



Theme Nature and natural resources

Subtheme Connecting People and Nature

Students' Learning Outcomes



Reading and Critical thinking

- Critique the plot development with respect to different aspects of the story.
- Examine stages of plot development in a fictional text. (exposition, setting, climax, character development, resolution).
- Examine different points of view (e.g., first-person, third-person narrative).
- Examine the particular elements of a story or drama (e.g., how the setting shapes the characters or plot).



Grammar and Vocabulary

- Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- Demonstrate knowledge and application of parts of speech in oral and written communication in varying degrees of complexity.



Oral Communication

- Respond to text through discussions, short stories and plays.



Writing

- Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences, use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events and/or characters.



Pre-reading

🔄 Reflect on the significance of the theme and sub-themes.

In this story, Jody's father has been bitten by a rattlesnake. He quickly kills a doe and uses its heart and liver to draw out the poison. Jody wonders what will happen to the little fawn left without a mother.

Jody allowed his thoughts to drift back to the fawn. He could not keep it out of his mind. He had held it, in his dreams, in his arms. He slipped from the table and went to his father's bedside. Penny lay at rest. His eyes were open and clear, but the pupils were still dark and **dilated**. Jody said, "How are you feeling, Pa?"

"Just fine, son. Old Death has gone thieving elsewhere. But wasn't it a close shave!"

"I agree."

Penny said. "I am proud of you, boy, the way you kept your head and did what was needed." "Pa"

"Yes, son."

"Pa, do you remember the doe and the fawn?"

"I can never forget them. The poor doe saved me, that's certain."

"Pa, the fawn may be out there yet. It might be hungry and very scared." "I suppose so."

"Pa, I am a big boy now and don't need to drink milk. Why don't I go and see if I can find the fawn?" "And bring it here?"

"And raise it."

Penny lay quiet, staring at the ceiling. "Boy, you've got me hemmed in."

"It won't take much to raise it, Pa. It will soon start eating leaves and **acorns**." "You are smarter than boys of your age."

"We took its mother, and it was not to blame."

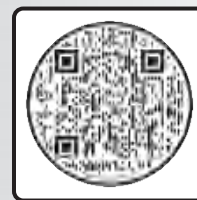
"Surely it seems ungrateful to leave it to starve. Son, I can't say 'No' to you. I never thought I'd live to see another day."

"Can I ride back with Mill-wheel and see if I can find it?" Tell your Ma I said you can go."

He sidled back to the table and sat down. His mother was pouring coffee for everyone. He said, "Ma, Pa says I can go bring back the fawn."

She held the coffee pot in mid-air. "What fawn?"

"The fawn belonging to the doe we killed. We used the doe's liver to draw



Things to know

'The Yearling' is an extract from a short story. This extract is slightly abridged. Short story is a brief fictional prose narrative that is shorter than a novel and that usually deals with only a few characters.



Glossary

dilated- larger, wider or more open than usual (پھیلا ہوا)

acorn- the small brown nut of the oak tree, that grows in a base that is like a cup (بلوط)



Language Focus

Comprehend difficult words and phrases in the story to understand it better. Take help from dictionary.

While Reading

What is the mood or atmosphere of the place where the story happens? Is it cheerful and sunny, or dark and bleak? What words or phrases or descriptions does the author use to create this atmosphere?

Glossary

mount- to get on a bicycle, horse, etc. in order to ride it (چڑھنا)

abandon- to leave somebody, especially somebody you are responsible for, with no intention of returning (چھوڑ دینا)

oblige- to force somebody to do something, by law, because it is a duty, etc. (واجب)

hooves (plural of hoof)- the hard parts of the foot of some animals, for example horses (کھروں)

out the poison and save Pa.” She gasped.

“Well, for pity’s sake—”

“Pa says it would be ungrateful to leave it to starve.”

Doc Wilson said, “That’s right, Ma’am. Nothing in the world comes quite free. The boy’s right, and his daddy’s right.”

Mill-wheel said, “He can ride back with me. I’ll help him find it.” She set down the pot helplessly.

“Well, if you’ll give it your milk— we’ve got nothing else to feed it.” Mill-wheel said, “Come on, boy. We’ve got to get riding.”

Ma Baxter asked anxiously, “You’ll not be gone long?” Jody said, “I’ll be back before dinner for sure.”

Mill-wheel **mounted** his horse and pulled Jody up behind him.

