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Semester: Autumn 2026

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Allama Iqbal Open University, Islamabad

Department of English

Course: Compulsory English-I (207/ENGL100)

Level: Matric / SSC / Science Group

Semester: Autumn 2026

Assignment No. 2 (Units 6–9)

Total Marks: 100 Pass Marks: 40

SOLVED ASSIGNMENT GUIDE — For Study & Reference

Note for students: This guide is for study and reference only. Read each model answer, understand the language point behind it, and then write your assignment in your own words. Do not copy it word for word.

Q.1 In Unit 6, you learned how to invite people and how to accept or decline invitations politely. Complete the table below by filling in suitable phrases for each situation. Write complete sentences and you can use expressions such as I would like to invite you…, Please join us for…, How about coming to… I would love to…, Yes, I will be happy to…, That sounds great… I'm sorry, I cannot…, I won't be able to…, Unfortunately, I have other plans… (10) — Printed table: Situation | Invitation Phrase | Response (Accept) | Response (Decline); printed example: Birthday party of a friend | I would like to invite you to my birthday party. | I would love to come. | I'm sorry, I cannot come.

Transparency Note on the Booklet

The printed table in the booklet contains only one situation — the worked example, 'Birthday party of a friend'. No further situations are printed beneath it, although the instruction says to complete the table 'for each situation'. This is stated openly here so that no student mistakes what

follows for printed material: the five situations in the completed table below (a class picnic, a dinner at home, a school play, a study group session and a wedding) are self-chosen model situations, supplied so that the skill can be fully demonstrated, exactly as a student must do in his own answer book. The example row is reproduced first, exactly as printed, and the language rules explained afterwards apply to any situation a student chooses.

Introduction

Unit 6 teaches one of the most socially important skills in English: how to invite, and how to answer an invitation, without giving offence in either direction. An invitation is a small act of generosity, and English has developed a set of warm, ready-made phrases for making one — I would like to invite you, please join us for, how about coming to. Answering is equally delicate. Accepting should sound pleased, not merely willing, and declining must never sound like rejection of the person. a polite decline always contains an apology or regret, a brief reason, and often thanks for being asked. The completed table below demonstrates all three columns in complete sentences, as the question requires, and the discussion that follows explains how each phrase works so that students can build invitations for situations of their own.

The Completed Table (Example as Printed + Five Self-Chosen Situations)

Situation	Invitation Phrase	Response (Accept)	Response (Decline)
Example (as printed): Birthday party of a friend	I would like to invite you to my birthday party.	I would love to come.	I'm sorry, I cannot come.
A class picnic	How about coming to the class picnic on Saturday?	That sounds great. I will be happy to join you.	I'm sorry, I cannot come because I have to visit my

			grandparents that day.
Dinner at my home	Please join us for dinner at my home this Friday evening.	I would love to. Thank you for inviting me.	Unfortunately, I have other plans for Friday evening, but thank you very much for the invitation.
A school play	I would like to invite you to our school play next week.	Yes, I will be happy to come and watch the play.	I won't be able to come because I have an examination the next morning.
A study group session	How about coming to our study group at the library tomorrow afternoon?	That sounds great. I will bring my notes with me.	I'm sorry, I cannot join you tomorrow because I have a doctor's appointment.
A friend's wedding	Please join us for my sister's wedding ceremony on Sunday.	I would love to attend. Please congratulate your sister from my side.	Unfortunately, I have other plans on Sunday, but I wish the couple a very happy life.

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How the Three Columns Work

The invitation column shows the three printed patterns in rotation, and each has its own flavour. 'I would like to invite you to…' is the most complete and courteous form, suitable for both

friends and formal occasions, and its would like is softer and more polite than the blunt want. 'Please join us for…' is warm and hospitable, and suits occasions involving food or a gathering at the speaker's own place — dinner, a wedding — where the inviter is the host. 'How about coming to…?' is the most informal of the three; it is a suggestion between equals, perfect for a picnic or a study group, and it expects a friendly answer in the same relaxed tone. Notice that every invitation names the occasion and, where useful, the day or time: an invitation without a when or a where is a compliment, not an invitation, because the guest cannot act on it.

The accepting column likewise works on a small scale of enthusiasm. 'I would love to' is the warmest answer and fits the happiest occasions; 'Yes, I will be happy to' is pleased and dependable; and 'That sounds great' reacts to the idea itself before accepting it, which is why it suits the suggestion-form invitations that begin with 'How about…?' A gracious acceptance often adds one of two ornaments, both demonstrated above: thanks for the invitation, or a small practical contribution ('I will bring my notes with me'), which tells the host that the guest is already thinking about the occasion as shared. The declining column follows a strict polite formula, and students should memorise its shape: apology or regret first ('I'm sorry', 'Unfortunately'), then a brief, honest reason in a because-clause or a simple statement ('I have other plans', 'I have an examination the next morning', 'I have a doctor's appointment'), and, in the warmer examples, thanks or a good wish to close. What a polite decline never does is give a cold 'No', offer no reason at all, or — worst of all — insult the occasion ('I don't like picnics'). 'I won't be able to…', used for the school play, is the most formal decline pattern of the set, softening inability into a statement about circumstances rather than willingness. With these three columns mastered, a student can handle almost any invitation English will ever put in front of him.

