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Name:

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ALLAMA IQBAL OPEN UNIVERSITY, ISLAMABAD

Course: Compulsory English II (1424) • Level: BA/AD

Semester: Autumn 2026

Assignment No. 2 (Units 5–9)

Total Marks: 100 • Pass Marks BA: 40 • Pass Marks (AD): 50

SOLVED ASSIGNMENT GUIDE

(For Study & Reference)

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Note: This guide is prepared for study and reference purposes. Students are advised to read the relevant units of the course book first and then write the assignment in their own words. Do not copy word for word; understanding the answer and expressing it in your own language will earn better marks and improve your English.

Question 1: Comparison and Contrast — One Sentence of Contrast for Each Pair (10 Marks)

Question as printed: Compare the following pairs of concepts. Make one sentence each of contrast. Follow the example. Unit 5 teaches you how to compare different items. Example: Korea, Pakistan — Korea is a developed country, while Pakistan is developing. Pairs: (i) Urdu / English (ii) Girls / Boys (iii) Public schools / Private schools (iv) Salt / Sugar (v) Summer / Winter.

Introduction

Unit 5 teaches the language of comparison and contrast, one of the most useful patterns in English because daily life constantly requires us to say how two things resemble or differ from each other. Comparison points out similarities; contrast points out differences. This question is concerned with contrast only: for each of five given pairs, exactly one sentence must be written which sets the two items against each other on a single, clearly chosen point of difference, following the printed example, “Korea is a developed country, while Pakistan is developing.” The model sentence shows the three features every answer must have: the two items are both named, one definite point of contrast is selected (level of development), and a contrast connector — here “while” — joins the two halves. Sentences of contrast are normally built with connectors such as while, whereas, unlike, in contrast and on the other hand, and the two halves of the sentence should be grammatically parallel, so that the difference stands out cleanly. The five required sentences are given first; the point of contrast in each is then explained.

The Five Sentences of Contrast

Table 1: One sentence of contrast for each pair

No.	Pair	Sentence of contrast
i	Urdu / English	Urdu is written from right to left in the Perso-Arabic script, whereas English is written from left to right in the Latin alphabet.
ii	Girls / Boys	In most classrooms, girls generally keep their notebooks neat and complete, while boys are often more interested in

		outdoor games and sports.
iii	Public schools / Private schools	Public schools charge very low fees because they are funded by the government, whereas private schools charge high fees because they depend on the students' payments.
iv	Salt / Sugar	Salt tastes savoury and is used to make food salty, while sugar tastes sweet and is used to sweeten food and drinks.
v	Summer / Winter	In summer the days are long, hot and bright, whereas in winter the days are short, cold and often foggy.

Explanation of Each Sentence

Sentence (i) contrasts the two languages on the point of script and direction of writing, the most fundamental visible difference between Urdu and English; an equally correct contrast could be made on status — Urdu is the national language of Pakistan, while English is an international language used all over the world — and a student may use either, because the question fixes the pair, not the point of contrast. Sentence (ii) contrasts girls and boys on their commonly observed classroom tendencies. Care has been taken to phrase it as a general tendency ("generally", "often") rather than an absolute law, because a good contrast sentence about groups of people must avoid claiming that every individual behaves identically; the contrast is one of general habit, neat written work against a stronger pull towards outdoor activity. Sentence (iii) contrasts public and private schools on the point of fees and funding, which is the difference that most affects parents: the government school is nearly free because the state pays, while the private school must charge heavily because fees are its income.

Sentence (iv) contrasts salt and sugar on taste and use, the two points on which these everyday substances are opposites: one is savoury and flavours main dishes, the other is sweet and flavours desserts and drinks, although both are white, crystalline and dissolved in cooking — a reminder that contrast sentences select the difference even between things that look alike. Sentence (v) contrasts summer and winter on day length and weather together, the paired opposites (long/short, hot/cold, bright/foggy) giving the sentence a balanced, parallel structure exactly like the model. In all five sentences the connector stands at the joint between the two halves, and each half could stand alone as a statement; this is the test of a well-made complex sentence of contrast.

Contrast Connectors and How to Use Them

Table 2: Common connectors of contrast

Connector	Position and use	Short example
while	Middle of the sentence; the most common choice	Cities are crowded, while villages are peaceful.
whereas	Middle of the sentence; slightly more formal	Tea is drunk hot, whereas lassi is drunk cold.
unlike	Beginning, followed by the first item	Unlike a bicycle, a car can carry a whole family.
in contrast / on the other hand	Beginning of the second sentence	The train is slow. In contrast, the aeroplane is very fast.
but / however	Simple opposition of facts	The old house is small but strong.

Two common errors should be avoided. The first is writing two similarities and calling them a contrast; the examiner's pair must be set against each other on a point where they genuinely differ. The second is an unbalanced sentence in which the two halves treat different subjects — for example, “Urdu is our national language, while English is difficult” — because national

status and difficulty are not opposite ends of one scale. Before writing, the student should decide the single point of contrast (script, cost, taste, season, habit), and then write one clause about each item on that same point.

Parallel Structure: A Final Check

Before submitting a sentence of contrast, a student should perform one final check for parallelism, because contrast is clearest when the two halves of the sentence are built in the same grammatical shape. In sentence (v) above, "days are long, hot and bright" answers exactly to "days are short, cold and often foggy": same subject, same verb, opposite adjectives in the same order. In sentence (iii), the clause "because they are funded by the government" is matched by "because they depend on the students' payments", so the explanation of the difference is as balanced as the difference itself. Where the two halves are built unevenly — one long and detailed, the other a bare fragment — the contrast blurs and the examiner cannot see the point of comparison at a glance. Reading each half aloud separately is a simple test: each should sound complete, and the second should sound like the mirror image of the first.