He said to Mill-wheel, “Do you think the fawn’s still there? Will you help me find him?”

“We’ll find him if he’s alive. How do you know it’s a he?” “The spots were all in a line. On a doe-fawn, Pa says the spots are every which way...”

Jody gave himself over to thoughts of the fawn. They passed the **abandoned** clearing.

He said, “Cut to the north, Mill-wheel. It was up here that Pa got bitten by the snake and killed the doe and I saw the fawn.”

Suddenly Jody was unwilling to have Mill-wheel with him. If the fawn was dead, or could not be found, he could not have his disappointment seen. And if the fawn was there, the meeting would be so lovely and so secret that he could not endure to share it.

He said, “It’s not far now, but the scrub is very thick for a horse. I can make it on foot.” “But I’m afraid to leave you, boy. Suppose you got lost or got bitten by the snake, too?”

“I’ll take care. It might take me a long time to find the fawn, if he’s wandered. Leave me off right here.” “All right, but you take it easy now. You know north here, and east?” “There, and there. That tall pine makes a bearing.”

“So long.” “So long, Mill-wheel. I’m **obliged**.”

He waited for the sound of the **hooves** to end, then cut to the right. The scrub was still. Only his own crackling of twigs sounded across the silence.

Movement directly in front of him startled him so that he tumbled backwards. The fawn lifted its face to his. It turned its head with a wide, wondering motion and shook him through with the stare of its liquid eyes.

It was quivering. It made no effort to rise or run. Jody could not trust himself to move.

He whispered, "It's me."

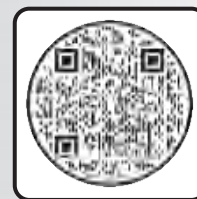
The fawn lifted its nose, scenting him. He reached out one hand and laid it on the soft neck. The touch made him **delirious**. He moved forward on all fours until excited he was close beside it. He put his arms around its body. A light **convulsion** passed over it, but it did not stir.

He stroked its sides as gently as though the fawn were a China deer and he might break it. Its skin was very soft. It was sleek and clean and had a sweet scent of grass. He rose slowly and lifted the fawn from the ground. Its legs hung limply. They were surprisingly long and he had to hoist the fawn as high as possible under his arm.

He was afraid that it might kick and bleat at the sight and smell of its mother. He skirted the clearing and pushed his way into the thicket. It was difficult to fight through with his burden. The fawn's legs were caught in the bushes, and he could not lift his own with freedom. He tried to shield its face from prickling vines. Its head bobbed with his stride. His heart thumped with the marvel of its acceptance of him. He reached the trail and walked as fast as he could until he came to the intersection with the road home. He stopped to rest and set the fawn down on its dangling legs. It wavered on them. It looked at him and bleated.

He said, enchanted, "I'll carry you after I get my breath." He remembered his father saying that a fawn would follow if it had first been carried. He started away slowly. The fawn stared after him. He came back to it, stroked it, and walked away again. It took a few wobbling steps toward him and cried piteously. It was willing to follow him. It belonged to him. It was his own. He was light-headed with his joy. He wanted to fondle it, to run and romp with it, to call to it to come to him. He dared romp, not alarm it. He picked it up and carried it in front of him over his two arms. It seemed to him that he walked without effort.

His arms began to ache, and he was forced to stop again. When he walked on, the fawn followed him at once. He allowed it to walk a little distance, then picked it up again. The distance home was nothing. He could have walked all day and into the night, carrying it and watching it follow. He was wet with sweat but a light breeze blew through the June morning, cooling him. The sky was as clear as spring water in a blue china cup. He came to the clearing. It was fresh and green after the night's rain. He fumbled with the latch and was finally obliged to set down the fawn to manage it. Then, he had an idea - he would walk into the house, into



While Reading

What does the phrase "a light convulsion passed over it" suggest about the fawn's reaction?

Glossary

delirious- extremely excited and happy (بے خود)

convulsion- a sudden shaking movement of the body that cannot be controlled (کچھ)

Glossary

balked- stop suddenly and refuse to jump a fence, etc. (رکنا)

precariously- dangerously (احتیاط سے)

ecstasy- a feeling or state of very great happiness (انتہائی خوشی)

swirl- to move around quickly in a circle; to make something do this

(چکر کھانا)



Do you remember?

Basic elements of a story

There are five elements of a story that are typically taught first in elementary school.