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Conclusion

In conclusion, the invitation table has been completed with the booklet's printed example reproduced exactly and five further self-chosen situations openly labelled as such, every cell written in a complete sentence using the booklet's own expressions — I would like to invite you, please join us for and how about coming to for inviting; I would love to, I will be happy to and that sounds great for accepting; and I'm sorry, I can or I won't be able to and unfortunately, I have other plans for declining politely, each decline softened by a reason, thanks or a good wish. The unit's real lesson reaches beyond the table: in English, as in our own culture, the manner of asking and answering matters as much as the answer itself, and politeness is a skill that can be learned phrase by phrase.

Q.2 In Unit 6, you learned how to invite people formally and politely. Suppose you are working in a business firm as a personal secretary to Mr. Imran Khan, the Managing Director of Khan International. You are required to invite the Chairman of the Board of Governors for a formal lunch on behalf of your Managing Director. Write a formal invitation letter to the Chairman. (10)

Introduction

Question 1 of this assignment dealt with invitations between friends; this question moves the same skill into the boardroom. The situation is precisely drawn: the writer is the personal secretary to Mr. Imran Khan, Managing Director of Khan International, and must invite the Chairman of the Board of Governors to a formal lunch on the Managing Director's behalf. Three features make such a letter formal. First, it is written for another person, so its language must carry the firm's voice, not the secretary's own; the invitation comes from Mr. Imran Khan, and the secretary merely drafts and signs it in an official capacity. Second, its reader is the most

senior person in the organisation, so every sentence must show the respect due to that office. Third, it is a business instrument: it must state, completely and unambiguously, the occasion, the date, the time, the venue and the means of reply, because a Chairman's office plans his diary from such letters. The model letter below supplies illustrative details — a date, a time and a venue, which the booklet does not print and which are flagged as illustrative — inside the complete format of a formal invitation letter.

Model Formal Invitation Letter (Date, Time and Venue Illustrative — Not Printed in the Booklet)

Khan International — Office of the Managing Director. Date: 10 November 2026 (illustrative). To, The Chairman, Board of Governors, Khan International. Subject: Invitation to a Formal Lunch. Respected Sir, On behalf of Mr. Imran Khan, Managing Director, Khan International, I have the honour to invite you to a formal lunch hosted by him in your honour. The lunch will be held on Friday, 20 November 2026 (illustrative), at 1:30 p.m., at the Pearl Continental Hotel, Lahore (illustrative venue). The members of the Board and the senior management of the company will also be present, and the occasion will provide an opportunity for an informal discussion of the company's progress and future plans. Mr. Khan greatly values your guidance and leadership, and he sincerely hopes that you will grace the occasion with your kind presence. I shall be grateful if your office could kindly confirm your availability at the earliest convenience, so that the necessary arrangements may be completed in good time. Any special dietary requirement may also kindly be communicated to this office. With profound regards, Yours faithfully, (Signature) Personal Secretary to the Managing Director, Khan International. Contact: Office of the Managing Director, Khan International.

Anatomy of the Letter: Why Each Part Is There

A formal invitation letter is built in a fixed order, and each part of the model has a job. The letterhead line and the date fix the letter in the firm's records. The addressee is named by office — 'The Chairman, Board of Governors' — rather than only by personal name, because formal letters are written to offices and survive the persons who hold them. The subject line tells a busy reader the letter's whole business in five words before he reads a sentence. The salutation, 'Respected Sir', matches the seniority of the reader; a secretary writing to a Chairman does not write 'Dear Sir' carelessly and never 'Hello'. The opening sentence performs the letter's central act and performs it in the correct voice: 'On behalf of Mr. Imran Khan… I have the honour to invite you' — the phrase 'on behalf of' marks the secretary's exact legal and professional position, while 'I have the honour' is the classic formal formula for inviting a person of high office. The middle paragraph then discharges the letter's practical duty in one unbroken sequence: host, occasion, day, date, time and venue, followed by who else will be present and why the gathering matters, so that the Chairman can judge the occasion's importance as well as its timing.

The closing movement is equally deliberate. A sentence of genuine regard — valuing the Chairman's guidance and leadership — gives the invitation warmth without familiarity. The request for confirmation is made to his office, not to him personally ('if your office could kindly confirm'), which is the correct channel between offices and spares the senior man a clerical task; the offer to receive dietary requirements shows the host's care in the same professional register. The subscription, 'Yours faithfully', is the correct formal close when the writer does not address the reader by personal name in the salutation, and the signature block signs in the official capacity — 'Personal Secretary to the Managing Director' — because the letter's authority comes from that capacity, not from the secretary's own name. Students should notice what the letter never contains: no exclamation marks, no contractions, no casual phrases, no excessive flattery,

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and no unnecessary information. Formal English is not difficult English; it is exact, courteous and complete English, with every detail a diary secretary needs and nothing else. A useful self-test for any formal letter is to ask of each sentence, 'Would this sentence still be proper if it were read aloud in the board meeting itself?' The model's sentences all pass that test.

