

**EAST POINT SCHOOL
CLASS-VII
ONLINE CLASSES WORK PLAN (NOVEMBER WEEK-1)**

ENGLISH

POEM-THE RIVER

By Valerie Bloom

Video Link: <https://www.youtube.com/watch?v=jTFV3pC3KTU>

**The river's a wanderer,
A nomad, a tramp.
He doesn't choose any one place
To set up his camp.**

**The river's a winder,
Through valley and hill
He twists and he turns,
He just cannot be still.**

**The river's a hoarder,
And he buries down deep
Those little treasures
That he wants to keep.**

**The river's a baby,
He gurgles and hums,
And sounds like he's happily
Sucking his thumbs.**

**The river's a singer,
As he dances along,
The countryside echoes
The notes of his song.**

**The river's a monster,
Hungry and vexed,
He's gobbled up trees,
And he'll swallow you next.**

Setting:

The poem is set in the countryside as the persona talks about the river, hills and surrounding area.

Themes:

The main theme in this poem is man and life. The hidden meaning behind the word 'river' refers to man. Man can choose to lead a stable life or move around in search of his dreams and experiences. During his travels, man collects experiences and memories. Besides that, man also faces challenges in life and this can prompt him to be destructive.

Moral Values from the poem:

- We must strive for stability in life.
- We must value life experiences.
- We should keep good memories in life and people close to us.
- We should face our problems positively.
- We should not destroy other people when facing challenges.
- We should take care of our environment by not polluting our environment and cutting down trees.

GLOSSARY

Wanderer: a person who moves from place to place and has no permanent home.

Nomad: a member of a tribe that travels from place to place instead of living in one place all the time, usually in order to find grass for their animals.

Tramp: someone who has no home or job and moves from place to place, often asking for food or money.

Hoarder: a collection of things that someone hides somewhere, especially so they can use them later.

Gurgles: flows along gently with a low sound.

Hums: to sing a tune by making a continuous sound with your lips closed.

Vexed: old-fashioned to make someone annoyed or worried.

Gobbled: to eat something very quickly especially in an impolite or greedy way.

Meaning of Stanzas:

Stanza 1

In stanza 1, the river is characterized as a wanderer, a nomad and a tramp. The focus in stanza 1 is about the words wanderer, nomad and tramp. The river is like a person; a wanderer who keeps on moving from one place to the other without stopping at any particular place for long. Same goes to the river which continues flowing and never stops.

Stanza 2

In stanza 2, the river is characterized as a winder. It keeps twisting and turning and just can't seem to be able to keep still as if it does not rest or stops. Even though there are valleys or hills upfront, the river will continue flowing by adapting the surface of the Earth. It talks about the inability of the river to remain at rest like a child who is unable to keep still.

Stanza 3

In stanza 3, the river is portrayed as a hoarder. The river is like a person; a hoarder who likes to accumulate or gather things which are well hidden or guarded from others at its base or bottom. Because when the river flows, it won't stop to evade things which come across its way. The river will carry all the things with it and bury them in the river bed. All the hidden things at the bottom of the river gives it a mysterious aura.

Stanza 4

In stanza 4, the river is pictured as a baby. The sound of running water of a river is characterized as the sound of a baby gurgling, humming and sucking his thumb. In addition, a baby's voice sometimes can be too loud and sometimes it can be too slow. Same goes to the river, whenever he goes fast down the stream the sound is loud and when it comes to a more flat ground, the sound lessen and sometimes it cannot be heard.

Stanza 5

In stanza 5, the river is portrayed as a singer seeing that the river's movement is significant to the movement of a singer on the stage. While moving, the river moves with sounds and the sound of flowing water of the river resonates and is heard throughout the countryside.

Stanza 6

The river is said to be a monster which can cause massive destruction when it's angry. Because, when the water level increases and the speed of the stream is boosted, it will be a disaster that no one could stop it until it alleviate itself. It shows how a calm river can turn into a destructive force of nature especially during a flood which in turn can destroy properties and even cause death to people.