Setting: Setting represents both the physical location but also the time (i.e. past, present, future) and the social and cultural conditions in which the characters exist.

Character: There can be one main character or many, and they may have a backstory that has shaped and molded them. Secondary characters may also play a role, though not always.

Plot: The plot consists of the events that happen in the story. In a plot you typically find an introduction, rising action, a climax, the falling action, and a resolution.

Conflict: Every story must have a conflict, i.e. a challenge or problem around which the plot is based. Without conflict, the story will have no purpose or trajectory.

Theme: Idea, belief, moral, lesson or insight. It's the central argument that the author is trying to make the reader understand.

Penny's bedroom, with the fawn walking behind him. But at the steps, the fawn **balked** and refused to ball: climb them. He picked it up and went to his father.

Penny lay with closed eyes. Jody called. "Pa! Look!"

Penny turned his head. Jody stood beside him; the fawn clutched hard against him. It seemed to Penny that the boy's eyes were as bright as the fawn's. He said, "I'm glad you found him."

Jody then went to the kitchen. The fawn wobbled after him. A pan of morning's milk stood in the kitchen safe. The cream had risen on it. He skimmed the cream into a jug. He poured milk into a small gourd. He held it out to the fawn. It butted it suddenly, smelling the milk. He saved it **precariously** from spilling over the floor. It could make nothing of the milk in the gourd.

He dipped his fingers in the milk and thrust them into the fawn's soft, wet mouth. It sucked greedily. When he withdrew them, it bleated frantically and butted him. He dipped his fingers again, and as the fawn sucked, he lowered them slowly into the milk. The fawn blew and sucked and snorted. It stamped its small hoofs impatiently. As long as he held his fingers below the level of the milk. The fawn was content. It closed its eyes dreamily. It was **ecstasy** to feel its tongue against his hand. Its small tail flicked back and forth. The last of the milk vanished in a **swirl** of foam and gurgling.

About the Author

Marjorie Kinnan Rawlings is an American writer, best known for Florida-based works, especially for the transcendental essays in *Cross Creek* and the realistic novel *The Yearling*, winner of the Pulitzer Prize in 1939.



Comprehension

A Answer the following questions.

- 1 ▶ How did Jody convince his parents and Dr. Wilson that bringing back the fawn was a good idea?
- 2 ▶ Why was Jody unwilling to have Mill-wheel accompany him to find the fawn?
- 3 ▶ Why is it important that Jody decided to carry the fawn home?
- 4 ▶ What did Dr. Wilson mean when he said, "Nothing in the world ever comes quite free"?

Teacher's Guideline

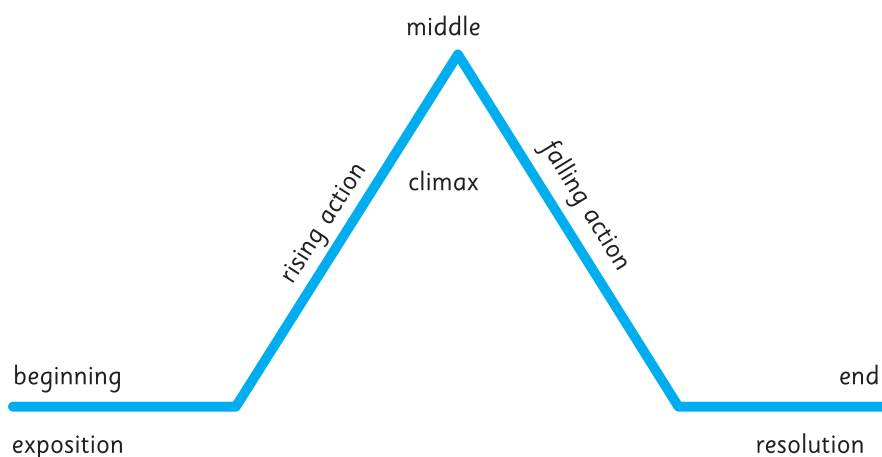
Introduce a problem or challenge that the main character must face. This conflict creates tension and drives the story forward, leading to rising action.

- 5 ▶ If you were in Jody's position, how would you have ensured the fawn's trust and willingness to follow you?
- 6 ▶ In "The Yearling," the narrative is primarily presented from a third-person point of view. How does this narrative choice influence the reader's understanding of the characters and events in the story?
- 7 ▶ The story emphasizes the connection between Jody and the fawn. How can this connection be related to the bonds that individuals form with animals or even people in real-life situations and the responsibilities that come with those connections?

