at your confidence before, during and after the interview. Know your perceived weakness — the thing that may raise an interviewer's eyebrow — and prepare to address it head-on.

At the forefront of any interviewer's mind, while conducting job interviews, job specific questions are designed to measure the candidate's ability to perform the duties of the job against the skills required to execute the position smoothly and effectively. This type of interview questions are especially important for jobs where technical knowledge is required or where the company needs an experienced candidate who can do the job from the very first day. Job specific interview questions are designed to determine if you have the knowledge and skills needed to perform the job for which you are being considered. When you respond to such types of questions, your goal should be to show that you are the best fit for the job out of all the applicants the employer is interviewing. In addition to hard-and-fast skills, the employer will also explore whether you have the right mindset for the job and can help achieve the company's goals.

It's always important to be prepared to respond effectively to the questions that employers typically ask. Since these questions are so common, the interviewers will expect you to be able to answer them smoothly and without hesitation. You don't need to memorize your answers, but you should think about what you're going to say so that

you're not put on the spot. Your responses will be stronger if you prepare in advance, know what to expect during the interview, and have a sense of what you want to focus on. Rehearsing is one of the best ways to prepare for a job interview. A mock interview, also known as a practice interview, is a simulation of an actual job interview. It provides job seekers with an opportunity to practice for an interview and receive feedback on their interviewing skills. Typical mock interview is a practice job interview held with a professional career counselor, friends or family members. A mock interview helps you learn how to answer difficult questions, develop interview strategies, improve your communication skills, and reduce your stress before an actual job interview. If you act on these pragmatic suggestions and strategies, you can be a high flier.

Glossary

Word	Meaning
accentuated	make more noticeable or prominent
ace	(informal) a person who excels at a particular sport or other activity (from game of cards)
banter	playful and friendly exchange of teasing remarks
booster	something that improve or increase something (confidence /morale)
clumsy	awkward in handling things
colleagues	a person with whom one works in a profession or business
hanging out	. to spend a lot of time in a place or with someone
high flier	a person who is or has the potential to be very successful, especially academically or in business.
hiring process	The process of reviewing applications, selecting the right candidates to interview, testing candidates, choosing between candidates to make the hiring decision and performing various pre-employment tests
management	the process of dealing with or controlling things or people
nerve-wracking	causing stress or anxiety

outfit	a set of clothes worn together, especially for a particular occasion or purpose
overdressing	to dress too warmly, too showily, or too formally for the occasion.
put on spot	if you put someone on the spot, you cause them embarrassment or difficulty by forcing them at that moment to answer a difficult question or make an important decision
simulation	imitation of a situation or process
sparkle	shine brightly with flashes of light

Reading Comprehension

Answer the following questions.

1. What is job interview?
2. Describe some types of job interviews and their purposes.
3. How should one dress for job interviews?
4. What is the impact of dressing on interview?
5. How can a person keep nerves calm during interviews?
6. What is the importance of first five minutes in job interview? How should the opening of the interview be planned ?
7. What is the role of self confidence in job interview and how can it be boosted?
8. What type of text is used in the lesson 'How To Take Job Interview'? Illustrate it with examples from the text.
9. What is the central idea of the lesson 'How To Take Job Interview '?
10. What is mock interview? How can it be helpful for preparation of job interviews?

MOBIL BY AUTHOR DOCTOR-YOUSUFF AHMAD-03009815886

Comprehending Job Advertisements

Job Advertisements (A)

TEACHING ASSISTANT

Required from: November 2002 - Term time only, four mornings weekly

We are looking for a caring and enthusiastic teaching assistant to work in a Y3 classroom to work alongside children who require extra support. Experience of working with children is essential. You will be part of a friendly and committed staff team and we shall offer opportunities to help you develop professionally.

Please telephone Ms. Maria, School Secretary for further details. Visits are welcomed. Letters of applicant and CV with the details of 2 references should be sent to Ms. Laila, Head teacher by October 14.

Principal
St. Michael's Junior School
Circular Road, Peshawar.

CONTRACTS MANAGER

KP Builders has been providing a quality service for over 25 years, specializing in refurbishment and major alterations for Local Authorities & Housing Associations in the Capital Territory, Islamabad.

Our continued success is due to the commitment of our dedicated team of professionals. We are looking for an experienced Contracts Manager, able to demonstrate the drive necessary to lead a team of Surveyors, Site Managers and Trades, reporting to the Contracts Director.

You will be responsible for controlling all projects using the company's management control process and our fully computerized ICT system.

This is a great opportunity for an individual with a proven track record of delivering projects on time & within budget whilst able to maintain our mission statement of 'Building Quality on Time'.

If you feel this is the challenge for you, please apply in writing with a full CV to:

Mr. Ibrar Khan
KP Builders,
Blue Area, Islamabad

Comprehension Questions

1. Read through the advertisement labelled (A) again and make a list of all the words and expressions used to describe:

a) The job requirements

b) The benefits offered by the job.

2. Look at the job advertisement labelled (B) and answer the questions.

a. Who placed the job advertisement in the newspaper?

b. What job is being offered and which sector?

c. What is required for the job?

d. Where will the successful candidate work?

Garrison Academy Kharian Cantt
(Army Public School & College System)

TEACHING STAFF REQUIRED

Following qualified and committed teaching staff is required for the under mentioned positions :-

Ser	Name of Post	Qualification / Experience
01	Arabic MA (Arabic) or equal (Male/ Female)	Master in Arabic with minimum three years experience.
02	Career Counselor/School Counselor	MIT from reputed institution
03	English	MA English
04	Urdu	MA Urdu
05	Maths	MSc Maths
06	Physics	MSc Phy
07	Chemistry	MSc Chem

- Attractive salary package commensurate with experience and qualifications. Pay package has been recently revised. Candidates having experience of minimum three years of teaching in well reputed English medium institutions will be given preference.
- Keeping in view experience and qualification, special grade may be offered to the deserving candidates.
- Atmosphere and working conditions of GAK are excellent. Additional benefits/ perks and privileges including medical treatment, membership of club, loan and board & lodging facilities are also provided. Intensive training for teachers is conducted free of cost under APSACS.
- Semi-furnished single accommodation is offered in a safe and pollution free environment.
- Complete CVs with photographs and a copy of CNIC to be forwarded to Principal Garrison Academy Kharian Cantt within 10 days of publication of the advertisement.

Principal (Prof Arjasab Khan Zafar) Tel: 053-9240263, 053-59-36325

(A sample of an original job advertisement from a National Daily)

What is a CV?

A CV, which stands for curriculum vitae, is a document used when applying for jobs. It allows you to summarise your education, skills and experience enabling you to successfully sell your abilities to potential employers.

In the USA and Canada CVs are known as résumés. These documents tend to be more concise and follow no particular formatting rules.

How long should a CV be?

A standard CV should be no longer than two sides of A4. As a recent graduate your CV may only take up one page and that's ok. Some medical or academic CVs may be longer depending on your experience. To save space only include the main points of your education and experience. Stick to relevant information and don't repeat what you've said in your cover letter.

What to include in a CV

- Contact details - Include your full name, home address, mobile number and email address. Unless you're applying for an acting or modelling job you don't need to include your date of birth or a photograph.
- Profile - A CV profile is a concise statement that highlights your key attributes and helps you stand out from the rest. Usually placed at the beginning of the CV it picks out a few relevant achievements and skills, while expressing your career aims. A good CV profile focuses on the sector you're applying to, as your cover letter will be job-specific. Keep CV personal statements short and snappy - 100 words is the perfect length.
- Education - List and date all previous education, including professional qualifications. Place the most recent first.
- Work experience - List your experience in reverse date order, making sure that anything you mention is relevant to the job you're applying for. If you have plenty of relevant work experience, this section should come before education.
- Skills and achievements - This is where you talk about the foreign languages you speak and the IT packages you can competently use. The key skills that you list should be relevant to the job. Don't exaggerate your abilities, as you'll need to back up your claims at interview. If you've got lots of job-specific skills you should do a skills-based CV.

- Interests - 'Socialising', 'going to the cinema' and 'reading' aren't going to catch a recruiters attention. However, relevant interests can provide a more complete picture of who you are, as well as giving you something to talk about at interview.

The document tends to be organised chronologically and should make it easy to get an overview of an individual's full working career. A CV is static and doesn't change for different positions, the difference would be in the cover letter.

Resume:

A resume, or résumé, is a concise document typically not longer than one page as the intended reader will not dwell on your document for very long. The goal of a resume is to make an individual stand out from competition.