Conclusion

In conclusion, each pair has been contrasted in one balanced sentence on one chosen point: script for Urdu and English, classroom tendency for girls and boys, fees and funding for public and private schools, taste and use for salt and sugar, and day length and weather for summer and winter. The pattern — name both items, choose one point of difference, join with while or whereas — is the whole secret of the sentence of contrast taught in Unit 5.

Question 2: Comparing and Contrasting the Two Cars in the Picture (15 Marks)

Question as printed: Look at the pictures of two cars below. Construct fifteen sentences to compare and contrast them. (In the printed picture, two luxury sports cars are parked side by side on a road beside the sea: on the left, a dark grey convertible with its top down and red seats, seen from the rear; on the right, a bright yellow closed-roof coupé, seen from the front.)

Introduction

Describing a picture in the language of comparison and contrast is a direct application of Unit 5. The writer must first observe carefully, feature by feature, and then organise those observations into sentences, some recording similarities (both, alike, similarly, each) and some recording differences (whereas, unlike, in contrast, however). The picture printed with this question shows two high-performance sports cars of the same famous family of design, standing side by side on a coastal road with the sea and low hills behind them. The car on the left is a dark grey convertible; it is photographed from the rear three-quarter angle, its soft top is folded down, and its bright red seats are visible. The car on the right is a bright yellow coupé with a fixed roof; it is photographed from the front three-quarter angle, so its round headlights and wide front air intakes face the viewer. Fifteen sentences of comparison and contrast follow, as the question requires, after which the observations are summarised in a table and a short combined paragraph is given as a model of connected writing.

Fifteen Sentences Comparing and Contrasting the Two Cars

1. Both cars are luxury sports cars of the same make and model family, as their identical body shape, round lights and low, wide stance show.
2. Both cars have two doors and seating arranged for speed and style rather than for a large family.
3. Both cars are parked side by side on the same coastal road, with the sea and distant hills behind them, as if prepared for the same drive or the same photograph.
4. The car on the left is dark grey in colour, whereas the car on the right is bright yellow.
5. The grey car is a convertible with its roof folded down, whereas the yellow car is a closed coupé with a fixed roof.
6. Because its top is down, the grey car's red leather seats can be seen clearly, while the interior of the yellow car is hidden behind its closed roof and tinted glass.
7. The grey car is shown from the rear, so we see its tail lights, its rear spoiler and its exhaust pipes, while the yellow car is shown from the front, so we see its headlights and front grille instead.
8. Both cars stand on large, shining alloy wheels of a similar multi-spoke design.
9. Both cars carry similar-style registration plates, which suggests that they belong to the same series or the same owner.
10. The yellow car's colour makes it look cheerful, bold and eye-catching, whereas the grey car's colour gives it a sober, elegant and serious appearance.

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11. The grey car would be the more enjoyable of the two on a sunny day by the sea, because its passengers can feel the open air, while the yellow car would be more comfortable in rain or cold weather because of its closed roof.
12. Both cars have a low, aerodynamic body that sits close to the ground, designed to cut through the air at high speed.
13. Both cars appear to be expensive, high-performance machines rather than ordinary family cars, as their wide tyres, powerful shape and fine finish indicate.
14. Unlike the grey car, which seems ready for a relaxed pleasure drive with its top down, the yellow car, facing the camera directly, seems to challenge the viewer with an aggressive, sporty look.
15. In short, the two cars are the same in breed, power and purpose, but they differ in colour, in roof type and in the angle from which each is presented.

Summary of the Observations

Table 1: Feature-by-feature comparison of the two cars

Feature	Car on the left	Car on the right
Colour	Dark grey / silver-grey	Bright yellow
Type	Convertible (open-top cabriolet)	Coupé (fixed roof)
View shown	Rear three-quarter view	Front three-quarter view
Interior	Visible; red seats	Hidden; closed roof and glass
Lights seen	Tail lights	Round headlights
Shared features	Two doors, low wide sports body, large alloy wheels, similar plates, same coastal setting	Two doors, low wide sports body, large alloy wheels, similar plates, same coastal setting

The Same Comparison as a Connected Paragraph

The fifteen sentences can also be woven into a single paragraph, which is how such a description would appear in an article: “The photograph shows two luxury sports cars standing side by side on a road beside the sea. In breed and build the cars are twins: both are low, wide, two-door machines with large alloy wheels and the rounded shape of the same famous sports model. In presentation, however, they are a study in contrasts. The car on the left is dark grey and open-topped, its folded roof revealing red seats, and it turns its back to us, displaying its tail lights and exhausts. The car on the right is bright yellow and closed, and it faces us boldly with round headlights and a wide front intake. The grey car suggests elegance and leisurely pleasure; the yellow car suggests energy and challenge. Together they show how the same engineering can wear two very different personalities.” Students should notice how the paragraph keeps the same facts as the fifteen sentences but binds them with connectors — both, however, whereas, together — which is the final step from correct sentences to mature writing.

Conclusion

To conclude, the two cars invite comparison because they are fundamentally alike — same family, same sports design, same setting — and invite contrast because everything visible about them differs: colour, roof, interior and the angle of view. Fifteen sentences have been constructed on these similarities and differences, using the comparison structures of Unit 5. The method — observe feature by feature, separate likeness from difference, and give each its proper connector — can be applied to any pair of pictures in an examination.