Read the extract from the poem 'The River' by Valerie Bloom and answer the questions. (1 Marks)

a) Write down the title of the poem and the poet's name.

b) In the first stanza the river is being described as a _____

- i. Boy
- ii. Girl
- iii. Baby
- iv. Mother

c) The river is compared to a human being. This is called _____

- i. Personification
- ii. Metaphor
- iii. Simile
- iv. Alliteration

d) Quote another example of personification from the poem.

e) 'Gurgles' is an example of _____

- i. Simile
- ii. Onomatopoeia
- iii. Metaphor
- iv. Rhyme

f) To what is the river compared in the last stanza? How is it described? (2 Marks)

g) Why does the poet call the river, 'a hoarder'? (2 Marks)

h) Explain why the river which is compared to a baby is later compared to a monster. (3 Marks)

ACTIVITY

- 1) Explain how the river's journey is like Man's journey through life?
- 2) Observe the picture and answer the questions given below:--



- a) How do the rivers look like?
- b) How do you feel when you see these pictures? Why?
- c) What all measures can be taken to improve the condition of the rivers?

HINDI

नीलकंठ

Video Links:- https://www.youtube.com/watch?v=cJ2mM_iIHM

<https://www.youtube.com/watch?v=qz0kjp4RtlE>

अधिगम बिंदु :

- विद्यार्थी मानवेतर के बारे में जान सकेंगे।
- विद्यार्थी छायावाद के कवियों के बारे में जान सकेंगे।

पाठ का सारांश

महादेवी वर्मा अपने किसी अतिथि को स्टेशन पहुँचा कर लौट रही थीं कि उन्हें उस दुकान का ध्यान आ गया जहाँ तरह-तरह के जानवर और पक्षियों के बच्चों को बेचा जाता था। उनके आदेश पर झाड़वर ने गाड़ी उसी ओर घुमा दी। दुकान पर गाड़ी के रुकने से पहले ही चिड़ियावाले बड़े मियाँ झाड़वर को इशारे से रुकने को कहने लगे। लेखिका को सलाम कर उन्होंने बताया कि शंकरगढ़ का कोई शिकारी दो मोर के बच्चे दे गया है। एक मोर और एक मोरनी। मोर के पंजों से दवा बनती है, इसलिए बहुत से लोग उसे खरीदने आए थे परंतु लेखिका का नाम लेकर बड़े मियाँ ने उन्हें बेचने से मना कर दिया। लेखिका जानती थीं कि बड़े मियाँ की बातें जल्दी समाप्त नहीं होंगी। अतः उन्होंने मोर के बच्चों के पैंतीस रुपए देकर उनसे पीछा छुड़ाया और पिंजड़ा लेकर गाड़ी में बैठ गई। कार में जल्दी समाप्त पिंजड़ा रखते ही दोनों पक्षी-शावक छटपटाने लगे और उनकी हलचल से पिंजड़ा मानो सजीव और उड़ने योग्य हो गया।

घर पहुँचने पर सबने लेखिका से कहा कि वह ठगी गई है। वे मोर के नहीं तीतर के बच्चे हैं। लेखिका यह सुन चिढ़ गई। उन्होंने पिंजड़ा अपने अध्ययन कक्ष में रखवा लिया। पिंजड़े का दरवाजा खोलते ही दोनों निकलकर कमरे में ही कहीं खो गए। उनके लिए कटोरे में सत्तू की गोलियाँ और पानी रखा गया। दोनों बच्चे मेज के नीचे तो कभी अलमारी के पीछे लुकते-छिपते रहे। दिन भर इधर-उधर छुपे रह कर रात में वे रूढ़ी की टोकरी में प्रकट होते। एक दो दिन में उनका डर खत्म हो गया तो वह पूरे कमरे का चक्कर लगाने लगे। उनके कारण लेखिका को कमरे में दरवाजे सदा बंद रखने पड़ते थे। उन्हें डर था कि कहीं उनकी पालतू बिल्ली चित्रा उन पक्षी शावकों को अपना शिकार न बना ले।