The job seeker should adapt the resume to every position they apply for. It is in the applicant's interest to change the resume from one job application to another and to tailor it to the needs of the specific post. A resume doesn't have to be ordered chronologically, doesn't have to cover your whole career and is a highly customizable document.

Differences:

As stated, three major differences between CVs and resumes are the length, the purpose and the layout. A resume is a brief summary of your skills and experience over one or two pages, a CV is more detailed and can stretch well beyond two pages. The resume will be tailored to each position whereas the CV will stay put and any changes will be in the cover letter.

A CV has a clear chronological order listing the whole career of the individual whereas a resume's information can be shuffled around to best suit the applicant. The main difference between a resume and a CV is that a CV is intended to be a full record of your career history and a resume is a brief, targeted list of skills and achievements.

Let's revise

CV – long, covers your entire career, static
Resume – short, no particular format rule, customisable

(A Sample CV)

MUHAMMAD ABBAS ATIF

Contact

Address: House No. 570, Street No. 75, Shami Road, Peshawar

Phone: +92 300 1234567

Email: abbas12345@gmail.com

Languages

English (Read, Write & Speak)

Urdu (Read, Write & Speak)

Pashto (Read, Write & Speak)

Summary

Senior Web Developer specializing in front end development. Experienced with all stages of the development cycle for dynamic web projects. Well-versed in numerous programming languages including HTML5, PHP OOP, JavaScript, CSS, MySQL. Strong background in project management and customer relations.

Skill Highlights

Project management
Strong decision maker
Creative design
Innovative
Service-focused
Complex problem solver

Experience

Web Developer - 09/2015 to 05/2019

Luna Web Design, Peshawar

Cooperate with designers to create clean interfaces and simple, intuitive interactions and experiences.

Develop project concepts and maintain optimal workflow.

Work with senior developer to manage large, complex design projects for corporate clients.

Complete detailed programming and development tasks for front end public and internal websites as well as challenging back-end server code.

Carry out quality assurance tests to discover errors and optimize usability.

Education

Bachelor of Science: Information Technology - **2014**

Certifications

Microsoft Office (certificate): PowerPoint, Excel, Outlook

Programming Languages: JavaScript, C++, **HTML5,** CorelDraw, Illustrator, Adobe Photoshop, 3D Animation.

References

Will be furnished on demand.

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Job Application or Cover Letter

Cover Letters

When you apply for a job with a curriculum vitae (CV), it's important to include a cover letter, also known as a covering letter. This letter allows you to make a favourable first impression, using narrative in your own tone of voice to catch the reader's attention and encourage him/her to give a serious review to your attached resume/ CV.

Tailor the Letter to Fit the Organization

The letter should be tailored to respond to specific requirements requested by organization you are approaching. Don't try to use the same cover letter for every job you apply for. Each letter needs to provide detailed information about why are you are qualified for the specific job in question, and it should outline the reasons for your interest in the company or organization.

Use your cover letter to identify the skills or experiences most specific to the job, rather than restating the information in your CV.

What to Include

- The content of your cover letter should be brief and structured. Avoid lengthy repetition of information covered in your CV. Unlike a CV, it is acceptable to write a cover letter in the first person.
- Your letter should address the relevant contact, whose name often appears in the job advertisement. Avoid "Sir" or "Madam" if possible.
- If you are replying to a job ad, say so. Mention the job title, any reference number, and where and when you saw it.
- In some cases, an advertisement will indicate that a more substantial letter is required. Always follow specific instructions and include any information if it is specifically requested. Your current salary is an example.
- Briefly outline your current situation and why you are seeking change. Mention your current or last job, qualifications, and professional and academic training, tailoring your information to make it as relevant as possible to the job applied for.

- Tell the potential employer a little about themselves to demonstrate you have properly read the position description and that you have done some research into the organization. Also, state why you are interested in them as an employer.
- Succinctly emphasize why an employer may want to meet and employ you. Highlight your transferable skills, achievements, and versatility. Explain what you can contribute and what makes you stand out from your competitors. Mention personality traits relevant to the role applied for.
- Ensure that your CV cover letter flows freely, however, and does not slavishly match every point on the job description. The reader should be left with an overall impression that you are a potentially valuable addition to the workforce.
- Negative information of any sort should be avoided in your cover letter as well as on your CV.
- Close your letter with a polite expression of interest in further dialogue with the recruiter. Do mention that you would like the opportunity to discuss your suitability further in a personal interview and that you await a response in due course.
- Ensure your letter is neatly and clearly presented with no grammatical or spelling errors.

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Cover Letter Sample

To
The Principal
Garrison Academy
Kharian Cannt

Subject: APPLICATION FOR THE POST OF MATH'S TEACHER

Please refer to your advertisement in the national daily on the subject cited above. I would like to be considered for the above position and hope to demonstrate how much I could bring to it. I did MSc in Mathematics from the University of Peshawar. After MSc I completed Teacher Training program from Institute of Education and Research, University of Peshawar.

During teaching Mathematics, I have gained experience of making purposeful and appropriate lesson plans that provide for effective teaching strategies and meet the individual needs of students. I also gained experience to prepare, select and use teaching-learning materials for students (including the use of textbooks, definitions and their related problems, short notes explaining problems solving steps). I also made e-learning materials for Inter-College Mathematics' competitions.

During three year of working experience in educational environment I have always built up an effective working relationship with my colleagues. I am a motivated, enthusiastic and organized person. I am also a flexible person both working individually and as a team member. I am a target oriented individual who likes working in challenging and dynamic environment. I strongly do believe that I have every essential and desired capability for this post.

I would be grateful for the opportunity to demonstrate my capabilities further at interview. I look forward to hearing from you. My CV is attached with the application.

Yours sincerely,
Muhammad Abbas, Peshawar

Oral Communication

With your classmates create a mock interview setting where your partners are supposed to be interviewers and you are potential candidate and is going to be interviewed. Have a conversation where everyone in turns ask you questions about your academic background, your interests, your skills and hobbies. Now, demonstrating your good listening skills, answer their questions with confidence using your reciprocal ability. Once it feels complete, stop the scene and switch sides; then go through it again with the roles reversed. Practice the most probable questions and answers in this mock job interview.

Vocabulary and Grammar

Vocabulary

Search the following home related words in a dictionary, identify their part of speech then fill in the blanks.

fireplace	**bathroom**	**floors**	**garage**	**window**	**garden**
outside	**bedrooms**	**downstairs**	**furniture**	**dining**	**kitchen**

I live with my family in a house near the sea. The house is 60 years old and has a big _____ with fruit trees and flowers. We have two_____ upstairs, where we sleep. The living room is _____ . The _____ has a shower and toilet, but no bath. We cook in the _____ and eat in the _____ room. We don't have a _____ for the car, so we park it _____ the house. We don't have any carpets in the house,_____ we prefer wooden _____. We also have a lot of antique _____, including chairs and tables. The house is always warm in winter because we have a lovely big_____. In summer, the sun shines through the big _____ in the living room.

GRAMMAR

A. Make passive voice.

1. In this street letters _____by the postman at 8 every day. (deliver)
2. This bag _____on the bus yesterday night. (find)

3. I'm afraid the dress_____in hot water. (cannot wash)
4. _____your motorbike _____yet? I'd like to borrow it. (repair)
5. The message _____tomorrow, I promise. (send)
6. These offices _____now. Be careful, the floors are wet. (clean)
7. This report _____in time if you didn't help me. Thank you very much. (not finish)
8. Why _____the TV _____? Everyone has gone to bed. (turn on)
9. This building needs renovating. It _____since the 1960's. (not reconstruct)
10. Madam, you cannot take your bag into the gallery. All bags _____ in the cloakroom. (must leave)
11. The engine _____just _____when the manager saw it. And he was satisfied with it. (test)
12. I'm sorry, sir. The last umbrellas_____in the morning. (sell)
13. Where have you been so long? You _____to arrive so late if you worked for me. (not allow)
14. Please, be patient. The plan _____in two days. (announce)
15. All the halls _____at the moment. It will take us two three days. (paint)
16. What were we doing at 11 o'clock? - We _____by a reporter. (interview)
17. After the window pane _____someone smashed the window again. (replace)

B. Complete the conversation with questions in the passive voice.

1 A: There was a storm on the coast last night.
B: _____? (anything/damage)
A: Yes. Some trees fell on cars. Fortunately, nobody was killed.

2 B: How many cars _____during the storm? (crush)
A: Three or four.

3 B: _____? (the trees/remove/yet)
A: Yes, they have. But the cars are still there.

4 B: When _____? (the cars/remove)

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A: Tomorrow, I hope.