Question 3: Guessing the Meanings of Unfamiliar Words from Context (10 Marks)

Question as printed: You have learnt how to guess the meanings of unfamiliar words from the context in Unit 6 (page 183). Read the following sentences and guess the meanings of the words underlined. (i) Because there was so little precipitation this year, the crops dried up and died. (ii) Although I was unable to understand all of the details of the presentation, I did get the gist of it. (iii) At a special ceremony, the police chief gave the officer a commendation for bravery. (iv) One brother is an erudite professor; the other brother, however, has never shown any interest in books or learning. (v) Night is the time when many animals forage, or search, for food.

Introduction

No reader can look up every unfamiliar word in a dictionary, and good readers do not try to: they guess the meaning of a new word from its context — the words and ideas surrounding it in the sentence. Unit 6 (page 183) teaches that a sentence usually plants clues around a difficult word: the result it produces, the opposite it is contrasted with, the explanation that follows it after words like “or” and “that is”, or the situation in which it appears. The skill has three steps: read the whole sentence, identify the clue, and propose a meaning that makes the whole sentence sensible — then test the proposed meaning by putting it back into the sentence. This question gives five sentences containing the unfamiliar words precipitation, gist, commendation, erudite and forage. Each word is solved below by naming its meaning, identifying the clue that revealed it, and showing the test. A summary table closes the answer.

The Five Words Solved

(i) Precipitation — rain and other water falling from the sky

The sentence reads: “Because there was so little precipitation this year, the crops dried up and died.” The clue is a cause-and-effect clue. Crops dry up and die when they do not receive water; therefore the thing of which there was “so little” this year, whose shortage killed the crops, must be the water that falls from the sky. Precipitation therefore means rain, together with snow, hail and other forms of water falling from the clouds. Testing the meaning: “Because there was so little rain this year, the crops dried up and died” — the sentence makes perfect sense. The word is common in weather forecasts, where “precipitation” is the technical term for all water that falls to the ground.

(ii) Gist — the main idea or central point

The sentence reads: “Although I was unable to understand all of the details of the presentation, I did get the gist of it.” The clue is a contrast clue, signalled by “although”. The speaker failed in one thing — understanding all the details — but succeeded in the opposite, smaller thing: getting the gist. What stands opposite to “all the details” is “the main point”; therefore gist means the general meaning or central idea of something, without its details. Test: “I did get the main idea of it” fits the contrast exactly. Gist is pronounced “jist”, and the phrase “the gist of the matter” is very common in reports and summaries.

(iii) Commendation — an official award or public praise for merit

The sentence reads: "At a special ceremony, the police chief gave the officer a commendation for bravery." The clue here is the situation itself. A special ceremony, a senior officer giving something to a junior officer, and the reason stated — bravery — together describe only one kind of event: the presentation of an honour. A commendation is therefore a formal award, medal, certificate or official praise given in recognition of good or brave service. Test: "The police chief gave the officer an award for bravery" preserves every element of the scene. Words from the same family — commend (to praise officially) and commendable (worthy of praise) — become easy once this meaning is fixed.

(iv) Erudite — deeply learned; having wide knowledge from study

The sentence reads: "One brother is an erudite professor; the other brother, however, has never shown any interest in books or learning." Two clues work together. "However" announces a contrast, so erudite must describe the opposite of a man with no interest in books or learning. And the word is applied to a professor, a person whose profession is knowledge. Erudite therefore means learned and scholarly — possessing deep knowledge acquired through reading and study. Test: "One brother is a deeply learned professor; the other has never shown any interest in books" — the contrast stands complete. The word is formal and respectful, stronger than merely "educated".

(v) Forage — to search widely for food

The sentence reads: "Night is the time when many animals forage, or search, for food." This is the most direct kind of clue: an appositive or restatement clue, in which the writer defines the

difficult word immediately after it, following the word “or”. Forage therefore means to search for food, especially over a wide area. Test: the definition can replace the word word-for-word, which is the signature of this clue type. The word is used of animals searching for fodder, and by extension of people rummaging or searching thoroughly, as in “he foraged in his bag for the keys”.

Summary Table

Table 1: The five words, their meanings and their clue types

Word	Guessed meaning	Type of clue
precipitation	Rain (and snow/hail) — water falling from the sky	Cause and effect: its shortage killed the crops
gist	The main idea / central point	Contrast with ‘all the details’
commendation	An official award or praise for merit/bravery	Situation: ceremony, chief, officer, bravery
erudite	Deeply learned, scholarly	Contrast (however) + profession of professor
forage	To search for food	Restatement after ‘or’

Conclusion

In conclusion, all five meanings were recovered from the sentences themselves, without a dictionary: precipitation from its effect on crops, gist from its contrast with details, commendation from the ceremony described, erudite from its contrast with ignorance, and forage from its immediate restatement. This is the habit Unit 6 aims to build. A student who always interrogates the context in this way can read faster and more confidently, meeting new words as puzzles with the solution printed beside them.

Question 4: Reading a Book Cover — "Journey into Europe" by Akbar Ahmed (15 Marks)

Question as printed: Look at the cover page of the book given below. What does the cover page tell you about the book? Write ten sentences guessing the contents of the book may have. Read unit 1, section B, for guidance. (The cover printed in the booklet shows the title "Journey into Europe", the subtitle "Islam, Immigration, and Identity", the author's name "Akbar Ahmed", the Eiffel Tower seen across a river at dusk, and a crescent moon and star in the sky above it.)

Introduction

Unit 1, section B teaches that a reader can learn a great deal about a book before opening it, by reading its cover intelligently. A cover is a compressed advertisement and summary at once: the title names the subject, the subtitle narrows and explains it, the author's name suggests the approach and authority, and the picture supplies the setting, the mood and often the central symbol of the work. This question prints the cover of a real book, "Journey into Europe" by Akbar Ahmed, and asks two things: what the cover tells us about the book, and ten sentences guessing what the book may contain. Guessing here is not free imagination; it is disciplined prediction, in which every guess must be tied to a clue visible on the cover. The cover is therefore described first, clue by clue, and the ten required sentences follow, after which the reasoning behind the guesses is drawn together.