मोर के बच्चों के कारण जब लेखिका का कमरा गंदा होने लगा तो उन्होंने उन्हें उस बड़े जाली घर में पहुँचा दिया, जहाँ उनके अन्य पालतू पशु रहते थे। मोर के बच्चों के वहाँ पहुँचते ही हलचल-सी मच गई। कबूतर, खरगोश और तोते कौतूहल से भर कर उसे देखने लगे। उन्होंने उन नए मेहमानों का स्वागत वैसे ही किया जैसे परिवार में किसी नववधू का होता है।

धीरे-धीरे मोर के बच्चे बड़े होने लगे। मोर के सिर की कलगी बड़ी, घनी और चमकीली हो गई। चोंच टेढ़ी और तेज हो गई तथा गोल आँखों में नीली आभा चमकने लगी। नीली गर्दन पर धूप छाँही तरंगे उठती-गिरती प्रतीत होती थीं। लंबी पूंछ और पंखों में इंद्रधनुषी रंग झलकने लगा। मोर के रूप के साथ उसकी भाव-भंगिमाएँ भी मनमोहक थीं। मोरनी का विकास तो उसकी तरह चमत्कारिक नहीं हुआ, लेकिन लंबी धूपछाँही गर्दन, चंचल कलगी और पंखों की श्याम-श्वेत पत्रलेखा उसे मोर की उपयुक्त संगिनी प्रमाणित कर रही थी।

मोर की गर्दन नीली होने के कारण लेखिका ने उसे 'नीलकंठ' नाम दिया तथा मोरनी को सदा उसके आगे पीछे घूमते रहने के कारण 'राधा' नाम दिया।

लेखिका कहती है कि उन्हें पता नहीं चला कि अपने स्वभाव और संस्कारवश मोर ने स्वयं को अन्य सभी जीवों का रक्षक और सेनापति कब नियुक्त कर लिया। वह सबको लेकर सुबह ही उस स्थान पर पहुँच जाता जहाँ दाना बिखरा जाता था। वह घूम-घूमकर सबकी रखवाली करता और अगर किसी ने गड़बड़ की तो उसे दंडित भी करता था। वह चोंच से खरगोश के बच्चों का कान पकड़कर तब तक उठाए रहता जब तक वे चीखने न लगते। उसके भय से फिर कोई जीव उसे नाराज करने का साहस न करता। मोर का उन जीवों के प्रति प्रेम भी असाधारण था। जब वह मिट्टी पर अपने पंख फैलाकर बैठ जाता तो सब उसकी लंबी-घनी पूँछ पर खुआ-खुआँजल जैसा खेलते।

एक दिन न जाने कैसे एक साँप ने जाली के अंदर पहुँच एक शिशु खरगोश को मुँह में दबा लिया। खरगोश की चीं-चीं को दूर झूले पर सो रहे नीलकंठ ने सुना। वह एक झटके में नीचे पहुँच गया और चोंचे से मार-मारकर साँप को अधमरा कर दिया। खरगोश का बच्चा उसकी पकड़ से छूट तो गया पर वहीं बेसुध पड़ा रहा। इस बीच राधा ने अपनी मंद केका से सबको इस असामान्य घटना से अवगत करा दिया था। वहाँ सबके पहुँचने तक नीलकंठ साँप के टुकड़े कर चुका था। रात भर वह घायल खरगोश को अपने पंखों के नीचे रखे ऊष्णता देता रहा। लेखिका कहती है कि मोर के रूप और स्वभाव को देखकर यह समझ आ जाता है कि कार्तिकेय ने उसे अपने वाहन के रूप में क्यों चुना होगा।

मोर एक कला-प्रिय वीर पक्षी है परंतु हिंसक नहीं है। वसंत आगमन पर मेघों की सांवली छाया में अपने इंद्रधनुषी पंख फैलाकर नीलकंठ एक सहजात लय-ताल में नाचता रहता। राधा उसके समान तो नृत्य नहीं कर पाती थी परंतु उसकी गतिविधियों में भी एक पूरक ताल-परिचय मिलता था।