5 B: _____? (the cars/badly/damage)

A: Yes, they are. One of them is completely destroyed.

6 B: _____yet? (the removal/start)

A: Yes, It has. When I was there in the morning, one of the cars was just being put onto a lorry.

7 B: You look quite depressed. Was it your car which was completely destroyed?

A: No, it wasn't. But... Derek, where _____last night? (your car/park)

B: Are you joking? My car had been parked in my garage long before the storm started.

C. Make passive voice

1. I think they make these cars in Japan.
   I think _____in Japan.
   _____

2. You must not drop litter in the street in Singapore.
   _____in the street in Singapore.
   _____

3. Someone smashed our window last night.
   _____last night.
   _____

4. They have already mended the TV set. You can collect it.
   _____You can collect it.
   _____

5. People will need more public transport in the near future.
   _____in the near future.
   _____

6. Don't enter the room. They are decorating the walls.
   Don't enter the room. _____
   _____

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7. You should not replace the roof at the beginning of winter.
_____at the beginning of winter.
_____

8. People are spending less money on cars this year.
_____on cars this year.
_____

9. They had cooked the meal before 10 o'clock.
_____before 10 o'clock.
_____

10. Someone was building the wall when I was there.
_____when I was there.
_____

11. No problem. They sell this food in every shop.
No problem. _____in every shop.
_____

12. They delivered more parcels last year because people bought more goods in e-shops.
_____last year because people bought more goods in e-shops.
_____

13. They have not replaced the wheels yet. But they'll let you know as soon as possible.
_____yet. But they'll let you know as soon as possible.

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Teacher's Guideline:

Explain and revise with the students the rules of change of voice in written and oral discourse.

Robert Frost

Unit 21 The Road Not Taken

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

- use critical thinking to respond orally and in writing to the text (post-reading) to:
  - give a personal opinion and justify stance related to viewpoints/ ideas and issues in the text read.
  - relate what is read to his or her own feelings and experiences.
  - scan to answer short questions.
- read a given poem and give orally and in writing:
  - theme and its development.
  - personal response with justification.
- recognize literary techniques such as personification and alliteration. analyze how a writer/ poet uses language to:
  - appeal to the senses through use of figurative language including similes, metaphors and imagery
  - set tone.
- recognize and use varying intonation patterns as aids in spoken and written to highlight focus in meaning.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.
- apply rules of capitalization wherever applicable.
- illustrate use of all punctuation marks wherever applicable.
- use the pronunciation key to pronounce words with developing accuracy.

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The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Robert Frost

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About the poet:

Robert Lee Frost (March 26, 1874 – January 29, 1963) was an American poet known for his realistic depictions of rural life and his command of American colloquial speech. Frost frequently wrote about settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. Robert Frost's most famous poems included 'The Gift Outright,' 'Stopping by Woods on a Snowy Evening,' 'Birches,' 'Mending Wall,' 'The Road Not Taken,' and 'Nothing Gold Can Stay.'

Glossary

Word	Meaning
diverge	(of a road, route, or line) separate from another route and going in a different direction.
trodden	walked
undergrowth	a dense growth of shrubs and other plants, especially under trees in woodland.
wear	damage, erode, or destroy by friction or use.

Reading Comprehension

Answer the following questions.

1. Why is the poem titled as 'The Road Not Taken', why not 'The Road Taken' since it was the road taken that made all the difference?
2. What difference is the poet talking about? Can you make an informed guess?
3. At some critical moment of life each person has to make decisions. The poet faces making a decision at the turning point of life and he does, and this decision makes all the difference. Why does the poet succeed in making right decision?
4. The imagery 'ages and ages hence' puts value on some essential traits of character that brings difference in people life. What in your views are these traits? Explain.

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5. What in your views is the dominant theme of the poem 'The Road Not Taken'.
6. Describe the imagery of the poem 'The Road Not Taken'. Is it abstract or concrete? Illustrate it with examples from the poem.

Writing Suggestions

A. How do you like the poem 'The Road Not Taken'. Write appreciation of the poem in your own words.

B. Write the explanation of the following lines with reference to the context:

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less travelled by,
And that has made all the difference.

Oral Communication

Divide the class into groups and ask the students of each group to read aloud the poem 'The Road Not Taken'. Each student should read it on his turn. While reading aloud he himself and the group should listen to his voice, to the sounds the words make. Now, through group discussion ask them to find the answers of the following questions with their group members.

a. Do you notice any special effects?
b. Do any of the words rhyme?
c. Is there a cluster of sounds that seem the same or similar?
d. Is there a section of the poem that seems to have a rhythm that's distinct from the rest of the poem?

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Vocabulary and Grammar

Vocabulary

Find the meaning of the following internet related words in a dictionary, identify their part of speech and then fill in the blanks. Check their pronunciation in the dictionary with the help of the pronunciation key.

spam	**messages**	**board**	**username**
virus	**fraudulent**	**antispam**	**filter**

1. I was about to give somebody my account number over the phone when I realized it was a _____attempt to get my personal information.
2. If you use an _____ , your mailbox won't get so full of trash mail.
3. Every morning, I have to empty my mailbox of unwanted _____. I've decided to open a new e-mail account and give the address only to the few friends who usually write to me.
4. I signed up to that baseball website last weekend. I wanted to choose the _____ 'BabeRuth' but someone else had already chosen it. So I chose 'BaseballJoe' instead.
5. I don't know the answer to that question but if you have a little time later, go onto that cookery_____ ask there. Every time I have a question, I receive an answer within twenty minutes: there are so many knowledgeable people on that site.
6. Be careful when you open attachments that come with e-mails because you might put a _____ onto your computer, even if a friend sent you the e-mail.

Grammar

A. Use appropriate punctuation marks in the following sentences.

1. We had a great time in Malaysia the kids really enjoyed it
2. Some people work best in the mornings others do better in the evenings
3. What are you doing next weekend

4. Mother had to go into hospital she had heart problems
5. Did you understand why I was upset
6. It is a fine idea let us hope that it is going to work
7. We will be arriving on Monday morning at least I think so
8. A textbook can be a wall between teacher and class
9. The girls father sat in a corner
10. In the words of Murphys Law Anything that can go wrong will go wrong

B. Put in semicolons, colons, dashes, quotation marks, italics (use an underline), and parentheses where ever they are needed in the following sentences.

1. The men in question Abrar, Nizam, and Iftikhar deserve awards.
2. Several countries participated in the airlift Italy, Belgium, France, and Luxembourg.
3. There's no room for error, said the engineer so we have to double check every calculation.
4. Judge Carswell later to be nominated for the Supreme Court had ruled against civil rights.
5. In last week's New Yorker, one of my favorite magazines, I enjoyed reading Leland's article How Not to Go Camping.
6. Yes, Aayan said, I'll be home by ten.
7. There was only one thing to do study till dawn.
8. Montaigne wrote the following A wise man never loses anything, if he has himself.
9. The following are the primary colors red, blue, and yellow.
10. Arriving on the 8 10 plane were Humera, my old roommate her husband and Mustafa, their son.
11. When the teacher commented that her spelling was poor, Rehan replied all the members of my family are poor spellers. Why not me?
12. He used the phrase you know so often that I finally said No, I don't know.
13. The automobile dealer handled three makes of cars Toyota, Suzuki, and Honda.

14. Though Abbas said he would arrive on the 9 19 flight, he came instead on the 10 36 flight.
15. Whoever thought said Ayesha that Ilyas would be elected class president?
16. In baseball, a show boat is a man who shows off.
17. The minister quoted Isaiah 5 21 in last Sunday's sermon.
18. There was a very interesting article entitled The New Rage for Folk Singing in last Sunday's New York Times newspaper.
19. Whoever is elected secretary of the club Maheen, or Nadia, or Aisha must be prepared to do a great deal of work, said Jumila, the previous secretary.
20. Darwin's On the Origin of Species 1859 caused a great controversy when it appeared.

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Teacher's Guideline:

Explain and revise with the students the use of punctuation marks and capitalization learnt earlier.