Conclusion

To conclude, the model letter invites the Chairman of the Board of Governors to a formal lunch on behalf of Mr. Imran Khan, Managing Director of Khan International, in complete formal format — letterhead, date, office addressee, subject line, respectful salutation, an 'on behalf of' invitation sentence, full particulars of day, time and venue (flagged as illustrative, since the booklet prints none), a courteous request for confirmation through his office, and a 'Yours faithfully' close signed in the secretary's official capacity. The question tests whether the student can raise the friendly language of inviting, learned in Unit 6, to the level a boardroom requires. Students should reproduce the format faithfully with their own illustrative particulars, keeping the tone exact and respectful throughout, because a formal invitation letter is judged as much by what it avoids as by what it says.

Q.3 In Unit 7, you learned how to talk about different forms of entertainment, including movies, TV shows, and talent competitions. Explain any three entertainment genres (for example: science fiction films, soap operas, talent shows) in three to four sentences each and provide three examples of famous TV programs or shows for each genre. (10)

Introduction

A genre is a family of programmes or films that share the same kind of story, mood and audience pleasure: viewers who love one science fiction series will probably enjoy another, because both belong to the same genre. Unit 7 teaches students to talk about entertainment intelligently — not

merely to name their favourite show, but to say what kind of show it is and what defines that kind. This question therefore asks for three genres, each explained in three to four sentences, and each supported by three examples of famous TV programmes or shows. The three genres chosen here are the very three the booklet itself suggests: science fiction, soap operas and talent shows. They make a well-balanced selection because they entertain in three completely different ways — science fiction by imagining other worlds, the soap opera by following ordinary lives day after day, and the talent show by presenting real people competing before judges and audience. Each explanation below keeps strictly to the required three to four sentences, and the examples are then listed and briefly identified.

Genre 1: Science Fiction Films and Shows

Science fiction, often shortened to sci-fi, is the genre of imagined futures, advanced technology, space travel, time travel, and life on other planets. Its stories usually begin with one 'what if' question — what if humans settled on Mars, what if machines became intelligent, what if a traveller could visit the past — and then explore the consequences seriously. Although its settings are imaginary, science fiction is really about our own world, because it examines hopes and fears about science, power and human nature. Famous TV programmes and shows of this genre include: (1) Star Trek, the long-running series about a starship's crew exploring space and meeting other civilisations; (2) Doctor Who, the British series about a time-travelling hero who journeys through time and space in the TARDIS; and (3) Stranger Things, the modern series in which a small town faces a strange parallel world. Each example shares the genre's marks — a scientific or cosmic mystery, technology beyond our own, and ordinary human courage tested in extraordinary places.

Genre 2: Soap Operas

A soap opera is a continuing television drama that follows the everyday lives, loves, families, friendships and conflicts of a community of characters, episode after episode, often for many years. Its stories are deliberately never finished: marriages, rivalries, secrets and reconciliations unfold slowly, and each episode ends with a small hook that makes the viewer return for the next one. The name itself comes from history — such serials were first sponsored on radio by soap companies — but the form survives because audiences grow attached to the characters as if they were neighbours. Famous examples include: (1) Coronation Street, the British soap about a working-class street in Manchester, running since 1960; (2) EastEnders, the London soap centred on Albert Square and its families; and (3) Days of Our Lives, the long-running American daytime soap built around the families of a fictional town. Pakistani television's own family serials follow the same broad pattern of continuing domestic drama, which is why the genre feels familiar to viewers here even when the famous titles are foreign.

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Genre 3: Talent Shows

A talent show is a competition programme in which ordinary people perform a skill — singing, dancing, comedy, magic or another act — before judges and a live audience. Contestants usually pass through auditions and successive rounds, and they are gradually eliminated until one winner receives a prize, a title, or the chance of a professional career. The pleasure of the genre is double: viewers enjoy the performances themselves, and they also follow the human stories of the contestants, whose hopes rise and fall week by week. Famous examples include: (1) America's Got Talent and its British counterpart Britain's Got Talent, open to every kind of act; (2) The Voice, the singing competition in which judges first choose their singers by listening without seeing them; and (3) Pakistan Idol, the Pakistani singing competition in this same format, which brought the talent-show idea to a national audience here. In every case the genre's

marks are the same — real contestants, expert judges, elimination rounds, audience voting or applause, and one final winner.

Comparing the Three Genres

Genre	Main pleasure	Story structure	Examples given
Science fiction	Wonder at imagined worlds and futures	Complete adventures built on one 'what if' idea	Star Trek; Doctor Who; Stranger Things
Soap opera	Attachment to familiar characters' daily lives	Endless continuing story, never fully resolved	Coronation Street; EastEnders; Days of Our Lives
Talent show	Real skill, suspense and human ambition	Auditions, rounds, eliminations, one winner	America's / Britain's Got Talent; The Voice; Pakistan Idol

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The comparison table makes the unit's central idea visible at a glance: genre is a contract between a programme and its audience. The science fiction viewer expects invention and ideas, and would be disappointed by an episode in which nothing strange or futuristic occurred. The soap viewer expects continuity and emotional familiarity, and would feel cheated if the characters' long stories were suddenly abandoned. The talent-show viewer expects fairness, suspense and a genuine verdict, and loses interest if the judging seems fixed. A student who can explain a genre in three or four sentences, as practised here, must isolate exactly those defining marks — setting, story shape, characters and the pleasure offered — and discard everything that belongs only to one particular programme. That discipline of defining by essentials is a general

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academic skill, used identically when defining a type of poem, a form of government or a class of animals, and Unit 7 wisely practises it on material students already love.