Analytical question

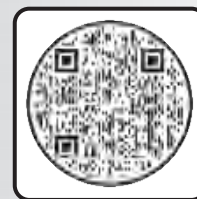
How does Jody's emotional connection with the fawn contribute to the story's overall theme of responsibility and compassion?

Stages of Plot



B Connect the stages of the plot with the story 'The Yearling' Discuss the following questions:

- 1 ▶ Which stage of the plot did you find most engaging or impactful? Why?
- 2 ▶ How does the setting of the wilderness contribute to the overall atmosphere of the story?
- 3 ▶ Discuss the transformation of Jody's character throughout the different stages of the plot.
- 4 ▶ What role does the yearling play in shaping the plot, especially during the rising action and climax?
- 5 ▶ How does the resolution of the story reflect the themes and messages conveyed by the author?



Activity

Discuss in groups, the impact of the chosen narrative perspective on the reader's connection to the characters and events.



Skill: Plot Development Analysis

The objective of this Student Learning Outcome (SLO) is to assess the student's ability to analyze and understand the stages.



Activity

Work in pairs and reflect on the author's choices in plot development. How do these choices contribute to the theme of the story?

Discuss any surprises or twists in the plot and their significance.

Consider the emotional impact of key plot events on the reader.

Teacher's Guideline

Arrange story classes twice a week for the plot overview of the story 'The Yearling'. Tell students to read the full story by scanning the QR code on the next page. Help students to understand difficult words and phrases.



Skill: Contextual Vocabulary Comprehension

To effectively use context, including the overall meaning of a sentence, paragraph, or text, as well as a word's position or function in a sentence, as a strategic clue to deduce and comprehend the meaning of unfamiliar words or phrases.

Teacher's Guideline

Choose texts that are rich in context, such as excerpts from literature, articles, or real-life conversations. Ensure that the texts are appropriate for the students' proficiency level. Identify keywords or phrases that might be challenging for students. Introduce these words before reading the text, providing definitions and discussing possible meanings.



Vocabulary



Word Meaning through Context

The meanings of words and phrases can vary based on the context in which they are used. Context plays a crucial role in interpreting language.



A From the story 'The Yearling', your task is to pinpoint unfamiliar words. Use clues from the sentences around these words to understand their meanings.

Examples:

Wobbled: Moved unsteadily from side to side.

Enchanted: Delighted or captivated.

Close shave: A narrow escape from danger or difficulty.

Hemmed in: Feeling restricted or confined.



B Provide contextual meanings of the following words.

Words	Contextual meanings
skirted	
bobbed	
frantically	
unwilling	
tumbled	
light-headed	



C Choose the correct option.

- ▶ What does the phrase 'Old Death has gone thieving elsewhere' imply in the context?
 - death is stealing
 - death is unpredictable
 - death has passed by
 - death is a thief
- ▶ When Jody's father says, 'Boy, you have got me hemmed in,' what does he mean?
 - Jody has trapped him
 - Jody has limited his options
 - Jody has protected him
 - Jody has surrounded him
- ▶ What does the term 'abandoned clearing' suggest about the location in the story?
 - a place with no vegetation
 - a deserted open area
 - a field left uncultivated
 - a location filled with wildlife

- 4 ▶ When Jody says, 'I am obliged', in response to Mill-wheel, what does he mean?
- he is obligated he is grateful
- he is annoyed he is indifferent
- 5 ▶ In the line, 'He could have walked all day and into the night, carrying it and watching it follow', what does 'it' refer to?
- the fawn the grass
- the house the milk

D Read the given extract in pairs, underline unfamiliar words, and find their contextual meanings from the dictionary.