St. JOHN GREEN ERVINE

Unit 22

Progress

A Play in One Act

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

- read a text to
  - make connections between characters, events, motives and causes of conflicts in texts across cultures.
  - distinguish between flexible and inflexible characters.
  - describe how a character changes over the course of story.
  - express justification for change in character.
- recognize genres of literature e.g. fiction, nonfiction, poetry, legend, one act play, etc.
- analyze the conflict in a story or literary selection.
- explore options to resolve the conflict.
- propose another resolution.
- identify and describe the function of set design, dialogue, soliloquies, and asides in one act plays.
- analyze story/ one act play elements: characters, events, setting, plot, theme, tone, point of view.
- identify the speaker or narrator in a selection.
- recognize the author's purpose and point of view and their effects on the texts.
- identify universal themes present in literature across all cultures.
- use summary skills to extract salient points and develop a mind map to summarize a text.
- recognize and use varying intonation patterns as aids in spoken and written discourse to show attitude.
- use active voice and passive voice appropriately in speech and writing according to required communicative functions.
- use various reference sources to refine vocabulary for interpersonal academic workplace situation including figurative, idiomatic and technical vocabulary.

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PROGRESS

A Play in One Act

CHARACTERS

PROFESSOR HENRY CORRIE, D.Sc.

MRS. MELDON (his sister)

Hannah (a servant)

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SCENE

The scene of the play is laid in the study room of Professor Henry Corrie in a remote village in the North of England on a spring day in the year 1919. The room is tidy enough, with the tidiness of a house dominated by a bachelor who is dominated by his work rather than by domestic comfort; and on the large table near the centre of the room there is a litter of scientific apparatus employed by Professor Corrie in the experiment in which he is now engaged. On the walls of the room are a number of diagrams, showing sections of very large bombs. There is a model of a big bomb on a stand underneath one of these diagrams. There are sectional diagrams of aeroplanes and airships to be seen, also fairly large models of aeroplanes and airships. -

Professor Henry Corrie, aged between fifty and sixty, is sitting at the centre table watching a chemical process in a large retort. He has cold, humourless eyes, and his mouth, if it were not concealed by a thickish beard, would be seen to have cruel lines about it. He does not, however, impress the casual visitor as a cruel man-indeed, he seems to be a harmless, kindly, inconsequent person; completely absorbed, of course, in his work. It is when he is angry that something of his cruelty is observable--- he is inclined to utter wolfish snarls if he is thwarted or hindered in any way. But the most certain sign of his fundamentally cruel character is his scientific work. Nothing is of greater importance to him than that. A human being is of less consequence to him than the success of even a minor experiment. He regards the retort very closely, muttering to himself as he does so. Sometimes his mutterings are of satisfaction, sometimes of anxiety, once of rage that turns again to satisfaction. A knock is heard on his study door, but he does not hear it. It is repeated. He leans forward to glance more closely at the retort, and then, with a shout of pleasure, rises up and contemplates it. The knock is heard for the third time.

CORRIE: (bending over the retort and ending the experiment).

Ah, at last, at last ! By Heaven. I've done it at last. (A very loud knock on the door. He turns round in a puzzled fashion). Eh? Oh, oh!

Teacher's Guideline:

Explain to the students different genre of literature e.g. fiction, non-fiction, legend, once act plays, etc.

Come in Come in (The door opens, and an elderly servant enters).
SERVANT. Mrs. Meldon . . .
CORRIE. Yes, yes, Hannah, what is it?
HANNAH. Mrs. Meldon wants to know whether you'll come downstairs to tea or have it up here?
CORRIE. Has she got back?
HANNAH. Yes, sir. She expected you to meet her at the station, sir. She waited a long time in the cold then got Marshall to drive her up.
CORRIE. I meant to go, but I was busy, and then forgot. But she's quite capable of coming home by herself.
HANNAH. Yes, sir. Will you come downstairs to tea sir, or have it up here!
CORRIE. The drawing room's so cold!... Tell Mrs. Meldon I'll have it up here. I've news for her. Tell her I've good news for her. My experiment is ended, and it's a success.
HANNAH. Is it, sir?
CORRIE. Yes but it's no use telling you about it. You wouldn't understand.
HANNAH. No, sir,
CORRIE. But I'm a proud man, Hannah. Perhaps you'll understand that. Go and tell Mrs. Meldon,
HANNAH. Yes, sir.
CORRIE. Don't forget to tell her that my experiment is a success. Or no you'd better not tell her, I'll do that myself. You're sure to make a mess of it. She'll be as pleased as I am.
HANNAH. She's not very happy today, sir.
CORRIE. Not happy! Why? I'm happy, aren't I?
HANNAH Well, you see, sir, it's three years ago today since her son was killed in the War....
CORRIE (almost forgetting his grievance). Oh, yes! I'd forgotten that! Of course, one cannot keep on thinking about these things.
HANNAH. She does, sir.
CORRIE. I'm sorry. I didn't meet her at the station. But I had to attend to my experiment, Hannah. I wish she wouldn't dwell on Eddie's death. It's not right for the living to think so much of the dead. She's woman, of

course, and a mother — a bereaved mother. We must make allowances, Hannah. That's all. Now if we tell her about my successful experiment, how would that do?

HANNAH. (dubiously). I don't suppose it would make her feel any worse than she is now, sir.

CORRIE. Well, tell her to come up here and have her tea with me. See? And I'll tell her about my experiment.

HANNAH. Very good, sir..(She turns to go)

CORRIE. Oh! . . . and Hannah, tell her I'm very sorry. I couldn't meet her at the station. That'll break the ice a bit. Then when she realises how important my work is, and how much depends on it, she'll be all right.

HANNAH. Very good, sir. (She goes towards the door. Then she stops, and turns towards him). She really isn't happy, sir. Her nerves aren't at all right. You see, she can't forget. sir!

(But the Professor is back at his table, intently regarding his experiment, and, except for a grunt, he does not reply. Hannah goes out. The Professor makes some calculations on paper, and then sits back in his chair regarding them with delight. His manifestations of joy are interrupted by the entrance of his sister, Mrs. Meldon, aged about forty three. She is dressed in black, partly because she is a widow, but chiefly because of her son's death. She is a sensitive-looking woman, now plainly suffering deeply from her memories, but her nervous sensibilities give her a strength on occasions which is hardly credible. She is not a fretful, complaining woman who behaves as if she were the only person in the world who . . . had suffered a bereavement, and when, in the course of the play, she speaks of her loss she does so with grave and beautiful dignity).

MRS. MELDON. HENRY!

CORRIE. Eh! (Turning). Oh, my dear Charlotte, I'm sorry I did not meet you at the station! . . .

MRS. MELDON. (Seating herself by the fire). It doesn't matter, Henry. Only I thought you were coming — you said you would — and I waited a long time in the cold! . . .

CORRIE. Yes, I'm sorry about that, but you see, I was busy Charlotte,

I've succeeded at last. I've got just exactly what I wanted Charlotte. Absolutely the thing. This will bring fame and fortune to me. I shall be rich now, but more than that, I shall be famous. My name will live for ever. When I saw how well the experiment going. I said to myself, "Charlotte won't really expect me to meet her just when everything's going so right, after all, she's grown up woman and she knows the way home as well as I do"! So I didn't go. I stayed here and did my work. I know you'd understand. And it's a success. Charlottee, the greatest and most wonderful success I've ever had.

MRS. MELDON. Oh, yes.

CORRIE. (dashed) Well, you don't seem very excited about it. MRS. MELDON. Of course, I'm glad it's a success, Henry, whatever it is, but, you see, you've never told me anything about it.

CORRIE. No, that's true. I've always believed in keeping secrets to myself. Tell no one anything until you are obliged to, that's my principle. No one knows that I have been working at this thing-except myself. The secret of successful invention, Charlotte, is reticence! But now, I can tell you what it is. The component parts are still my secret and will remain such until I can get a binding offer from some Government ! . . .

MRS. MELDON. MELDON, Government? Is it a Government matter?

CORRIE. I should think it is. I shall offer it first to the British Government, of course, but if they won't pay my price, I'll offer it to somebody else. Too many inventors have been let down by the British Government, Charlotte. But they will not let me down. No, I can take care of myself. But then, when they hear what my invention is, they'll jump at it.

MRS. MELDON. Will they?

CORRIE. Of course, they will, though you're quite justified in feeling skeptical about them. It was very hard to get them to use tanks in the war very hard. Those cavalry generals had to be forced to use them. They ought to be horse-knackers instead of soldiers. And tin hats, too! Look, what a time it was before that damned War Office could be persuaded to use' em! . . . But I'm sorry, Charlotte. I ought not to be talking about the War to you — especially to-day.

MRS. MELDON. I don't mind, Henry. And after all, the War Office isn't the War! CORRIE. No, that's true.

MRS. MELDON. What is your invention, Henry ?

CORRIE. Ah, Charlotte ! There's something interesting to talk about.

(Hannah enters with a tea-tray).

HANNAH. Here's the tea, sir.