What the Cover Page Tells Us About the Book

The title, printed largest, is “Journey into Europe”: the word “journey” suggests travel through many places and a narrative of exploration rather than a dry textbook, and “into” suggests going inside a subject, not merely looking at it from outside. Below the title stands the subtitle, “Islam, Immigration, and Identity”, which names the book's three themes exactly. The author's name, Akbar Ahmed, printed at the foot of the cover, is that of a well-known scholar of Islam and anthropology, which tells us the treatment will be academic yet addressed to general readers. The picture shows the Eiffel Tower of Paris rising across the River Seine at dusk, its lights reflected in the water; Paris and France therefore stand for Europe as a whole. In the sky above the tower hangs a crescent moon with a star — the universal symbol of Islam — placed deliberately in the European sky. The whole design, serene and thoughtful in deep blue tones, promises a serious, reflective book about Muslims living in Europe, not a work of controversy or sensation.

Ten Sentences Guessing the Contents of the Book

16. The book probably describes a journey the author and his team made through many European countries and cities to study Muslim communities living there.
17. It likely explains how and why Muslims immigrated to Europe — for work, for education, for safety and after the end of colonial rule — and how their numbers and settlements grew over time.
18. It probably discusses the question of identity: how Muslims in Europe, especially the young generation born there, balance their Islamic identity with their European nationality.

19. The book may contain interviews and conversations with ordinary Muslims, religious leaders, scholars and European officials, because a 'journey' of this kind is usually reported through the people met on the way.
20. It likely examines the problems and tensions faced by Muslims in Europe, such as discrimination, unemployment, Islamophobia and debates about dress, mosques and religious practice.
21. It may also discuss how European societies and governments have responded to immigration, including policies of integration and multiculturalism and the fears expressed by some native Europeans.
22. The crescent above the Eiffel Tower suggests the book asks whether Islam and European civilisation can live together peacefully, and probably argues that they can.
23. The book probably includes the history of Islam in Europe, from Muslim Spain and Sicily to the Ottoman presence in the Balkans, to show that Islam is not entirely new to the continent.
24. It may compare different countries — for example France, Britain, Germany and others — showing how the Muslim experience differs from one European society to another.
25. The book likely ends with conclusions and suggestions for building trust, dialogue and mutual understanding between Muslims and other Europeans in the future.

How Each Guess Is Grounded in the Cover

None of the ten sentences is a free invention. Sentences 1 and 4 rest on the word "journey", which in non-fiction normally means an actual tour of inquiry reported through places and people. Sentences 2, 3 and 10 rest directly on the three nouns of the subtitle: a book whose

subtitle is Islam, Immigration, and Identity must discuss the arrival of Muslims (immigration), their faith (Islam) and their sense of self (identity), and a scholarly author usually closes such a study with conclusions. Sentences 5 and 6 rest on the same subtitle read realistically: identity and immigration in modern Europe are debated matters, and no honest book on them can avoid tensions and government policy. Sentences 7 and 8 rest on the picture: the crescent placed peacefully in the Paris sky is a visual argument for coexistence, and a writer of Akbar Ahmed's field — anthropology and Islamic studies — characteristically supports a present-day study with its historical background. Sentence 9 rests on the choice of Paris as the cover image for a book about the whole continent, which implies comparison among European countries, with France as one case among several.

What the Cover Cannot Tell Us

Honesty requires a closing word about the limits of this method. A cover can tell us a book's subject, themes, author and tone, but it cannot tell us the author's exact conclusions, the quality of the evidence, or the order of the chapters, and some covers are designed more to sell than to inform. The ten sentences above are therefore framed throughout as probabilities — “probably”, “likely”, “may” — because that is the correct language of prediction: firm about the clues, modest about the guess. Unit 1, section B values exactly this discipline. A student who guesses wildly from a cover has not performed the exercise; a student who ties every prediction to a visible clue, and marks it as a prediction, has learned the pre-reading skill that examiners and real readers both reward.

Conclusion

In conclusion, the cover tells us the book's title, its three themes, its author's scholarly identity, its European setting and its hopeful central symbol, and from these clues ten reasonable predictions about its contents can be made. This is exactly the pre-reading skill Unit 1, section B, recommends: a reader who studies the cover first opens the book with expectations already formed, reads faster, and understands more, because the mind meets on the pages what it has already been prepared to find.

Question 5: Making Inferences from a Passage — Ryan's Sleepover (10 Marks)

Question as printed: You have learnt how to make inferences in Unit 7 (page 217). Read the passage given below and then respond to the questions. Each question will ask you to make a logical inference based on textual details. Explain your answer by referencing the text. Passage (as printed): "Ryan was looking forward to sleeping over at his friend Rahat's house. Though they had been classmates for a while, the two had only recently become good friends. Ryan packed up his sleeping bag, a pillow, and a few of his favorite toys and games, and then his mom dropped him off at Rahat's. Rahat met Ryan on the porch, and the two did their secret handshake and started playing right away. First, they played pirates in Rahat's tree fort. Next, they played ninjas in the driveway. Then it started getting dark, and they went inside Rahat's house. As soon as they walked in the house, Ryan's eyes started getting red and itchy. He saw a big orange cat sitting on the couch. Then he started sneezing uncontrollably. 'I'm sorry, Robert. It's been a lot of fun, but I have to call my mom.'" Questions: 1. Why do Ryan's eyes get red and

itchy when he walks into Robert's house? 2. Why does Ryan want to call his mother? (A note on names: in the booklet the passage names the friend 'Rahat', while the questions and Ryan's last line use the name 'Robert'; this is an inconsistency in the printing of the booklet. The inference required is the same under either name.)