नीलकंठ ने न जाने कैसे जान लिया कि उसका नृत्य लेखिका को बहुत भाता है। वह अक्सर लेखिका के अनेक जालीदार घर के पास पहुँचते ही अपना नृत्य आरंभ कर देता था। अतिथियों के आगमन पर भी उसका नृत्य शुरू हो जाता था। अनेक विदेशी महिलाओं ने तो उसकी मुद्राओं को अपने प्रति व्यक्त सम्मान समझकर उसें 'परफेक्ट जैटिलमैन' की उपाधि दे दी थी।

एक दिन किसी कार्यवश लेखिका बड़े मियाँ की दुकान के सामने से गुजरी तो उन्होंने फिर से गाड़ी रोक ली। उनके पास एक मोरनी थी जिसके पंजे टूटे हुए थे। यह चिड़मार की हरकत थी। लेखिका ने सात रुपए में उसे खरीद लिया। पंजों की मरहमपट्टी करने पर एक महीने में वह ठीक हो गई और डगमगाती हुई चलने लगी। उसे जाली घर में पहुँचा दिया गया और नाम रखा गया 'कुब्जा'। नाम के अनुरूप ही उसका स्वभाव भी सिद्ध हुआ। नीलकंठ और राधा को वह जब भी साथ देखती, उन्हें मारने दौड़ती। उसने चोंच से मार-मारकर राधा की कलगी और पंख तोड़ डाले थे। नीलकंठ उससे दूर भागता, पर वह उसके साथ रहना चाहती। किसी जीव जंतु से उसकी मित्रता न थी। उसने राधा के दो अंडे तोड़ डाले। उसके कारण राधा और नीलकंठ की प्रसन्नता का अंत हो गया। कई बार नीलकंठ जाली से निकल कर भाग जाता। एक बार कई दिन तक वह भूखा प्यासा आम के पेड़ पर छिपा बैठा रहा। उसकी चाल में थकावट आ गई थी और आँखों में शून्यता रहती थी। लेखिका को आशा थी कि कुछ दिनों में सब में मेल हो जाएगा, परंतु ऐसा नहीं हुआ। तीन-चार माह के बाद अचानक एक दिन सुबह लेखिका ने नीलकंठ को मरा हुआ पाया। न उसे कोई बीमारी हुई थी और न ही उसके शरीर पर चोट का कोई निशान था। लेखिका ने उसे अपनी शाल में लपेट कर संगम में प्रवाहित कर दिया।

राधा नीलकंठ की प्रतीक्षा करती रहती। उसे आशा थी कि पहले की ही तरह वह फिर लौट आएगा। कुब्जा ने भी कोलाहल के साथ उसे ढूँढना शुरू किया। वह आम, अशोक, कचनार की शाखाओं में उसे ढूँढती रहती। एक दिन आम की शाखा से उतरते ही लेखिका की अलशेसियन कुतिया उसके सामने पड़ गई। स्वभाववश कुब्जा ने चोंच से उस पर प्रहार किया तो कजली के दो दाँत उसकी गर्दन पर लग गए। परिणामतः उसकी मृत्यु हो गई। इन तीनों पक्षियों की विभिन्न प्रकृति लेखिका के लिए विशेष महत्व रखती थी।

राधा सदा नीलकंठ के इंतजार में रहती थी। आषाढ़ में मेघों के छाते ही वह ऊँची आवाज में केका कर नीलकंठ को पुकारने लगती। नीलकंठ उसकी यादों में सदैव उसके साथ रहा।

शब्दार्थ—पृष्ठ संख्या-108 : अतिथि—मेहमान। आदेश—आज्ञा। निकट—नजदीक। संकेत—इशारा। आरंभ—शुरू। चिड़मार—चिड़ियों को मारने वाला। मासूम—भोली। परिचित—जान-पहचान। अनुसरण—नकल करना। संकीर्ण—संकुचित। निरीक्षण—देखभाल।

पृष्ठ संख्या-109 : कीमत—मूल्य। मूंजी—कंजूस। ख्याल—साधारण। मुनासिब—सही। गुप्तवास—छिपने की जगह। आश्वस्त—संतुष्ट। आविर्भूत—उत्पन्न होना। आक्रमण—हमला। सर्वथा—हमेशा। चेष्टा—कोशिश। अभिमानिनी—घमंडी। अपरिचित—अंजान। अनुमान—अंदाज। परिणाम—फल। शोध—खोज।