CORRIE. Damn! Oh, all right. Put it down there. (Hannah arranges the tea-tray in front of Mrs. Meldon. The Professor, meantime, is back at his table and his retort and his formulae. Now and again he exclaims to himself).

MRS. MELDON. Has everything been all right, Hannah ?

HANNAH... Yes, ma'am. Gage, the gardener, brought up the wreath you ordered for the War Memorial, ma'am. I've got it in the kitchen now. Shall I fetch it for you?

(And then Hannah, having finished with the teatable, goes out).

MRS. MELDON. Come and have your tea. Henry!

CORRIE. All right!

(But he does not stir).

MRS. MELDON. Come along, Henry!

CORRIE. Eh? Oh, all right! In a minute!

MRS. MELDON. Your tea will get cold if you don't come now!

CORRIE. (getting up and coming to the tea-table). Oh, how women do fuss! Your sex is most extraordinary, Charlotte. Always willing to break off things for other things. No application. No concentration. No capacity for complete, impersonal devotion. That's why no women have ever been great artists or scientists. Because they will not forsake everything and follow — well whatever it is they ought to be following!

(Hannah returns, carrying a bunch of flowers to which a label is attached),

HANNAH. Here it is, ma'am.

CORRIE. What is that?

MRS. MELDON. (taking the flowers from Hannah). I ordered it from Gage to put on the War Memorial. It's for Eddie ! . . .

CORRIE. Oh, yes, yes!

MRS. MELDON. I shall take it down there after tea. Will you come with me?

CORRIE. I'd like to, of course, but I really must finish up these things.
MRS. MELDON. Very well, Henry. (to Hannah). Thank you Hannah. I'll keep the flowers here.
(Exit Hannah).
MRS. MELDON. (to her brother). They are very beautiful, aren't they, Henry?
CORRIE. Oh, Yes! Quite nice! You know, Charlotte, this invention of mine . . .
MELDON. Will you have some more tea, Henry?
CORRIE. (vaguely). Oh-h-h! (Then definitely). Yes, Half a cup.
(He hands the cup to her, and she fills it and returns to him while the following speeches are uttered).
CORRIE. I was saying this invention of mine will revolutionise warfare.
MRS. MELDON. Will it abolish warfare?
CORRIE. Abolish war! . . . My dear Charlotte, don't be childish!
MRS. MELDON. I'm very interested in that subject. It seems to me more important than anything else in the world, Henry. You don't realise how deeply women like me feel about this . . . this organised butchery of boys. Look at me! I had a husband and a son when the War began. I had neither when it was over. I am most lonely woman . . . cruelly alone! . . .
CORRIE. (a little annoyed by what seems to him sentimental harping on one string). I know, of course, that the War hit you very badly, Charlotte what with Eddie being killed and Tom taking his death so badly!
MRS. MELDON. Tom died of a broken heart, Henry. That may sound sentimental and unscientific to you, but it's true. I sometimes wonder why I was not granted the mercy of death why I should be compelled to live on alone ! . . .
CORRIE. Oh, come, come. Charlotte ! No, no, not alone! You're happy enough with me, arent't you? Your only brother! . . .
MRS. MELDON. You're not a very good substitute for a son, Henry!
CORRIE. Well no, I suppose not but still there's no need for despair. Let me tell you about my invention.
(He puts his cup down and prepares to explain).
MRS. MELDON. Will you have some more tea?

CORRIE. No, thanks ! Now, Charlotte, when I say that war ought to be revolutionised, I mean that it ought to be made more expeditious. The War we've just had lasted for a ridiculous period. Five years — or nearly five years. Perfectly preposterous. It ought not to have lasted more than five weeks.

MRS. MELDON. Have you invented a means of restricting the duration of wars?

CORRIE. Well — yes, I think you might put it like that. What the combatants ought to aim at, in war, is to get the first blow in so hard that the other side immediately succumbs to it.

MRS. MELDON. I see.

CORRIE. That means that the weapons of war must be made immeasurably more horrible and devastating than they now are.

MRS. MELDON. More horrible! Is that possible?

CORRIE. Yes. Oh, yes! We haven't yet reached the limits of horror in war. Oh, dear me, no!

MRS. MELDON. My son was nineteen, Henry, and he was killed in a fight of which he knew very little. That seems to me a horrible thing!

CORRIE. Oh, a mother's feelings, of course, but look at the matter from a broad point of view. Put your own feelings aside . . .?

MRS. MELDON. I can't do that, Henry. The whole War for me comes down to this one thing, that my son, a boy new from school, was taken away from me, just when his life was beginning to open out, and killed. I'm not a clever woman, Henry. I can only feel things as they touch me and mine. Eddie was my only son, my darling, my heart's joy! I expected so much from him and he's gone, and there's nothing . . . nothing. . . nothing!

CORRIE. (Being very gentle with her). Yes, I know, Charlotte, but you really ought not to dwell too much on your sorrow. It isn't good for you. You ought to take broad point of view. Imagine yourself a statesman!

MRS. MELDON. If Eddie had been a statesman, he would not have gone to the War. He would have compelled some other person to go.

CORRIE. Oh, now, don't be bitter. Charlotte; don't be bitter!

MRS. MELDON. My dear Henry, I'm beyond being bitter. Do you

know what I discovered today?

CORRIE. No.

MRS. MELDON. You know I've never really known how Eddie died. I found out today.

CORRIE. I wish you wouldn't think so much about it,

MRS. MELDON. (With sudden passion). I must think about it. I can't help thinking about it! . . . I met a young man in town today who had been in the same battalion as Eddie, and he told me about it. Poor lad, it slipped out before he realised that I hadn't known before! . . .

CORRIE. People oughtn't to talk so much about the War. Much better forget about it.

MRS. MELDON. (Recovering herself). You remember the C.O. of the battalion wrote to me and said that Eddie had been killed by a piece of shell and that he had been buried behind the line somewhere?

CORRIE. Yes, I remember.

MRS. MELDON. That comforted me very much. It made things easier to think that he wasn't... mutilated... that even when he was killed he was still my dear and beautiful boy . . . a soldier, buried by soldiers in a soldier's grave ! . . . But he wasn't buried, Henry!

CORRIE. Wasn't buried?

MRS. MELDON. No! There was nothing to bury. The shell came and... and... there was nothing. (They are silent for a moment or two). Don't you think that is horrible, Henry? There was no decency in his death! . . . Oh, my God! My God! You tell me to take a broad point of view about that! My son! They'd been in a little, shallow trench, Eddie and his men, sitting there for eight days and nights, waiting and waiting and waiting, and then a shell came right into the middle of a group of them and destroyed them... utterly destroyed them. Five of them... nothing left . . . nothing left!

(She sits back in her chair and both of them are silent. Then the professor goes to his table and sits down before his papers and retorts).

MRS. MELDON. What is your invention, Henry?

CORRIE. Oh, I think we'd better not talk about it! You're upset! That chap ought not to have told you about Eddie.

MRS. MELDON. He thought I knew. What is your invention?
CORRIE. I'll tell another time.
MRS. MELDON. I'd like to know now. Something to make war more expeditious! To end it quickly!
CORRIE. (Swinging round to her). Really, Charlotte, this is the most humanitarian invention. I don't believe, mind you, that wars will ever end. No. We're altogether too pugnacious, we human beings. So the only thing to do, then, is to make war so horrible that no nation will engage in one unless absolutely driven to it. That's where I come in. I'm going to make war horrible, really horrible!
MRS. MELDON. Yes.
CORRIE. I've got something here, Charlotte... the formula for a bomb that will make war not only stupendously horrible, but will end it almost as quickly as it began.
MRS. MELDON. On that table?
(She rises and goes to him).
CORRIE. Yes, I've made tests and I've worked out the formula with mathematical precision, and I've discovered a combination of gases and explosives that will obliterate thousands at once. Thousands!
MRS. MELDON, Thousands?
CORRIE. Yes.
MRS. MELDON. Obliterate them . . . just like Eddie.
CORRIE. Oh, my dear Charlotte, you really must not be so morbid. We've got to deal with the world of fact, and if this country is going to maintain her position in world, she will have to use every device she can employ to keep her there. I consider that I'm performing highly patriotic act in offering this discovery to my country. Now, listen! By means of my formula, we can make a bomb, a big bomb, not one of those little footling wings the Germans used to drop on London, but an enormous bomb, full of corrosive gas, which will be dropped from a powerful aeroplane or airship — that has not been settled yet — but it's not really my job. Now, then the next war breaks out! . . .
MRS. MELDON. The next war?