Extract: Big Two-Hearted River by Ernest Hemingway (Short story)

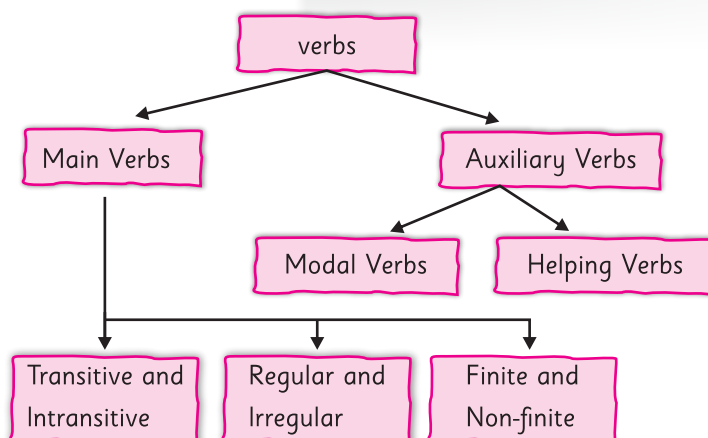
The train went on up the track out of sight, around one of the hills of burnt timber. Nick sat down on the bundle of canvas and bedding the baggage man had pitched out of the door of the baggage car. There was no town, nothing but the rails and the burned-over country. The thirteen saloons that had lined the one street of Seney had not left a trace. The foundations of the Mansion House hotel stuck up above the ground. The stone was chipped and split by the fire. It was all that was left of the town of Seney. Even the surface had been burned off the ground. Nick looked at the burned-over stretch of hillside, where he had expected to find the scattered houses of the town, and then walked down the railroad track to the bridge over the river. The river was there. It swirled against the log spiles of the bridge. Nick looked down into the clear, brown water, coloured from the pebbly bottom, and watched the trout keeping themselves steady in the current with wavering fins. As he watched them, they changed their positions by quick angles, only to hold steady in the fast water again. Nick watched them a long time.



Grammar

Verb

A verb is a word that expresses an action, occurrence, or state of being in a sentence. Verbs are essential components of sentences, and they convey the action or the subject's state. Examples of verbs include "run", "eat", "sing", "is", and "exist". Verbs are often conjugated to reflect different tenses, moods, or aspects.



Study Tip

Read the different meanings of the word 'canvas'.

The term "canvas" has multiple meanings, and its definition can vary based on the context. Here are a few dictionary meanings.

Material for Painting:

A strong, durable fabric traditionally used by artists for painting.

Artwork:

A painting or work of art created on canvas.

Textile Material:

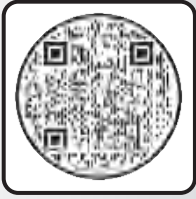
A closely woven fabric, usually made of cotton or linen, used for sails, tents, or other purposes.

Figurative Use:

Used figuratively to refer to a complete range of things.

Verb Form - To Examine or Discuss Thoroughly:

The **contextual meaning** of the word "canvas" here is a piece of fabric or material, likely part of bedding or cargo, that provides a makeshift seat for Nick.


Skill: Parts of Speech Proficiency

Demonstrate understanding and application of parts of speech in oral and written communication across varying levels of complexity.

Study Tip

If you want to identify the direct object in a sentence, you can follow these steps:

Step 1: Identify the verb

Step 2: Ask what (or whom?)

If there is an answer to this question, the verb is transitive and if there is no answer to the question, the verb is intransitive. For example:

She ate the donut.

Find the verb: 'ate.' Ask 'What?' the donut. So, 'the donut' is the direct object and 'eat' is a transitive verb.

Momin is laughing.

Identify the verb: 'is laughing.' Ask 'laughing what?' Since there is no answer to this question, the verb 'laughing' is intransitive.

Teacher's Guideline

Tell students that only transition and intransitive verbs will be discussed in this unit.

Understanding Transitive and Intransitive Verbs

In a sentence, verbs can be categorized as either **transitive** or **intransitive**.

Transitive Verbs

These verbs require a direct object to complete their meaning. The action is done to someone or something.

Examples:

He quickly kills a doe.

- **Transitive verb:** kills

Direct object: a doe

The teacher taught a lesson.

- **Transitive verb:** taught

Direct object: lesson

Sana took me to the library.

- **Transitive verb:** took

Direct object: library

Intransitive Verbs

An intransitive verb does not take an object. Using an object immediately after an intransitive verb will create an incorrect sentence.

Examples:

He dared romp, not alarm it.

- **Intransitive verb:** romp

Penny lay at rest.

- **Intransitive verb:** lay

A Read the following sentences and underline the transitive or intransitive verbs. Label them as IV and TV.

- ▶ She held the coffee pot in mid-air.
- ▶ He dipped his fingers in the milk..
- ▶ Its legs hung limply.
- ▶ The river flows gently through the valley.
- ▶ Jody slipped from the table and went to his father's bedside.
- ▶ He rose slowly.