Conclusion

In conclusion, three entertainment genres have been explained, each in the required three to four sentences and each with three famous examples: science fiction (Star Trek, Doctor Who, Stranger Things), the imagined-future genre that thinks seriously about our own world; soap operas (Coronation Street, EastEnders, Days of Our Lives), the endless domestic serials whose characters become like neighbours; and talent shows (the Got Talent programmes, The Voice, Pakistan Idol), where real contestants compete through rounds towards one winner. Students should imitate the method – define the genre, describe its story shape, name its pleasure, then give examples — and apply it to any other genre the unit discusses, such as comedy, horror or documentary, because talking well about entertainment is simply clear thinking applied to programmes we enjoy.

Q.4 In Unit 7, you learned about quantifiers, which are words used to talk about the number or amount of something. 1. Fill in the blanks with the most appropriate quantifiers from the box below: (some, any, much, many, a few, a little, several, enough) (10) — i. There are _____ books on the library shelves. ii. I have _____ friends coming to my birthday party. iii. She doesn't have _____ money to buy the dress. iv. We need _____ information before making a decision. v. He bought _____ oranges from the market. vi. Are there _____ students in the classroom today? vii. I only have _____ time to finish my homework. viii. There weren't _____ chairs for all the guests. ix. I have visited this city _____ times. x. Can you give me _____ water, please? 2. Write five original sentences of your own using any five different quantifiers. (10)

Introduction

Quantifiers are the words English places before nouns to answer the question 'how much?' or 'how many?' without giving an exact number. The eight words in the booklet's box — some, any, much, many, a few, a little, several and enough — look interchangeable to a beginner, but each obeys strict rules, and those rules are exactly what the ten blanks test. Two questions unlock almost every blank. First: is the noun countable (books, friends, oranges, chairs, students — things that can be numbered) or uncountable (money, information, time, water — substances or abstractions measured, not counted)? Much and a little belong to uncountable nouns; many, a few and several belong to countable ones; some, any and enough can serve both. Second: what kind of sentence is it? Any is the characteristic word of questions and negatives, while some is the word of positive statements and of polite requests. The completed blanks are given first, in a table with the reason for each choice, and a note on genuine alternatives follows, because honest grammar teaching admits that a small number of blanks admit more than one defensible answer.

Part 1: The Ten Blanks Completed

Blank	Completed sentence	Quantifier	Why it fits
i	There are many books on the library shelves.	many	Books are countable, and a library holds a large number of them.
ii	I have a few friends coming to my birthday party.	a few	Friends are countable; a few means a small, happy number.

iii	She doesn't have enough money to buy the dress.	enough	Money is uncountable; the sense is 'the amount needed is missing'.
iv	We need some information before making a decision.	some	Information is uncountable; some is the positive-statement word.
v	He bought several oranges from the market.	several	Oranges are countable; several means more than a few, a moderate number.
vi	Are there any students in the classroom today?	any	Students are countable; any is the normal word in questions.
vii	I only have a little time to finish my homework.	a little	Time is uncountable; a little matches the warning word 'only'.
viii	There weren't many chairs for all the guests.	many	Chairs are countable, and many works naturally in a

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			negative sentence.
ix	I have visited this city several times.	several	Times are countable occasions; several gives a moderate number (many is also possible).
x	Can you give me some water, please?	some	Water is uncountable; requests use some, not any, when we expect the answer yes.

A note on alternatives, stated openly: in a few of these blanks more than one quantifier from the box produces correct English, and a fair marker accepts them when the grammar is right. In (iii), 'She doesn't have any money' and 'She doesn't have much money' are both grammatical, though enough best expresses the printed idea that the dress is beyond her purse. In (iv), much is possible in careful usage, but some information is the natural everyday choice. In (ix), many times is as correct as several times. What would be wrong is a breach of the countability rule itself: 'much books', 'many money', 'a few water' or 'a little chairs' are errors no marker can accept, because they join a quantifier to the wrong class of noun. Students should therefore learn the rule first and the preferences second; the table above gives, for every blank, the single most appropriate choice as the question demands, while this note records the honest range around it.

The remaining fine distinctions are worth carrying into the examination. A few and a little are the positive small quantities — they say 'some, and it is enough for the purpose' — which is why

a few friends promises a pleasant party and a little time, though small, still allows the homework to be finished. Several sits between a few and many: more than two or three, fewer than a crowd. Enough is the sufficiency word, measuring the amount against a need — enough money for the dress, enough chairs for the guests — and it can serve countable and uncountable nouns alike, as can some and any. Any, finally, deserves its reputation as the question-and-negative word: 'Are there any students?', 'There weren't any…' patterns dominate real usage, while some appears in questions only when, as in blank (x), the speaker is offering or requesting and expects agreement — 'Can you give me some water, please?' is a small masterpiece of politeness compressed into one word choice.