CORRIE. Yes. I should say we'd have another in twenty or thirty years, wouldn't you? Not more than fifty, anyhow. Well, when it comes, our ultimatum will consist of a number of airships or aeroplanes dropping these big bombs on the country with which we're at war — just the way the Japanese declared war on the Russians by blowing their ships to pieces. Only ours will be much more effective than that. The Japs only sank a few ships. We'll utterly obliterate whole cities, perhaps a whole nation.

MRS. MELDON. Yes.

CORRIE. When this bomb falls, the explosion will devastate a wide tract of the district in which it falls, and at the same time will release a powerful spreading gas, without colour or smell, which will spread over a wide area and poison every person who inhales it. They won't know that they've inhaled it until they see their bodies rotting. And nothing will save them then! With a single bomb we could wipe out the population of a city as big as Manchester. Single bomb, Charlotte!

MRS. MELDON. But that would mean everybody— men and women and children.

CORRIE. Oh, yes. After all, now-a-days, there is no logical distinction between a civilian and a soldier. What's the difference between the girl who makes munitions and the man who uses them in the trenches? You know, Charlotte, it's a terrific thought, to think, that I can sit here at this table, with a formula written out on those sheets of paper which will enable a few men to go up into the air and wipe out a whole city. And I'm the only man in the world who knows how to do it.

MRS. MELDON. Aren't there men like you in other countries using their brains for the same purpose?

CORRIE. Yes, but I don't imagine anyone will discover so powerful a weapon as this. If I had made this discovery in 1914, the War would have been over before the end of that year, and there probably wouldn't be any Germans left now. They'd be an extinct race.

MRS. MELDON. Perhaps an enemy of this country might make a similar discovery, Henry, and use it on us.

CORRIE. We'll have to take the risk of that. Anyhow, my discovery will be available to our people and if a war does come a long, we've only got to

get our bomb dropped on them before they get theirs dropped on us and the trick's done.

MRS. MELDON. I suppose it was someone like you who invented the kind of shell that destroyed Eddie . . . that obliterated him!

CORRIE. (Rising and patting her on the shoulder). Now, now, don't go back to that subject, Charlotte. Come over here by the fire, and try to take a more cheerful view of life.

MRS. MELDONS. Cheerful view! My dear Henry, I sometimes wonder whether, in spite of your cleverness, you aren't really the stupidest man on earth.

CORRIE. Oh, come!

MRS. MELDON. I'm not clever. It seems odd that I should be your sister, a quite ordinary, commonplace woman, with nothing in my life but my love for my husband and my son. But when I hear you telling me to take a broad statesman-like view of my son being blown to pieces, I begin to think that you're a fool. Henry just a dull, unimaginative, bloodless fool. And when you ask me to rejoice because you've invented a bomb that will destroy a whole city in a few minutes, I think you're... you're mad-wickedly, horribly mad.

CORRIE. My dear Charlotte!

MRS. MELDON. One moment. Henry, I want you to try and realise my point of view, the point of view of an ordinary woman without any pretentions. Think of Eddie as I think of him!...

CORRIE. This isn't good for you.

MRS. MELDON. Oh yes, it is. I go back now to the very beginning, and I think of Tom and me, very young and foolish, I suppose, but very happy, too, Henry; and our queer pleasure and fright when we knew that Eddie was coming. And I think, too, of myself, sometimes at night, awake, with Tom lying asleep beside me. And how I thought about the little child I was going to bear him, and how I loved it and loved him for being its father, and how sure I was that it would be a boy! I was frightened, too, sometimes, because I thought I might die and never know my son, who would grow up and have no knowledge of me. And then he was born, such a dear little, clutching child, so terribly dependent on me. Tom was very pleased and proud, but never so pleased and proud as I was. We both

watched him grow —you know how handsome he was!

CORRIE. Yes, he was a good-looking lad.

MRS. MELDON. And we made plans for him. He was to be great and liked people did like him; even you liked him, Henry, didn't you?

CORRIE. Yes, I . . . I liked him. He was an attractive boy. But don't you think.

MRS. MELDON. And then he was ill. You remember how we all thought that he would die, and Tom, poor Tom, who never could express himself very aptly, went about as if he were stunned. I can't tell you what I thought then, Henry, I just can't tell you, but oh! I prayed for him, Henry — prayed for him so that my whole mind was a prayer. Well, he got better, and seemed to grow stronger, and at school he did very well. I can see now, the first time he played in a cricket match, very pleased with his blazer, and how excited he was when he came to tell me that he had made ten runs. Ten runs he made, my little son, in his first cricket match. All the other boys of his age were very respectful to him, and I was so glad when he let me walk about with him, just as if he hadn't had a triumph. And Tom was frightfully pleased too, and gave him a sovereign! . . . (Her tears overcome her and she raises her hands to her lips in a gesture of grief).

My little boy! . . .

CORRIE. This is distressing you, my dear. Don't talk about it anymore.

MRS. MELDON. (Recovering herself). He hadn't been at Oxford long when the War began, and then he went off and enlisted. We didn't know whether to be proud of him or to be angry with him, but chiefly we were proud I loved him in his clumsy uniform and his great rough boots, just as much as I loved him later on officer's uniform. And when he went off to France tried to be worthy of my son and not to cry. It frightfully hard to smile, Henry, but I did smile. I felt that was what Eddie would wish me to do, not to shame him before the other people, and so I smiled and made a little silly joke about the fear of the Germans when they heard of his arrival. But I was in terror, Henry, and all the time that he was away I was in terror. The sight of a telegraph messenger made my heart sink! ... And then he came home on his first leave, and my little son wasn't my little son any more, but a strangely grown man, young to look at, but full of

extraordinary knowledge. I felt shy with him. He'd seen so much and knew so much. And then I think I felt prouder of him than ever before, because he was a man and I could depend upon him. We were very happy during that leave, Henry, so happy that I hardly had time to be miserable because it would so soon be over, and when he went back, although I cried a little when he wasn't looking, I didn't mind so much as I thought I should, because I persuaded myself to believe that he wouldn't be killed. When he had his second leave and was a captain, I was sure that he would come home to me, quite safe. Even Tom, who had always felt we should lose him, began to believe that he'd come home again. But he didn't. Immediately when he got back to France, he had to go into the line, and eight days later, he was killed just obliterated, as you say, by men who had never seen him, who didn't even know that they'd killed him. And all my years of love and hope and desire and pain — gone! I'd nursed him and cared for him and taught him little lessons and been proud of him-and then in a moment my beautiful son was . . . obliterated. Henry! (There is a slight pause while she recovers herself). You see, don't you, Henry, that I can't take a broad view of that. I can only see my son's body mutilated and destroyed. That's all.

CORRIE. Well, of course, I quite see your point of view, Charlotte. It is hard, I admit that. But we have to keep our feelings under control. And after all, there's the consolation that Eddie did his duty to his country. I dare say he accounted for a good many Germans!

MRS. MELDON. That doesn't comfort me, Henry. I can't get any pleasure out of the thought that some poor German woman is suffering just as I'm suffering. No, Henry, I feel that I would want to take sides with her against men like you! CORRIE. Men like me!

MRS. MELDON. Yes. People with broad views. Because you're such fools. Someone like me, not clever, creates a beautiful thing like my son, and you, with all your cleverness can only destroy it. That's why I think your cleverness can only destroy it you're a fool, Henry.

CORRIE (*nettled*) Well, of course, Charlotte, with your views. I can hardly expect you to appreciate my work but I fancy that my countrymen, if they

have any sense. Will know how to value me. Will make my name known to the most ignorant man in the country. People will talk about the Corrie bomb. Just as they used to talk about the Mills bomb during the War. I shall have to ask for a large lump sum in payment of the invention, because a royalty wouldn't pay me at all. Mills got a royalty on each of his bombs, but then they were small and hundreds of thousands of them were used. My bombs will be big, and one of them will suffice for a city. Yes, I shall have to ask for a large lump sum. Now that they're spending several million pounds on a battleship that is generally believed to be useless, I'm entitled to ask for a very large sum for my bomb which will certainly decide the war. I wonder how much I ought to ask for? Charlotte, how much ought I to ask for? They won't give me what it's worth; that's absolutely certain. They might pay a quarter of a million. Charlotte, what would you ask for if you were me?

MRS. MELDON. I should ask for my son.

CORRIE. Now, now, now, Charlotte, not again, please. Not again. We must think of the future, not of the past. I don't want to ask for too much, because I shan't get it, and I don't want to ask for too little, though I'll probably get that anyhow. What do you think Charlotte? Do you think it would be better to let them name a price.

MRS. MELDON. I don't know.