पृष्ठ संख्या-110 : कायाकल्प—सुधार होना, रूप बदलना। सामान्य—साधारण। कुतूहल—हैरानी। नववधू—नई दुलहन। आगमन—आना। सभ्य—शिष्ट। परीक्षण—परखना। बांकिम—टेढ़ी। पैनी—तेजी। नीलाभ—नीली। ग्रीवा—गर्दन। भंगिमा—हाव-भाव। उद्दीप्त—चमकने लगा। गरिमा—गौरव। रंजित—रंगीन। सुकुमार—नाजुक। आँका—अनुमान लगाना, चित्रित। श्याम—काला। श्वेत—सफेद। मंथर गति—धीरे-धीरे। सहचरिणी—साथ-साथ चलने वाली। सौंदर्य—शोभा। अनुभव—ज्ञान।

प्रश्न 1. मोर-मोरनी के नाम किस आधार पर रखे गए?

प्रश्न 2. जाली के बड़े घर में पहुँचने पर मोर के बच्चों का किस प्रकार स्वागत हुआ?

प्रश्न 3. लेखिका को नीलकंठ की कौन-कौन सी चेष्टाएँ बहुत भाती थीं?

प्रश्न 4. इस आनंदोत्सव की रागिनी में बेमेल स्वर कैसे बज उठा-वाक्य किस घटना की ओर संकेत कर रहा है?

प्रश्न 5. वसंत ऋतु में नीलकंठ के लिए जालीघर में बंद रहना असहनीय क्यों हो जाता था?

अतिलघु उत्तरीय प्रश्न

(क) बड़े मियाँ कहाँ से मोर के बच्चे खरीदकर लाया था। (1)

(ख) लेखिका मोर-मोरनी को कहाँ से लाई ? (1)

(ग) मोरनी को मोर की सहचारिणी क्यों कहा गया? (1)

(घ) घर पहुँचने पर बच्चों को घरवालों ने क्या कहा? (1)

(ङ) लेखिका को देखकर नीलकंठ अपनी प्रसन्नता कैसे प्रकट करता? (1)

लघु उत्तरीय प्रश्न

(क) लेखिका ने ड्राइवर को किस ओर चलने का आदेश दिया और क्यों ? (2)

(ख) कुब्जा और नीलकंठ के स्वभाव में अंतर स्पष्ट कीजिए। (2)

(ग) विदेशी महिलाएँ नीलकंठ को परफैक्ट अँटिलमैन क्यों कहती थीं? (2)

(घ) नीलकंठ का सुखमय जीवन करुण कथा में कैसे बदल गया? (2)

(ङ) लेखिका नीलकंठ को प्रवाहित करने के लिए संगम पर क्यों गई? (2)

दीर्घ उत्तरीय प्रश्न (HOTS QUESTIONS)

(क) नीलकंठ चिड़ियाघर के अन्य जीव-जंतुओं का मित्र भी था और संरक्षक भी। वह कैसे? लिखिए।

(3)

(ख) कुब्जा के जीवन का अंत कैसे हुआ? (3)

नीलकंठ चिड़ियाघर के अन्य जीव-जंतुओं का मित्र भी था और संरक्षक भी। वह कैसे? लिखिए।(

HOTS QUESTIONS)

पुस्तकालयों से ऐसी कहानियाँ, कविताओं या गीतों को खोजकर पढ़िए जो वर्षा ऋतु और मोर के नाचने से संबंधित हों।(ACTIVITIES)

MATHS

CHAPTER- PERIMETER AND AREA (CONTINUED)

GENERAL OBJECTIVES

1. Students will be able to apply the application of area and perimeter in day to day life.
2. Students will be able to find the line of symmetry of figures.
3. Students will be able to get the order of rotational symmetry of the figures.