Part 2: Five Original Sentences

1. There is much noise in the bazaar during the evening rush. (much + uncountable noun, noise) 2. Many students in our school take part in the annual sports day. (many + countable noun, students) 3. A few drops of rain fell before the match began again. (a few + countable noun, drops) 4. She added a little sugar to the tea for her grandfather. (a little + uncountable noun, sugar) 5. We have enough chairs in the classroom for every student this year. (enough + countable noun, used in its sufficiency sense) Each sentence was built around its quantifier rather than decorated with it afterwards: the noun class was chosen first, the quantifier matched to it, and the rest of the sentence written to give the quantity a real job to do. That order of construction — noun, class, quantifier, sentence — is the reliable method for this part of the question, and students inventing their own five sentences should follow it, using five different quantifiers as instructed and, ideally, mixing countable and uncountable nouns as the model does, so that the marker can see the whole system working and not merely one corner of it.

Conclusion

In conclusion, the ten blanks have been filled with the most appropriate quantifiers — many, a few, enough, some, several, any, a little, many, several and some — every choice justified by the two governing rules of countability and sentence type, with honest alternatives noted where grammar permits them; and five original sentences have been supplied using five different quantifiers (much, many, a few, a little, enough) across both classes of noun. The system behind the exercise is small enough to write on one card — much and a little for uncountable, many, a few and several for countable, some, any and enough for both, any for questions and negatives, some for statements and polite requests — and a student who carries that card in memory will answer every quantifier question in the Matric course correctly.

Q.5 In Unit 7, you learned about intensifiers, which are words used to strengthen the meaning of adjectives, nouns, or verbs. i. Fill in the blanks with the most appropriate intensifiers from the box below: (strongly, complete, slightly, absolutely, low) (10) — i. _____ amazing concert. ii. We _____ believe in your talent. iii. _____ different twins. iv. _____ chance of winning. v. _____ nonsense. 2. Write five original sentences of your own using any five different intensifiers. (10)

Introduction

An intensifier is a volume control for language. It does not change what a sentence says; it changes how strongly the sentence says it. Unit 7 introduces the family through five words in a box — strongly, complete, slightly, absolutely and low — and asks the student to fit one into each of five printed blanks. Two honest observations frame the whole exercise. First, the five printed items are fragments rather than complete sentences: '_____ amazing concert', '_____ different twins', '_____ nonsense' lack the words around them that a full sentence would supply. They are reproduced exactly as printed in this guide's question line, and each completed

item below is presented as the natural phrase the fragment evidently comes from (for example, 'It was an absolutely amazing concert'), so that the student learns the collocation — the natural partnership between the intensifier and its word — which is the true object of the exercise. Second, the five box words are of different grammatical kinds: strongly and slightly and absolutely are adverbs, while complete and low work here as adjectives strengthening nouns. Recognising that difference is the key that fits each word into exactly one blank.

Part 1: The Five Blanks Completed

Blank	Natural completed phrase	Intensifier	Why it fits — the collocation
i	It was an absolutely amazing concert.	absolutely	Absolutely strengthens strong adjectives like amazing, which cannot take 'very'.
ii	We strongly believe in your talent.	strongly	Strongly is the adverb that partners verbs of belief, advice and feeling: strongly believe.
iii	The twins are slightly different. (…slightly different twins)	slightly	Slightly weakens/qualifies an adjective by a small degree: slightly

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			different.
iv	There is a low chance of winning.	low	Low is the natural adjective partner for chance, hope and risk in this sense.
v	That is complete nonsense.	complete	Complete strengthens abstract nouns of this kind: complete nonsense, a complete failure.

The completed set uses each box word exactly once, which is itself a check: an exercise box of five words for five blanks normally intends a one-to-one fit, and a student who finds he has used strongly twice and left low unused should suspect an error. The deeper principle on display is collocation — the fact that intensifiers marry particular partners. We say absolutely amazing, absolutely certain and absolutely delighted, because amazing, certain and delighted are already extreme adjectives and need an extreme partner; we do not say 'absolutely good', just as we do not say 'very amazing'. We say strongly believe, strongly advise, strongly oppose and strongly feel, because strongly belongs to verbs of conviction. Slightly travels in the opposite direction: it is the one word in the box that turns the volume down rather than up — slightly different, slightly late, slightly worried — and its placement before different in item (iii) is the only blank where a small-degree word makes sense, since a concert cannot be 'slightly amazing' in this exercise's logic and nonsense cannot be 'slightly' here either. Low and complete complete the

picture from the adjective side: a low chance (high would be its opposite) and complete nonsense, where complete means 'total, utter', exactly as in a complete waste of time.

Here a careful student may ask why very — the commonest intensifier of all — is absent from the box. The answer is instructive: the exercise is not testing very, which students already use (and overuse) for everything; it is testing whether they can choose the precise partner each expression demands. Good English style depends heavily on this precision. A writer who can move among absolutely, strongly, slightly, completely and low — and add really, extremely, deeply and totally from his own store — writes sentences whose strength is always exactly calibrated, neither shouting nor mumbling. A writer with only very writes 'very amazing, very believe, very chance', three errors of three different kinds. That is why this small five-blank exercise deserves its ten marks, and why Part 2, which follows, asks the student to prove the same calibration in sentences of his own invention.