Introduction

An inference is a conclusion that the reader draws from the evidence of the text combined with common knowledge of the world; it is often called "reading between the lines". Unit 7 (page 217) teaches that a good inference is never a guess in the dark: it must be supported by specific details in the passage, and the reader should be able to point to the exact words that justify it. The passage printed with this question describes a boy, Ryan, who goes happily to sleep over at his friend's house, plays outdoors without any problem, and then, within moments of entering the house, develops red, itchy eyes and uncontrollable sneezing, immediately after seeing a big orange cat on the couch. The passage never uses the word "allergy", yet every detail is arranged to make the reader conclude it. The two printed questions are answered below, each with the textual evidence quoted and explained, and a short section on the other inferences the passage supports is added to complete the study of the skill.

Question 1: Why Do Ryan's Eyes Get Red and Itchy?

Answer: We can infer that Ryan is allergic to cats — most probably to the cat's hair or dander — and that entering the house exposed him to the cat, which triggered the allergic reaction in his eyes. The evidence lies in the timing and the details the author has chosen. First, the passage stresses that Ryan was perfectly well while he was outside: he played pirates in the tree fort

and ninjas in the driveway with no complaint at all. Second, the symptoms begin “as soon as they walked in the house” — the author's phrase “as soon as” underlines that entry into the house, and nothing else, is the turning point. Third, the very next detail the narrator gives us is the presence indoors of “a big orange cat sitting on the couch”; in a short passage no detail is accidental, and the cat is placed in the text precisely between Ryan's entering the house and the worsening of his condition. Fourth, the symptoms named — red eyes, itchy eyes and sneezing “uncontrollably” — are the classic signs of an allergy to animal hair, not of tiredness, dust from play or an ordinary cold, none of which would strike all at once at a doorway. Putting the clues together: a healthy boy, an indoor animal, instant eye irritation and sneezing — the logical inference is an allergy to the cat.

Question 2: Why Does Ryan Want to Call His Mother?

Answer: We can infer that Ryan wants to call his mother so that she can come and take him home, because his allergic reaction makes it impossible for him to spend the night in a house where a cat lives. The evidence is again built into the passage. Ryan has come prepared to stay the whole night — he “packed up his sleeping bag, a pillow, and a few of his favorite toys and games” — and it was his mother who “dropped him off”, so she is the person who can collect him. His own words confirm that he is cutting the visit short rather than asking for a small favour: “I'm sorry … It's been a lot of fun, but I have to call my mom.” The apology and the phrase “it's been a lot of fun” (in the past tense, as if the visit were already over) show that he is ending the sleepover, not merely telephoning for news. The reason he must leave, and cannot simply move to another room, is the allergy established in Question 1: a cat's hair spreads through a whole house, his sneezing is already “uncontrollable”, and sleeping all night

in that air would only make him worse. A child in discomfort naturally calls his mother, the person who brought him and who can take him home to his own cat-free bed and, if needed, to medicine or a doctor.

Further Inferences the Passage Supports

Table 1: Details in the text and the inferences they support

Textual detail	Inference supported
'they had been classmates for a while, the two had only recently become good friends'	The friendship is new and growing; this sleepover is a sign that it has become close.
'the two did their secret handshake'	The boys share private rituals, which shows real closeness and mutual trust.
Ryan packed a sleeping bag, pillow, toys and games	Ryan had eagerly prepared to stay the whole night; leaving was not his original intention.
Symptoms begin only indoors, where the cat is	The trigger of the reaction is something in the house — the cat — not the outdoor play.
'I'm sorry … It's been a lot of fun'	Ryan is polite and regrets leaving; his departure is forced by his health, not by any quarrel.

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This table demonstrates the discipline of inference: every row begins with words that are actually printed in the passage, and the inference in the second column does no more than state what those words, combined with ordinary experience, reasonably imply. The opposite habit — inventing details the author never gave, such as claiming that Ryan disliked his friend or that the cat scratched him — is not inference but fabrication, and Unit 7 warns against it.

Conclusion

In conclusion, Ryan's eyes grow red and itchy because he is allergic to the cat in his friend's house, and he wants to call his mother so that she can take him home, since he cannot sleep overnight in that environment. Neither answer is stated in so many words in the passage, yet

both are proved by its details — the healthy outdoor play, the instant symptoms on entering, the cat on the couch and the carefully packed sleeping bag. That is the essence of inference: conclusions the author makes the reader earn from evidence.

Question 6: Connotative Meanings of Words (10 Marks)

Question as printed: You have read about connotative and denotative meanings in Unit 8 (page 249). Write the possible connotative meanings of the following words: Cleaver, Home, flower, Politicians, This, Smart, animal, brainy, clown, Yound. (Three entries appear to carry typesetting errors in the booklet: 'This' is very probably 'Thief', 'Yound' is 'Young', and 'Cleaver' may be 'Clever'. The words are answered as printed, and the connotations of the probable intended words are also supplied, so that the student is covered in either case.)

Introduction

Unit 8 (page 249) distinguishes two layers of meaning in every word. The denotative meaning is the word's literal, dictionary meaning — what the word names. The connotative meaning is the halo of feelings, associations, judgements and pictures that the word carries in the minds of its users, over and above the dictionary sense. "Home" and "house" denote almost the same building, but "house" is a structure of bricks while "home" connotes warmth, love and belonging; that difference is connotation. Connotations may be positive (home, flower), negative (clown used of a foolish person) or mixed, and they vary with culture, experience and context, which is why the question asks for the "possible" connotative meanings — there is no single official list. Each word below is given first with its denotation, so that the contrast is clear, and then with its possible connotations. A summary table follows.