Conversion of Units

Unit	Conversion
1 cm	10 mm
1 m	100 cm
1 km	1000 m
1 hectare(ha)	100 × 100 m
Unit	Conversion
1 cm ²	100 mm ²
1 m ²	10000 cm ²
1 km ²	1000000 m ² (1e + 6)
1 ha	10000 m ²

Example: 1

Convert 70 cm² in mm²

Solution:

$$1 \text{ cm} = 10 \text{ mm}$$

$$1 \text{ cm}^2 = 10 \times 10$$

$$1 \text{ cm}^2 = 100 \text{ mm}^2$$

$$70 \text{ cm}^2 = 700 \text{ mm}^2$$

Applications

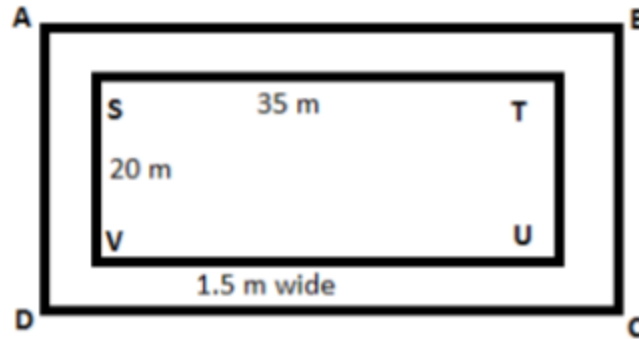
We can use these concepts of area and perimeter of plane figures in our day to day life.

- If we have a rectangular field and want to calculate that how long will be the length of the fence required to cover that field, then we will use the perimeter.

- If a child has to decorate a circular card with the lace then he can calculate the length of the lace required by calculating the circumference of the card, etc.

Example:

A rectangular park is 35 m long and 20 m wide. A path 1.5 m wide is constructed outside the park. Find the area of the path.



Solution

Area of rectangle ABCD – Area of rectangle STUV

$$AB = 35 + 2.5 + 2.5$$

$$= 40 \text{ m}$$

$$AD = 20 + 2.5 + 2.5$$

$$= 25 \text{ m}$$

$$\text{Area of ABCD} = 40 \times 25$$

$$= 1000 \text{ m}^2$$

$$\text{Area of STUV} = 35 \times 20$$

$$= 700 \text{ m}^2$$

$$\text{Area of path} = \text{Area of rectangle ABCD} - \text{Area of rectangle STUV}$$

$$= 1000 - 700$$

$$= 300 \text{ m}^2$$

Kindly go through the following link of the video to get the idea of line of symmetry and rotational symmetry

<https://www.bing.com/videos/search?q=VIDEOS+ON+CHAPTER---SYMMETRY+CLASS+7&&view=detail&mid=DDCFDDFDE853033F9CDDCFDDFDE853033F9C&&FORM=VRDGAR&ru=%2Fvideos%2Fsearch%3Fq%3DVIDEOS%2BON%2BCHAPTER---SYMMETRY%2BCLASS%2B7%26FORM%3DHDRSC4>

CHAPTER- SYMMETRY

Lines of Symmetry for Regular Polygons

Regular polygons have equal sides and equal angles. They have multiple (i.e., more than one) lines of symmetry. Each regular polygon has as many lines of symmetry as it has sides.

Regular Polygon	Regular Hexagon	Regular Pentagon	Square	Equilateral Triangle
Number of Lines of Symmetry	6	5	4	3

Rotational Symmetry

Rotation, like the movement of the hands of a clock, is called a clockwise rotation; otherwise, it is said to be anticlockwise.

When an object rotates, its shape and size do not change. The rotation turns an object about a fixed point. This fixed point is called the **centre of rotation**. The angle by which the object rotates is called the **angle of rotation**.

A half-turn means rotation by 180°; a quarter-turn means rotation by 90°.

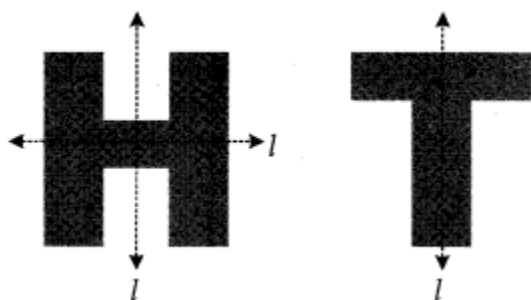
Rotation may be clockwise or anticlockwise.