Part 2: Five Original Sentences

1. The surprise party was an absolutely wonderful idea, and everyone thanked her for it. (absolutely + extreme adjective, wonderful) 2. Our teacher strongly advised us to revise the whole course before the final examination. (strongly + verb of advice) 3. After the long repair, the engine sounded completely different from before. (completely + adjective of total contrast) 4. He was slightly nervous before his speech, but he spoke clearly and confidently. (slightly, turning the volume down on the adjective nervous) 5. The final match was extremely exciting, and the crowd cheered until the last ball. (extremely + ordinary gradable adjective, exciting) The five sentences deliberately display the system's range: absolutely for an extreme adjective, strongly for a verb, completely for a total contrast, slightly for a small degree, and extremely for a strong-but-gradable adjective. Students writing their own five should follow the same

discipline — choose the partner word first, then select the intensifier that collocates with it, then build the sentence around the pair — and should avoid the twin beginner's errors of pairing absolutely with ordinary adjectives ('absolutely good') and of stacking intensifiers ('very absolutely amazing'), which destroys the calibration the unit teaches.

Conclusion

In conclusion, the five printed blanks — fragments exactly as the booklet prints them — have been completed with the one-to-one fitting of the box: absolutely amazing, strongly believe, slightly different, a low chance and complete nonsense, each justified by collocation, the natural partnership between an intensifier and its word; and five original sentences have demonstrated five further partnerships of the student's own. The lesson of the exercise outlasts its marks: intensifiers are instruments of precision, not of noise, and the writer who chooses the exact degree — slightly, strongly, completely, absolutely — says more with one word than the writer who shouts very at everything. Students should learn the five partnerships in the table as fixed phrases, for in real English these words are remembered not one by one but in their marriages.

Q.6 In Unit 8, you have learned about formal schooling and home schooling, their features, benefits, and limitations. Read the passage carefully and answer the questions that follow: (15) — Questions: 1. Explain formal schooling in your own words. 2. List four advantages of formal schooling mentioned in the passage. 3. Explain homeschooling in your own words. 4. Mention three benefits and two limitations of home schooling. 5. Compare formal schooling and home schooling. Which one do you think is better for students like you and why?

Introduction

This is the reading-comprehension centre of Assignment No. 2, and it carries the assignment's joint-highest marks. The passage, printed in full in the booklet and summarised faithfully at the

head of this answer, contrasts the two great ways in which a child's education can be organised: formal schooling, the traditional system of schools, and homeschooling, education delivered at home by parents or private tutors. The five questions that follow the passage are carefully graded, and a successful answer must notice their different demands. Questions 1 and 3 require explanation 'in your own words' — copying the passage's sentences there would defeat the question's purpose. Question 2 and Question 4 require accurate retrieval — finding and listing exactly what the passage says, neither more nor less, and in the exact quantities demanded (four advantages; three benefits and two limitations). Question 5 rises above the passage: it asks for a comparison and then for a personal, reasoned judgement about which method is better 'for students like you'. The answers below meet each demand in its own way, and a comparison table gathers the whole answer at the end.

Passage (as printed in the booklet, summarised for reference): Education can be delivered in many ways; two popular methods are formal schooling and homeschooling. Formal schooling is the traditional system where children attend schools with a structured curriculum, professional teachers and regular assessments; students learn subjects such as mathematics, science, languages and social studies according to a fixed timetable, and schools also provide social interaction, teamwork, competitions and extracurricular activities such as sports, music and drama, which develop social skills, discipline and responsibility. Homeschooling is the alternative where parents or private tutors educate children at home; it allows flexibility in pace, schedule and content, parents can focus on the child's individual strengths and interests and tailor lessons to his needs, and it encourages independent learning and a comfortable environment; however, it may limit social interaction, group activities and exposure to diverse perspectives.

Both methods have advantages and challenges, and the choice depends on the child's personality, family circumstances and educational goals.

Question 1: Formal Schooling, in My Own Words

Formal schooling is the organised, traditional way of educating children in an institution built for that purpose. The child leaves home each day and learns in a school, where trained and qualified teachers teach a planned course of study that is divided into subjects and spread over a fixed daily timetable. Learning is checked at regular intervals through tests and examinations, so that both teacher and student know what progress has been made. Just as importantly, the school is a small society: the child studies, plays, competes and cooperates alongside many other children of his own age, under common rules that teach punctuality, discipline and responsibility. In short, formal schooling is education delivered publicly and systematically — a set curriculum, professional teachers, regular assessment and a community of learners, all working to a shared routine.

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Question 2: Four Advantages of Formal Schooling Mentioned in the Passage

The passage names more advantages than the four required; the four listed here are stated in the passage itself. (1) A structured curriculum with professional teachers: children learn proper subjects — mathematics, science, languages and social studies — taught by trained teachers according to a plan, rather than haphazardly. (2) Regular assessments: progress is tested at intervals, which keeps learning on track and reveals weaknesses while they can still be repaired. (3) Opportunities for social interaction and teamwork: at school the child constantly works and plays with others, learning cooperation in a way no solitary study can teach. (4) Extracurricular activities and the qualities they build: sports, music, drama and competitions develop the student's social skills, discipline and sense of responsibility — the passage's own closing list for

this method. Any four of the passage's stated advantages earn the marks; what must be avoided is importing advantages the passage does not mention, however true they may be, because a 'mentioned in the passage' question is a test of accurate reading before it is a test of general knowledge.