The Ten Words and Their Connotative Meanings

1. Cleaver (as printed)

Denotation: a heavy, broad-bladed knife used by butchers to cut meat. Connotations: because of its size and use, “cleaver” suggests violence, brutality, danger and fear; in films and stories the raised cleaver is a stock image of threat and horror. It also connotes roughness and crude strength rather than skill or delicacy. If the intended word was “clever”, its connotations are quick intelligence, sharpness and presence of mind (positive), and, in some contexts, slyness or trickery — a “clever” person in politics or business is sometimes suspected of being too cunning.

2. Home

Denotation: the place where a person lives. Connotations: “home” is one of the warmest words in English. It connotes love, security, comfort, family affection, belonging and rest — the place where one is accepted without condition. Hence the sayings “home sweet home” and “there is no place like home”. For a person living abroad, it also connotes longing and nostalgia for one's own country and family.

3. Flower

Denotation: the coloured, reproductive part of a plant. Connotations: beauty, freshness, purity, love, tenderness and spring. Flowers are given to express affection, congratulations and sympathy, so the word also connotes celebration and gentle feeling. Because flowers fade quickly, the word can also suggest the shortness of youth and the passing nature of earthly

beauty — poets often call a young girl or the best part of anything "the flower" of her family or of a nation.

4. Politicians

Denotation: people who hold, or seek, political office. Connotations: this word shows how connotation can be double-sided. Positively, it connotes leadership, public service, power and influence. In much everyday usage, however, its connotations are negative: empty promises, corruption, self-interest, long speeches and changing statements for advantage. The neutral word "statesman" carries the positive side alone, which is why newspapers choose carefully between the two.

5. This (as printed) — and thief, the probable intended word

As printed, "this" is a pointing word (a demonstrative) used for a person or thing near the speaker; it has almost no emotional connotation beyond nearness, immediacy and emphasis. The entry is very probably a misprint for "thief". Denotation of thief: a person who steals. Connotations: dishonesty, crime, fear, darkness and secrecy; a thief works hidden and at night, so the word connotes untrustworthiness and moral lowness, and calling a person a thief is a serious insult to his character.

6. Smart

Denotation: intelligent; also, neatly and stylishly dressed. Connotations: "smart" is generally positive, suggesting quick understanding, competence, modernity and good appearance — a "smart student" or a "smart uniform". It has two further shades: a "smart answer" can connote

cheekiness or showing off, and in its older sense the verb “to smart” means to sting with pain, so the word family carries a faint edge of sharpness in every sense.

7. Animal

Denotation: any living creature other than a plant; in ordinary use, a four-footed creature. Connotations: used of animals themselves, the word is neutral and scientific. Applied to a human being, however, it becomes strongly negative: an “animal” of a person connotes wildness, cruelty, greed, lack of manners, reason and self-control — someone governed by appetite like a beast. It can also connote great physical strength and instinct when used in phrases like “animal courage”.

8. Brainy

Denotation: very intelligent; fond of study. Connotations: mainly positive — quick learning, academic success and a sharp mind; teachers use it in praise. In schoolboy slang it can carry a slight teasing shade, suggesting the bookish person who is less interested in games and social life — the affectionate stereotype of the clever but quiet student. The balance of the connotation therefore depends on the speaker's tone.

9. Clown

Denotation: a comic performer in a circus, with painted face and funny clothes. Connotations: laughter, fun, entertainment and childhood joy. Used of an ordinary person, the word turns negative: a “clown” is someone who behaves foolishly, makes a spectacle of himself and is not taken seriously — “stop clowning” means stop behaving stupidly. The word thus moves from affection to contempt purely by context, a perfect example of connotation at work.

10. Yound (as printed) — Young, the intended word

There is no standard English word "yound"; the entry is plainly a misprint for "young". Denotation of young: in the early stage of life; not old. Connotations: energy, freshness, hope, beauty, strength and the promise of the future — society calls its young people its future builders. On the negative side, "young" can connote inexperience, immaturity, haste and lack of judgement, as in the remark that a beginner is "still young in the profession".

Summary Table

Table 1: Denotative and connotative meanings at a glance

Word	Denotation (literal)	Main connotations
Cleaver	Butcher's heavy knife	Violence, danger, brutality, fear
Home	Place where one lives	Love, warmth, security, belonging
flower	Coloured part of a plant	Beauty, purity, love, freshness, brief youth
Politicians	Holders/seekers of political office	Power, leadership; also corruption, empty promises
This / Thief	Thief: one who steals	Dishonesty, crime, secrecy, fear
Smart	Intelligent; well-dressed	Quickness, competence; sometimes showing off
animal	A living creature / beast	Wildness, cruelty, lack of control (of a person)
brainy	Very intelligent	Cleverness, studiousness; slight teasing
clown	Circus comic performer	Fun, laughter; of a person, foolishness
Young	In the early stage of life	Energy, hope, freshness; inexperience

Conclusion

In conclusion, the connotative meanings of the ten words range from the wholly warm (home, flower) through the mixed (politicians, smart, brainy, young) to the dark (animal used of a

person, thief, cleaver). The exercise teaches a lesson every writer needs: words persuade and wound not only by what they denote but by what they connote, and the careful student chooses words with both layers of meaning in mind. Where the booklet's printing appears faulty — This, Yound and possibly Cleaver — both readings have been covered, which is the safest way to answer a misprinted item.