If, after a rotation, an object looks exactly the same, we say that it has rotational symmetry.

In a complete turn (of 360°), the number of times an object looks exactly the same is called the order of rotational symmetry. For example, the order of symmetry of a square is 4 while, for an equilateral triangle, it is 3.

A figure is said to be symmetrical about a line *l* if it is identical on either side of *l*. In the adjoining figure, *l* is the line of symmetry or axis of symmetry.

e.g.



Regular polygons have equal sides and equal angles. They have multiple (i.e. more than one) lines of

symmetry.

Each regular polygon has as many lines of symmetry as it has sides.

Lines of Symmetry of some Irregular Polygons.

Name of Polygon	Figure	Number of lines of Symmetry
Isosceles triangle		1
Rectangle		2
Kite		1
Trapezium		1
Circle		Infinite
Semi-circle		1

Each of the following capital letters of the English alphabet is symmetrical about the dotted line or lines as shown:

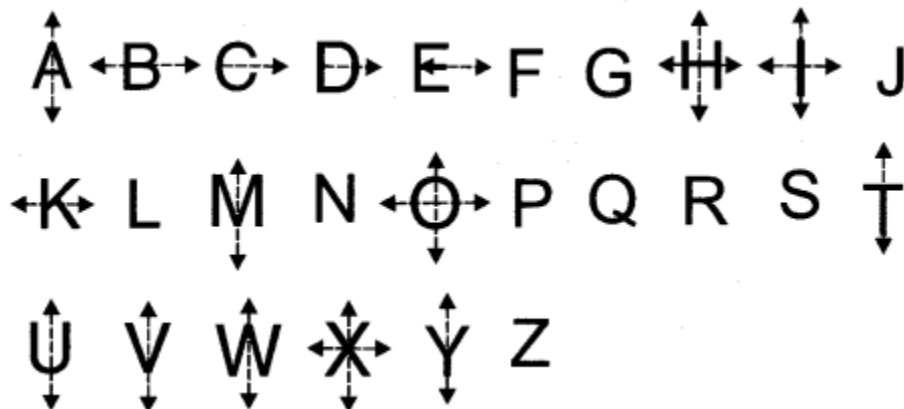


Figure Name	Line of Symmetry	Number of Symmetry	Rotational Symmetry	Centre of Rotation	Order of Rotational Symmetry
Square	Yes	4	Yes	Point of intersection of diagonals	4
Rectangle	Yes	2	Yes	Intersection of diagonals	2
Equilateral triangle	Yes	3	Yes	Centroid	3
Regular Hexagon	Yes	6	Yes	Centre of the Hexagon	6
Circle	Yes	Infinite	Yes	Centre	Infinite
Parallelogram	No	0	Yes	Intersection of diagonals	2
Rhombus	Yes	2	Yes	Intersection of diagonals	2

WORKSHEET

Q1. The floor of a room is in the shape of a square of side 4.8 m. The floor is to be covered with square tiles of perimeter 1.2 m. Find the cost of covering the floor if each tile costs Rs.27.

Q2. A rectangular plot of land is 50 m wide. The cost of fencing the plot at the rate of Rs. 18 per metre is Rs.4680. Find

- (i) The length of the plot.
- (ii) The cost of levelling the plot at the rate of Rs. 7.6 square metre.

Q3. A rectangular park is 45m long and 30 m wide. A path 2.5m wide is constructed outside the park. Find the area of the path.

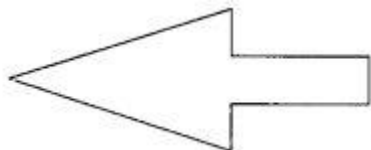
Q4. The rectangular frame of a picture is 24.5 cm and 36.6 cm high. The border is 3.4 cm wide. Calculate the perimeter of the picture.