CORRIE. Well, you might take a little interest in the matter. It's very important to me. They ought really to give me a title too. Supposing I say a couple of hundred thousand pounds and peerage!

MRS. MELDON. Why not say thirty pieces of silver?

CORRIE. (Thoroughly angry). Really, Charlotte, you're insufferable! You're absolutely insufferable! I put up with a great deal from you because you're in distress, but there are limits to endurance, you know. You haven't congratulated me, even perfunctorily, and you've made yourself and me thoroughly miserable by this... this moaning over what can't be helped. You've even made Hannah miserable. My dear Charlotte, I'm talking to you now for your good. You really ought not to let your mind dwell on things in the way you do. It isn't good for you, and it's very unpleasant for me and for others who associate with you. Your boy was killed — so were other people's

boys—but we can't spend the rest of our lives in lamentation. I have my work to do!...

MRS. MELDON. Your bomb?

CORRIE. Yes.

MRS. MELDON. Which will make the bodies of men and women and little children rot if it does not blow them to pieces.

CORRIE. The fortune of war, my dear Charlotte. After all, what does it matter to a man whether he is blown to pieces by a bomb or stabbed to death by a bayonet? As a matter of fact, the bomb is the more merciful of the two. It isn't any use being sentimental about these things. The purpose of war is killing, and the side which kills the most people in the shortest time is going to win the wars of the future. My bomb will enable those who possess it to conduct a war in a rapid and efficient fashion. No reasonable person can deny that I have performed a service to my country in inventing this bomb for its use, and even you, if you were not distracted by what you heard this morning, and the fact that this is the anniversary of Eddie's death, would agree with them...

MRS. MELDON. No one but you knows the secret of your invention, Henry?

CORRIE. No not that I am aware of.

MRS. MELDON. If you were to destroy your invention, never reveal its secrets, thousands of boys like Eddie might live without fear of being destroyed?

CORRIE. Oh, I don't know. It's fantastic thought, that, but there's nothing in it. Other people will invent things even deadlier than my bomb.

MRS. MELDON. But, Henry, if you were to suppress your invention!

CORRIE. Suppress it!

MRS. MELDON. Yes, if you were to destroy your formula, and people were to know what you'd done, perhaps you'd do a great deal to change people's hearts! ...

CORRIE. My dear Charlotte, most sensible people would think I'd gone off my head. A few cranks and religious maniacs might praise me, but the average person would think I was a fool besides being damned unpatriotic.

MRS. MELDON. Henry, I beg you to destroy your invention.

CORRIE. You what?

MRS. MELDON. I beg you to destroy it. Let that be your memorial to Eddie!

CORRIE. My dear Charlotte. I begin to believe that grief has unhinged your mind. Destroy my invention!

MRS. MELDON. Your bomb will destroy life. Henry, I beg of you to destroy it! ...

CORRIE. Rubbish, woman, rubbish.

MRS. MELDON. Then I will destroy it for you ...

(She goes to the table where the retorts are, and turns the table over so that the retorts are smashed).

CORRIE. What the hell are you doing?

MRS. MELDON. I'm destroying your foul invention.

CORRIE. (laughing harshly). That won't destroy it.

I got it all in my head. All that you've done, Charlotte. is make a mess on my floor. Damned silly, I call it.

(He stoops down and begins to clear up the mess).

MRS. MELDON. (standing behind him). It's all in your head?

CORRIE. Of course it is. Anybody but a fool of a woman would have realised that. Making a confounded mess like this! ...

MRS. MELDON. It's all in your head?

CORRIE. Yes, yes. Don't keep on repeating yourself, but come and help to clear up this mess you've made.

MRS. MELDON. Henry, won't you do what I ask you?

CORRIE. Don't be a fool. (looking round). Give me that cloth over there so that I can mop up this stuff.

(He continues to collect the pieces of broken glass, etc. while she goes towards the table where the cloth is. When she reaches the table, she sees a long knife lying there, and half unconsciously, she picks it up and looks

CORRIE. (Impatiently). Hurry up. What on earth are you doing?

MRS. MELDON. I'm looking at something — this knife!

CORRIE. Well, you can look at it afterwards. Fetch the cloth now. Here's Eddie's wreath under the table. You've made a mess of it, too.
MRS. MELDON. Eddie's wreath.
(She comes towards him, the knife is in her hand).
CORRIE. Yes.
MRS. MELDON. If you were to give up your invention, Henry, I wouldn't mind about the wreath. Your offering would be better than mine.
CORRIE. Well, I shan't. Give up my invention for a lot of damned sentiment ? Not likely!
MRS. MELDON. It'll destroy life, Henry.
CORRIE. What's that got to do with it? Give me that cloth.
(He snapes it out of her hand, but does not see the knife in her other hand).
MRS. MELDON. You won't destroy it, Henry?
CORRIE. (almost in a snarl). No,
MRS. MELDON. (raising the knife above him). Then I ...
(With a queer moan of despair, she drives the knife into his back. He sways a moment, uttering a chocking sound, and then, clutching at the air, he pitches forward on to his face. She stands above him, looking down on his body in a dazed way. She is crying hysterically and suddenly she stoops and picks the broken wreath she holds it to her breast, and stares distractedly in front of her).
MRS. MELDON. Eddie, dear, I had to, I had to, Eddie !

CURTAIN

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About the author:

Saint John Greer Ervine, was born on Dec. 28, 1883, Belfast, Ireland and died on Jan. 24, 1971, London, England. He is a British playwright, novelist, and critic. Ervine's best-known plays are Mixed Marriage (1911), Jane Clegg (1913), and John Ferguson (1915). After World War I, Ervine settled in London and became a drama critic for The Observer. He wrote books on drama as The Organized Theatre (1924) and The Theatre in My Time (1933). His later plays comedies such as The First Mrs. Fraser (1928), a rousing London success; Robert's Wife (1937), and Private Enterprise (1947). Ervine also wrote biographies of William Booth, Oscar Wilde, and George Bernard Shaw. His novels include Francis Place, The Tailor of Charing Cross (1912) and Alice and a Family (1915).

Glossary and Notes

dominated by completely under the influence or control of

sections drawings which demonstrate the way pieces of machinery, etc., are made, by showing what they would look like if they were cut open along various lines.

airships lighter-than-air aircraft, supported in flight by a single gas-bag--or a series of gasbags arranged in a streamlined, fabric covered, rigid framework-containing a light gas, normally hydrogen or helium.

cruel lines about it The lines of a face are those noticeable folds in the skin which always develop as a person grows older. Quite often they are created by the person's usual expression which, of course, tends to reflect his usual feelings and, consequently, his character. 'Cruel lines in the face are lines which suggest cruelty of character. "about' is here used in the meaning of 'around'.

casual visitor visitor without any special interest in the people of the house ***inconsequent*** not at all methodical in his thinking about ordinary day-to-day affairs. ***snarls*** angry noises like those of a savage animal

retort vessel with a small outlet in which chemical, or combination of chemicals, may be heated.

a bereaved mother a mother who has lost through death, a child. (A person may be said to be 'bereaved' who has lost, through death, any near relative---such as a child, parent or partner in marriage).

make allowances to make allowances' is to remember that somebody whose behaviour annoys you has certain reasons for behaving in this way,

break the ice make her begin to feel more friendly.

manifestation of joy behaviour which shows great happiness,

dressed in black throughout Europe and America black clothes are worn to show that one is mourning a person's death.

nervous sensibilities deeply sensitive feelings. ("Nervous' often means timid or frightened but here it means sensitive or sharply aware).

credible believable.

fretful easily irritated and in the habit of complaining

binding offer offer of which the terms cannot be broken

been let down been given promises which have later been broken.

jump at it accept the offer quickly and eagerly.

tanks heavily armoured fighting vehicles moving not on wheels but on two endless belts of steel and capable of crossing almost any type of ground. They were a British invention of the First World War and the British generals of that time have been widely criticised for not making a greater use of them.

horse-knackers slaughterers of old horses.

tin hats (slang) steel helmets to protect soldiers' heads in battle.

ma'am madam.

wreath large ring of flowers and/or leaves placed on a grave or monument as a mark of respect for the dead.

war memorial monument erected in memory of those who died in a war. Every town in Britain erected a war memorial after the First World War

oh, how women do fuss! an exclamation at the business of women at their readiness to get excited about unimportant things Note how No' is used to add a little more energy to the verb in an exclamation of this kind do is spoken with great emphasis

impersonal devotion giving one's thought and energy completely to a

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single task without any allowance for one's personal feelings or the personal feelings of anybody else.