B Choose the correct option:

- ▶ What is the transitive verb in the sentence: The teacher explained the concept.

<input type="radio"/> explained	<input type="radio"/> concept
<input type="radio"/> teacher	<input type="radio"/> the
- ▶ Choose the correct statement of transitive verbs:

<input type="radio"/> Transitive verbs never have a direct object.
<input type="radio"/> Transitive verbs always require a direct object.

- Transitive verbs are always intransitive.
- Transitive verbs are irrelevant in sentence structure.
- 3▶ The chef baked a delicious cake. The transitive verb is:
- baked singing
- happily running
- 4▶ Identify the intransitive verb in the sentence: The flowers bloomed in.
- bloomed flowers
- the in
- 5▶ Choose the correct statement about intransitive verbs:
- Intransitive verbs always have a direct object.
- Intransitive verbs never have a subject.
- Intransitive verbs cannot take a direct object.
- Intransitive verbs are always transitive.
- 6▶ The cat slept on the windowsill for hours. The intransitive verb is:
- slept chased
- quickly book

C Make sentences for each type of verb (transitive and intransitive). Be creative and ensure that the sentences clearly demonstrate the use of either a transitive or intransitive verb.

D Make sentences using main and helping verbs. Highlight the verbs whether they are main or helping.

Oral Communication

Students will sit in groups; each group will discuss a specific part of the story e.g., the initial discussion about the fawn, Jody finding the fawn, bringing it home, feeding it etc.

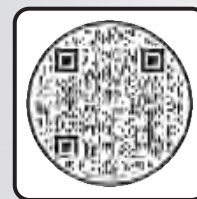
Students will discuss the following questions related to the text:

- Discuss Jody's choice to care for the fawn.
- Analyse Jody and Penny's talk about the fawn.
- Relate story events to personal experiences.
- Identify moral lessons from Jody's experience.

Writing

A Write a narrative paragraph about a day spent living a different life by using the following instructions:

- Choose someone to switch lives with a person who lives in the mountains.
- Then, organise with a clear introduction, body, and conclusion. Ensure events flow logically to a meaningful resolution.
- At the end, review for clarity, coherence, and grammatical accuracy. Revise to enhance overall writing quality.



Do you remember?

Main verbs carry the primary meaning in a sentence. They express the action or state of being of the subject and are essential for conveying the main idea of the sentence.

Helping verbs, also known as auxiliary verbs, work in conjunction with main verbs to express various grammatical aspects, such as tense, mood, voice, or emphasis. Helping verbs do not carry the main meaning of the sentence but instead assist the main verb in conveying additional information about the action or state of being.

Examples of main verbs:

"She sings beautifully." (The main verb is "sings", expressing the action performed by the subject "she.")

"He sleeps peacefully." (The main verb is "sleeps", expressing the state of being of the subject "he.")

Examples of helping verbs:

He has eaten dinner. (The helping verb "has" accompanies the main verb "eaten" to form the present perfect tense.)

They will be arriving soon. (The helping verbs "will" and "be" accompany the main verb "arriving" to form the future continuous tense.)



Skill: Narrative Writing Proficiency

Craft narratives with effective techniques, well-chosen details, and structured event sequences, incorporating elements such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and characters.

Teacher's Guideline

Recall the sentence structure of the present continuous tense by giving examples.

The Yearling

- 4 Create a brief profile outlining the character's personality and daily routines.
- 5 Outline events for the unique day, considering usual activities, interactions, and significant moments shaping the narrative.

B In a quiet neighbourhood, a girl found a timid bird on her doorstep one rainy evening. Curious about its vibrant feathers, she cautiously approached. As trust grew, they shared quiet moments and soft coos. Explore their bond as the girl's routine transforms and the once-lonely bird finds a companion. Write an essay about their emotions, the challenges they face and the transformative power of an unlikely friendship.



Project

Explore literature, poetry and philosophical works that highlight the connection between humans and nature.

Analyze the impact of nature on mental health and overall well-being. Share your ideas in the form of a presentation or on the poster. Share the thoughtful quotes, verses, or ideas that illustrate how words have the power to deepen our connection with nature.



Further Reading Recommendations

The Shell Collector by *Anthony Doerr*

The Snows of Kilimanjaro by *Ernest Hemingway*

The Call of the Wild by *Jack London*