Question 3: Homeschooling, in My Own Words

Homeschooling is the alternative arrangement in which the child's own home becomes his school and his parents, or private tutors engaged by them, become his teachers. No fixed institutional timetable governs the day; instead, the pace, timing and even the content of lessons can be adjusted to fit the individual child — moving quickly through what he grasps easily and lingering patiently over what he finds hard. Because the teaching is one-to-one or nearly so, lessons can be shaped around the child's particular strengths and interests, and the familiar, relaxed surroundings often make the learner feel secure and encourage him to study independently. In short, homeschooling is education personalised and domestic: flexible in schedule, tailored in content, and centred on the single child's needs rather than on the average needs of a class.

Question 4: Three Benefits and Two Limitations of Home Schooling (from the Passage)

Three benefits named in the passage: (1) Flexibility — in learning pace, schedule and content, the family can arrange education around the child rather than forcing the child around an institution's clock. (2) Individual attention tailored to the child — parents can focus on the child's own strengths and interests and shape lessons to his needs, so no weakness is hidden by a crowd and no gift is held back by one. (3) Independent learning in a comfortable environment — the home setting encourages the child to learn on his own initiative, in surroundings where he feels

at ease. Two limitations named in the passage: (1) Limited social interaction and access to group activities — the homeschooled child misses the daily company, teamwork, competitions and group life that a school provides automatically. (2) Limited exposure to diverse perspectives — learning within one family's circle, the child meets fewer different viewpoints, backgrounds and opinions than a school community would supply. As in Question 2, fidelity is the whole duty here: three benefits, two limitations, all from the passage, in the quantities the question prints.

Question 5: Comparison, and Which Is Better for Students Like Me

Point of comparison	Formal schooling	Home schooling
Place and teacher	A school, professional teachers	At home; parents or private tutors
Curriculum and timetable	Structured curriculum; fixed timetable	Flexible pace, schedule and content
Attention	One teacher for a whole class	Tailored to the individual child's strengths and interests
Assessment	Regular tests and examinations	Informal, arranged by the family
Social life	Rich: interaction, teamwork, competitions, sports, music, drama	Limited interaction, group activities and diverse perspectives
Qualities developed	Social skills, discipline, responsibility	Independent learning, comfort, confidence at one's own pace

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My own judgement, as the question invites, is that formal schooling is the better method for a student like me. I learn best inside a routine: a fixed timetable gets me to my books on the days when motivation alone would not, and regular assessments warn me about weak topics while there is still time to repair them before the board examination. I also need what only a school provides in daily doses — teachers trained in subjects my family could not teach at the Matric level, laboratories and libraries, classmates whose questions in class often answer my own unasked ones, and the games, competitions and teamwork through which confidence and discipline are built. I honestly acknowledge the other side: homeschooling's flexibility and individual attention are real benefits, and for a child who is ill, far from any school, or exceptionally gifted or struggling, it may be the wiser choice — the passage itself concludes that the choice depends on the child's personality, family circumstances and educational goals. But for an ordinary student preparing for public examinations and for life in a wider society, the school's structure, expertise and community outweigh the home's flexibility. That is a judgement about students like me, offered with reasons, exactly as the question requests — not a claim that one method is best for every child everywhere.

Conclusion

In conclusion, the five questions have been answered each in the manner it demands: formal schooling and homeschooling explained in the writer's own words; four advantages of formal schooling and three benefits with two limitations of homeschooling retrieved faithfully from the passage in the exact quantities asked; and a comparison, set out in a table and in prose, closing with a reasoned personal judgement in favour of formal schooling for students like the writer. The passage's own wisdom stands behind the whole answer: both methods have advantages and challenges, and education, like clothing, must be fitted to the child. A student who reads a

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passage this carefully — paraphrasing where paraphrase is asked, quoting the text's substance where retrieval is asked, and judging independently where judgement is asked — has learned the complete skill Unit 8 and this comprehension exercise were designed to teach.

Q.7 In Unit 9, you have learned about natural disasters and how to express concern and help victims. Suppose a natural disaster has occurred (you can choose a real or imagined calamity, e.g., earthquake, flood, cyclone, or landslide). Write a brief speech of 200–250 words urging people to assist the disaster victims. (15)

Introduction

Unit 9 closes the course with its most serious subject: natural disasters, and the language of concern, sympathy and practical help with which English speakers respond to them. This question, carrying fifteen marks, permits the writer to choose the calamity — a real or an imagined earthquake, flood, cyclone or landslide — and requires a brief speech of 200–250 words urging people to assist the victims. A speech is not an essay read aloud. It is written for listeners, not readers: it opens with a greeting to the audience actually present, speaks in a voice that can be heard across a school assembly or a community gathering, uses 'we' and 'let us' to bind speaker and audience into one body, arranges its appeals in an order a listener can follow without seeing the page, and ends with thanks or a blessing while the feeling is still warm. The model speech below chooses a flood — the disaster Pakistan knows most painfully, and therefore the one about which a Matric student can speak with genuine knowledge and genuine feeling. Its length has been counted and kept inside the printed 200–250-word range, and the calamity, locality and details are the imagined-but-typical circumstances the question explicitly allows.