organised butchery planned and deliberate killing. 'Butchery' is a strong word, expressive of horror, because it normally refers to the slaughter of animals,

harping on one string constantly talking about the same subject (and being as boring as harp-player would be who played the same note all the time).

taking his death so badly being so greatly shocked and grieved by his death.

expeditious speedy.

recovering herself regaining control over her emotions

piece of shell fragment from an exploding artillery shell

the line the line of fortified and occupied positions facing the enemy.

swinging round to her turning swiftly round to face her.

humanitarian of such a nature as to relieve human suffering.

pugnacious disposed to fight.

formulae description of a combination of chemical elements,

stupendously horrible immensely and amazingly horrible.

with mathematical precision with the exactness of mathematical calculation.

obliterate destroy so completely that not a trace is left.

morbid unhealthy in thought and imagination.

footling absurdly ineffective.

corrosive gas gas which eats away substances through chemical action.

ultimatum final message that severe action will be on certain proposals are not accepted. (What Prof. Corrie is infect, saying is that their would be not ultimatum the aggression would take the enemy completely by surprise, the attack taking the place of the ultimatum that usually proceeds a declaration of war).

the Japanese... the Russians there was a war between Japan and Russia in 1904 and 1905 which began with a surprise attach by Japanese navy upon the Russian navy.

inhales it breathes it in.

distinction difference.

munition military weapons, ammunition, equipment and stores.

oh, come! exclamation showing disagreement.

pretension claims (to importance or to a particular skill or intelligence).

frightfully (colloquial) greatly.

sovereign gold coin worth twenty shillings in circulation until the First World War.

clumsy awkward looking. (A thing is said to be clumsy when it is awkward in shape or weight, A person is said to be clumsy when he moves about or handles things in an awkward, unskillful way).

mutilated horribly damaged.

accounted for killed.

nettled made rather angry.

Mills bomb a small hand-grende, named after its inventor, used in both World Wars, It explored after being thrown and its casing, rather similar in appearance to a small pine-apple, would burst into separate pieces of metal which would fly out with great force and kill or wound anybody they struck within several yards of the explosion.

royalty payment made in proportion to the quantity or number of times, used or sold (usually employed with reference to payments made to authors or to landowners from whose property minerals are extracted).

lump sum sum paid in one single installment.

thirty pieces of silver The reward paid to Judas Iscariot for betraying Jesus Christ. The phrase is often used to describe a bribe given to a traitor, (Mrs. Meldon, or course, is thinking of her brother as a traitor not to his country but humanity is general).

insufferable impossible to endure.

perfunctorily briefly and unenthusiastically.

anniversary same date of something which happened in a previous year.

fantastic strange and hard to believe or realize.

cranks person with unusual views which ordinary people disagree with.

religious maniacs persons whom the use of the phrase regards as having gone made on account of their violently-held religious views.

unhinged your mind made you lose your realson.

mom up remove a mess, particularly a split liquid, using a piece of cloth or a mop (which commonly consists of a stick to the head of which is attached a bundle of thin rags or piece of coarse strings).

pitches forward falls heavily forward.

hysterically uncontrollably, because of violent emotions.

distractedly in a manner showing very great distress and confusion of mind.

Reading Comprehension

Answer the following questions.

1. What is the significance of the title of the play 'Progress'?
2. What is the central idea of the play 'Progress'?
3. Describe the climax of the play 'Progress' in few lines.
4. What is one act play? illustrate it with examples from the play 'Progress'?
5. What is plot? Write down the plot of the play 'Progress'.
6. Write the character sketch of Mrs. Meldon.
7. Draw the character of Prof. Corrie as despiser/hater of humanity.
8. What type of mother is Mrs. Meldon? Illustrate through her character that themes of literature are universal and exist across all cultures and societies.
9. Was Mrs. Meldon justified in killing her brother? Give your considered view.
10. What was the cause of quarrel between Mrs. Meldon and Prof. Corrie?
11. Contrast the characters of Mrs. Meldon and Prof. Corrie, highlighting the dominant traits of their personalities.
12. What is the conflict in the play 'Progress'? How is it resolved?
13. Suggest another ending for the play 'Progress'.
14. True progress means "The destroying of the means of destruction'. Elaborate this statement in light of the play 'Progress'.

15. How was Eddie killed?
16. Describe the physical and mental conditions of Mrs. Meldon after the death of her son Eddie.
17. Why does Mrs. Meldon hate war?
18. What is Mrs. Meldon's view about war?
19. What is Prof. Corrie's view about war?
20. Bring out the ideological conflict between Mrs. Meldon and Prof. Corrie.

Reading Comprehension

A. Write a detailed summary of St. JOHN GREEN ERVINE's 'Progress'.
B. Re-write 'Progress' as narrative/story, using omniscient third person as point of view. You can also suggest another ending to your narrative/story.

Oral Communication

Act out some of the evocative dialogues between Mrs. Meldon and Prof. Corrie, using proper intonation and stress patterns.

Vocabulary and Grammar

Vocabulary

Fill in the blanks with words related to medicine. Use the words in brackets to form a new word that fits into each blank. You can consult any authentic source if you don't know the meaning of these words.

Thanks to modern medicine there are many new _____ (TREAT) for diseases which, in the past, were _____ (CURE). Many childhood _____ (ILL), for example, have disappeared. This is due to the use of vaccinations.

_____ (MEDICINE) advances have also changed the way surgical operations are performed. These are less _____ (PAIN) for the patient than they used to be. But, _____ (FORTUNATE), in Third World countries, a high number of _____ (INFECTION) diseases are still

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common because of overpopulation and poor _____ (LIFE) conditions. Malnutrition, which is caused by _____ (SUFFICIENT) food, is one of the many problems which can _____ (THREAT) children's lives in these countries. With today's technology, there is no reason that a _____ (SOLVE) to these problems should be beyond our _____ (CAPABLE).

GRAMMAR

A. Active and passive voice – Crime Story

1. The police _____ just _____ (announce).
2. That the Bank _____ (rob) yesterday.
3. Two men _____ (enter) the bank at 4.30 with guns in their hands.
4. Customers and bank clerks _____ (ask) to lie down on the floor and one of the bank clerks _____ (make) to fill the robbers' bags with money.
5. After that the two men _____ (leave) the bank quickly.
6. The police officer Nawab Ali says that more than 200,000 rupees _____ (steal) yesterday, but nobody _____ (injure).
7. Nawab Ali believes that the robbers _____ (find) soon.
8. The bank _____ (close) since yesterday.

B. Ask questions about the robbery.

1. What time _____ the two men _____ the bank? (enter) At 4.30.
2. What _____ the customers and bank clerks _____ to do? (ask)
   They were asked to lie down on the floor.
3. What _____ one of the clerks _____ to do? (make)
   To fill the robber's bags with money.
4. How much money _____ by the robbers? (steal)
   More than 200,000 rupees.
5. _____ anybody _____? (injure)
   No, nobody has been injured.
6. How long _____ the bank _____? (close)
   It will be closed for two days.

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TEXTBOOK FEEDBACK FORM

S#	Statement	Remarks
1.	Overall the book is interesting and user friendly.	
2.	The language and content of the book is age / grade appropriate and the content is free of grammatical and punctuation errors.	
3.	Content is supported with examples from real life / culture.	
4.	Contents / texts are authentic and updated.	
5.	Pictures / diagrams / graphs / illustrations are informative, relevant and clear if not, then identify them.	
6.	Activities, projects and additional work is suggested for reinforcement of concepts.	
7.	Assessment achievements are thought provoking and comprise cognitive, psychomotor and effective skills.	
8.	The textbook is easy to be covered within academic year.	

Page No.	Observation/comments	Suggested amendment along with rationale

General Remarks:

_____

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ABOUT THE AUTHOR

Prof. Hamidullah Khan
(Ex-Principal Govt. Degree College, Hayatabad)

Prof. Hamidullah Khan has been teaching English language and literature at Intermediate, Graudate and Postgraduate levels. He has served in many positions in Higher Education Department, Government of Khyber Pakhtunkhwa. He has also served as Senior Subject Specialist (English) at Khyber Pakhtunkhwa Textbook Board, Peshawar. He has co-authored and edited textbooks from class I to XII for Khyber Pakhtunkhwa Textbook Board, Peshawar. He has been member of the National Review Committees, Curriculum Wing, Federal Ministry of Education, Islamabad and Provincial Textbook Review Committees (PTRC), DCTE Khyber Pakhtunkhwa, Abbottabad for the review of textbooks of English developed by the Provincial Textbook Boards and Private Publishers.

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