Question 7: Paraphrasing — The Newspaper Article Rewritten in Own Words (15 Marks)

Question as printed: Read the following newspaper article and rewrite it in your own words. Article (as printed): "Cancer doesn't doom youngsters to a miserable childhood, new research suggests, finding that after treatment, many are just as happy and well-adjusted as those who never had the illness — sometimes even more. The findings, based on interviews with 8- to 12-year-olds, show how resilient youngsters can be even when facing something as frightening as cancer. The results also indicate that children's perceptions often differ from those of their parents, whose own negative feelings about the experience may shade how they think their children are coping, the researchers said. 'What we are finding is very reassuring,' said Dr. Smita Bhatia, lead author and a pediatric cancer specialist at City of Hope National Medical Center in Duarte, Calif. Parents should be encouraged to know that young survivors 'can indeed put their cancer behind them,' she said. The study appears in February's edition of the journal Pediatrics, published Monday."

Introduction

To rewrite a passage in one's own words — paraphrasing — is to restate every idea of the original in a new form of words and sentences, keeping the facts, the names, the figures and the emphasis exactly the same, and adding nothing of one's own. It is one of the most-tested academic skills, because summaries, reports and research work all depend on it, and because it is the honest alternative to copying. The techniques are four: replace words with synonyms, change the structure of sentences (for example from active to passive or from a long sentence to two short ones), change the order in which ideas are presented where the logic permits, and retain technical terms, proper names and numbers unchanged, since these have no synonyms. The newspaper article printed with this question reports a study of child cancer survivors published in the journal Pediatrics. The paraphrase is given first, complete and in a single connected passage as an examiner would require; a sentence-by-sentence account of how the paraphrase was produced follows, so that the student learns the method and not merely the result.

The Article Rewritten in My Own Words

A new study suggests that suffering from cancer does not condemn children to an unhappy childhood. According to the research, once their treatment is over, many young survivors are found to be as cheerful and as well settled in life as children who were never ill — and in some cases they are even happier. The study was based on interviews with children between the ages of eight and twelve, and it reveals how strongly children can recover and adapt even after facing a disease as terrifying as cancer. The researchers further point out that children

frequently view their own situation differently from their parents: parents, influenced by their own painful feelings about the illness, may judge their children's condition more gloomily than the children themselves feel it to be. Dr. Smita Bhatia, the study's lead author and a specialist in children's cancer at the City of Hope National Medical Center in Duarte, California, described the findings as very reassuring. She said parents should take heart from the fact that young survivors truly can leave their cancer behind them and move forward in life. The research was published in the February issue of the journal Pediatrics, which appeared on Monday.

How the Paraphrase Was Produced, Sentence by Sentence

Table 1: Original idea and the technique used to re-express it

Idea in the original	Technique applied in the paraphrase
'Cancer doesn't doom youngsters to a miserable childhood'	Synonyms and restructuring: 'does not condemn children to an unhappy childhood'
'just as happy and well-adjusted as those who never had the illness — sometimes even more'	Synonyms: 'as cheerful and as well settled in life as children who were never ill — in some cases even happier'
'findings, based on interviews with 8- to 12-year-olds'	Figures kept; form changed: 'based on interviews with children between the ages of eight and twelve'
'show how resilient youngsters can be'	'Resilient' unpacked into its meaning: 'how strongly children can recover and adapt'
'children's perceptions often differ from those of their parents, whose own negative feelings … may shade how they think their children are coping'	Structure changed and metaphor removed: parents 'may judge their children's condition more gloomily than the children themselves feel it to be'
Direct quotation of Dr. Smita Bhatia	Converted to reported speech, name, post and institution kept exactly; 'can indeed put their cancer behind them' kept as the study's key phrase and re-framed
'The study appears in February's edition of the journal Pediatrics, published Monday'	Near-identical factual line; only word order adjusted, since names and dates cannot be paraphrased

Three features of the paraphrase deserve the student's attention. First, its length is close to the original's length: a paraphrase is not a summary, and shortening a text drastically is a different exercise; here every idea of the original appears once, including secondary details such as the children's age group and the place of publication. Second, the quotation marks of the original have disappeared, because direct speech has been converted into reported speech with “she said” and “described the findings as”; the one phrase retained nearly word-for-word, “put their cancer behind them”, is the study's memorable formulation, and such short key phrases may legitimately be preserved. Third, nothing has been added: the paraphrase expresses no opinion about cancer, names no other doctor and invents no further results, because a single added fact would make the rewrite partly the writer's own work and partly false reporting.

Conclusion

In conclusion, the article has been rewritten in entirely new sentence structures and vocabulary while preserving all of its information: the reassuring finding about child survivors, the interview method with eight- to twelve-year-olds, the difference between children's and parents' views, Dr. Smita Bhatia's comment and the publication details. Practising this discipline — same facts, new words, nothing added, nothing dropped — is the surest protection against both plagiarism and misunderstanding in academic writing.

Question 8: A Model Collection of Newspaper Items (15 Marks)

Question as printed: Take some old English newspapers and make a collection (at least five each) of the following categories of news items: (i) Job Advertisements (ii) News about a famous political figure (iii) Weather forecast (iv) News about a star (v) News about sports. NOTE FOR

THE STUDENT: This is a practical collection activity, not a written question. The model below shows exactly how the collection is to be made, labelled and presented. The entries listed are ILLUSTRATIVE MODEL ENTRIES describing the kind of item to clip; in your own assignment you must paste or attach actual clippings cut from old English newspapers (for example Dawn, The News International or The Express Tribune), five in each category, and label every clipping with the newspaper's name and date.