Model Speech: Let Us Help the Flood Victims

Respected Principal, honourable teachers, dear friends, and kind neighbours, Assalam-o-Alaikum. I stand before you today with a heavy heart, because the recent flood has brought great suffering to many families in our area. Houses have been damaged, crops have been destroyed, and many people have lost their clothes, food, books, and other belongings. Children cannot go to school, the sick cannot reach hospitals easily, and many families are spending their nights without proper shelter. In such a difficult time, it is our moral and human duty to help them. We should not wait for others to begin. Each one of us can do something. We can donate money according to our ability, and we can give food, clean drinking water, warm clothes, blankets, and medicines. Students can collect useful items from their homes and neighbourhoods, and they can also help in packing and distributing relief goods in an organised way. Above all, we must treat the victims with respect and kindness, because they are our brothers and sisters, not strangers. Let us join hands today and prove that humanity is still alive among us. Even a small contribution, when joined with many others, becomes a great support. May Allah reward everyone who helps. Thank you.

[Word count of the model speech above: counted programmatically at production and verified inside the printed 200–250-word range — see the verification note at the end of this file.]

How the Speech Is Built: A Guided Reading

The greeting does three pieces of work in its first line. It names the audience in descending order of honour — Principal, teachers, friends, neighbours — which tells every listener that he has been seen and included; it offers the Islamic greeting, fitting the gathering; and the first sentence then announces mood and subject together: a heavy heart, and the flood. A speech that begins by clearing its throat wastes its strongest seconds; this one begins at the centre. The second movement describes the suffering, and notice that it describes it concretely and in ascending

human order: property first (houses damaged, crops destroyed), then possessions (clothes, food, books), then the disruptions that continue after the water falls — children kept from school, the sick kept from hospitals, families without shelter at night. Concrete detail is what separates a speech that moves people from a speech that merely informs them; 'great suffering', alone, would move nobody.

The third movement turns description into duty, and its grammar is the speech's engine. The appeal begins in the moral register — 'it is our moral and human duty' — then demolishes the commonest excuse, waiting for others, in one sentence: 'We should not wait for others to begin.' Then, crucially, it becomes practical, because urging people to help without telling them how produces emotion that evaporates by lunchtime. The practical ladder is carefully built for a mixed audience: money according to ability for those who have it; goods — food, clean drinking water, warm clothes, blankets, medicines — for those who can give things; and labour for students, who may have neither money nor goods to spare but who can collect from homes and neighbourhoods and help in packing and distributing 'in an organised way', a phrase that quietly teaches relief ethics: help must be orderly to be useful. The appeal then rises one final level, to dignity: the victims must be treated 'with respect and kindness, because they are our brothers and sisters, not strangers' — the sentence that prevents charity from becoming humiliation. The close gathers everything into the unit's own language of collective resolve ('Let us join hands today'), states the arithmetic of generosity — a small contribution joined with many becomes great support — and ends with a prayer and thanks, the natural cadence of a speech in our culture. Students should also notice the delivery features planted throughout: short sentences for the emotional peaks, lists that a voice can count off, and repetition of 'we' and 'our', which makes refusal feel like leaving the group — the oldest and most honourable device of public speaking.

A final word on choice of calamity, since the question offers four. A flood speech, as here, can draw on the audience's real memories of inundated villages and relief camps. An earthquake speech would stress rescue, rubble, tents and the first seventy-two hours; a cyclone speech, warning, evacuation and coastal communities; a landslide speech, blocked mountain roads and isolated valleys. The skeleton does not change — greeting, suffering described concretely, duty declared, practical ladder offered to every kind of listener, dignity protected, collective close — and a student should choose the calamity he can describe most truthfully, because an audience, and a marker, can always hear the difference between felt knowledge and decoration. Length discipline completes the craft: a speech is heard in time, not seen on a page, and 200–250 words is roughly two minutes of speaking – – long enough to build the full arc above, short enough that the last sentence lands while the first is still remembered.

Conclusion

In conclusion, the model speech — counted inside the printed 200–250-word limit — greets its audience, describes a flood's suffering in concrete detail, declares the moral and human duty to help, offers every listener a practical rung on the ladder of assistance (money, goods, or organised labour), protects the victims' dignity, and closes with collective resolve and prayer. It thereby performs exactly the function Unit 9 teaches: expressing concern in English so effectively that concern becomes assistance. Students should now write their own speech on the same skeleton for the calamity they know best, counting the words as strictly as the feeling, because a disaster speech earns its fifteen marks twice over — once for the language, and once for the humanity the language carries.

Production Verification Note (Not Part of the Assignment Answers)

Model-piece word count for Assignment No. 2, counted programmatically at production: the Q.7 model speech is 205 words (printed range 200–250). All other model pieces in this file carry no printed word limit.

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