Introduction

This question differs from the others in the assignment: it does not ask for prose but for evidence that the student can use an English newspaper as a working tool. The student must take old English newspapers, read them with five purposes in mind, cut out at least five items in each of five categories — twenty-five clippings in all — and present them in an organised collection. The educational point is real: each category of newspaper writing has its own language and layout, and collecting examples is the most practical way to learn them. Job advertisements teach the compressed formal English of posts, qualifications and deadlines; political news teaches the reporting of public affairs; weather forecasts teach a whole technical vocabulary of temperature, rain and wind; news about a star (a film, television or music celebrity) teaches the lighter, personality-centred style of the entertainment pages; and sports news teaches the energetic vocabulary of matches and results. This guide provides a complete model of the activity: how the collection is assembled, how it is presented, and a labelled model list for each category showing five suitable items, followed by notes on the language of each category. The lists are illustrative: they describe precisely what to clip, and the student replaces each model entry with a real clipping from an old newspaper.

How to Make and Present the Collection

- Collect old English newspapers (previous weeks or months are ideal; at least three or four different dates give variety within each category).
- Read each paper with the five categories in mind and mark suitable items in pencil before cutting anything.
- Cut each item neatly with scissors, keeping its headline and, where possible, its date line intact.
- Paste or staple the five items of one category together on separate sheets, in the order of the question, and head each set with the category title, for example ‘Category (i): Job Advertisements’.
- Under every clipping, write in ink the name of the newspaper and the date of the issue it was cut from; an unlabelled clipping loses much of its value.
- Number the items 1 to 5 within each category, and attach the five sets to the assignment in order, with a short title page naming the course, the assignment and the five categories.

Category (i): Job Advertisements — Five Model Items to Clip

26. A government department's advertisement of vacancies (for example, teaching or clerical posts in a provincial department) showing the post title, basic scale, qualification and last date for applications.
27. A bank or large company's advertisement for management trainees or officers, showing eligibility (degree, age limit) and the method of applying online.

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28. A hospital's advertisement for doctors, nurses or technicians, showing required experience and registration.
29. A university or college advertisement for lecturers or professors, showing subject, qualification (MPhil/PhD) and the address of the registrar.
30. A private school or company's small classified advertisement for an accountant, driver, receptionist or sales staff, showing contact number and interview or CV instructions.

Language note: job advertisements are written in a highly compressed style — sentences are shortened, articles are dropped, and fixed phrases recur: “applications are invited”, “candidates fulfilling the criteria”, “only short-listed candidates will be called for interview”, “no TA/DA will be admissible”. Collecting five of them gives the student a ready vocabulary for writing or answering advertisements in practical life.

Category (ii): News About a Famous Political Figure — Five Model Items to Clip

31. A front-page report of a speech or press conference by the Prime Minister or a party leader, with his or her main statements quoted.
32. A report of the political figure's visit to a city, province or foreign country, describing meetings held and agreements or announcements made.
33. A news item about the figure's statement on an important national issue (economy, security, education or foreign policy).
34. A report of the figure's appearance in, or address to, the parliament or a public gathering, including the reaction of other parties.

35. A short profile-type news feature or an interview-based item discussing the figure's career, decisions or plans.

Language note: political reporting uses reported speech heavily ("he said that …", "she announced …"), formal titles before names, and attribution to sources; headlines are written in a compressed present tense, as in "PM inaugurates new hospital in Lahore".

Category (iii): Weather Forecast — Five Model Items to Clip

36. The daily weather report/forecast box of a newspaper predicting the next twenty-four hours for the main cities.
37. A forecast warning of rain, thunderstorm or a heatwave in the coming days, issued by the Meteorological Department.
38. The daily temperature table showing maximum and minimum temperatures recorded in different cities.
39. A seasonal forecast item — for example, the expected start and strength of the monsoon rains, or a winter cold-wave report.
40. A flood, snowfall or smog-related weather news item that combines the forecast with its expected effect on the public.

Language note: forecasts have a small, exact technical vocabulary — maximum/minimum temperature, humidity, partly cloudy, scattered rain, thunderstorm, wind direction and speed, 'mainly dry weather is expected' — and figures are always given in degrees Celsius; five collected examples teach this whole register.

Category (iv): News About a Star — Five Model Items to Clip

41. An entertainment-page report about a film star's new film, drama serial or project, with the star's comments quoted.
42. A news item about a singer's new song, album or concert, local or international.
43. A report of an award won by an actor, actress or singer at a film or music awards ceremony.
44. A short interview-based item in which a star discusses his or her career, a role, or a social cause.
45. A lighter item about a star's public appearance, charity work, or a widely discussed social-media post, from the showbiz pages.

Language note: star news is written in a bright, informal and personality-centred style, full of film and music terms (release, premiere, blockbuster, hit, debut) and direct quotations, in deliberate contrast with the formality of the political pages — a contrast the student can only appreciate by collecting examples side by side.

Category (v): News About Sports — Five Model Items to Clip

46. A match report of a cricket match involving the national team, with the result, leading scorers and the man of the match.
47. A football, hockey or other sports report from the sports pages describing an important match or tournament result.
48. A news item about a player's selection, injury, retirement or record-breaking performance.
49. A preview item published before an important match or series, discussing the teams' preparations and chances.

50. A report of an international sporting event (Olympics, World Cup or a grand slam tennis tournament) from the sports pages.

Language note: sports writing is the most energetic prose in the newspaper — short sentences, dramatic verbs (crushed, clinched, stunned, edged past), scores given in fixed formats, and specialist terms for each game; collecting five reports shows how the same match can be turned into a story of contest and emotion.

Conclusion

In conclusion, the collection is completed when twenty-five real clippings — five in each of the five printed categories — have been cut from old English newspapers, neatly mounted and labelled with newspaper name and date, and presented in the question's order. The model lists above tell the student exactly what kind of item to look for in each category, and the language notes show what the activity is meant to teach: that an English newspaper is not one kind of writing but many, and that a reader who can recognise and collect its varieties has taken a large step towards mastering practical English.

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