Q5. A path 1m wide is built along the border and inside a square garden of side 30m. Find

- (i) The area of the path.
- (ii) The cost of planting grass in the remaining portion of the garden at the rate of Rs 40 square meter.

Q6. How many lines of symmetry are there in the following figure?

(I)

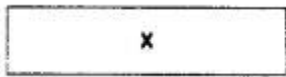


(ii)



Q7. What is the order of rotational symmetry of an equilateral triangle ?

Q8. What is the order of the rotational symmetry of the following figure about the point marked x



Q9. Which of the following letters of English alphabet has reflectional symmetry about a horizontal mirror?

- (a) H
- (b) K
- (c) M
- (d) W

(HOTS)

Q1. The area enclosed between the concentric circles is 770 cm^2 . If the radius of the outer circle is 21 cm. Calculate the radius of the inner circle.

Q2. Find the circumference of the circle whose area is 16 times the area of the circle with diameter 7 cm.

Q3. In the given figure, ABCD is a square of side 14 cm. Find the area of the shaded region.
(Take $\pi = 22/7$)

Q4. From a square cardboard, a circle of biggest area was cut out. If the area of the circle is 154 square cm, Calculate the original area of the cardboard.

ACTIVITY :1 To find the area of the circle by paper cutting and pasting method.

ACTIVITY :2 To find the rotational symmetry of a parallelogram by using drawing sheet and tracing sheet.

SCIENCE

CHAPTER – 11 MOTION AND TIME

Objectives:

- Analyse how distance, time, and speed are related
- Demonstrate understanding of position, speed, and graphs of motion
- Identify significant differences in data

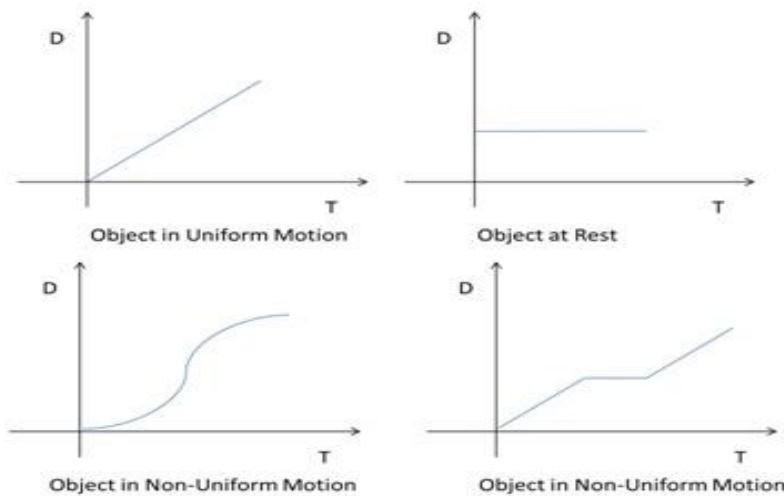
Video : <https://youtu.be/KJ2NwszDinI>

Distance-Time Graph

This is usually drawn as a line graph as it taken two variable quantities – Distance and Time. In a Distance-Time graph, Distance is considered on the Y-axis (Vertical) and Time is considered on the X-axis (Horizontal).

The slope of a distance-time graph gives the speed of an object.

Types of Motions using D-T Graph



CHAPTER – 10 RESPIRATION ORGANISMS

Objectives:

- understand why animals and plants breathe
- learn the difference between breathing and respiration

INTRODUCTION:

All living things need energy to live.

Respiration is the process of using oxygen to break down food to release energy, carbon dioxide and water.

Breathing:

Breathing is a continuous process in which humans breathe in and breathe out air from the body. It is an involuntary action controlled by the brain.

Breathing consists of two phases: inhalation, the process of taking in air and exhalation the process of giving out air.

Respiration

- Respiration is the process of gaseous exchange in an organism.
- Respiration at a cellular level, however, refers to the burning of food to obtain energy.

Respiration	Breathing
There is a release of energy at the end	There is no release of energy
It is an intracellular process (takes place inside the cells)	It is an extracellular process (takes place between the organism and its environment)
It is a biochemical process involving the breakdown of food	It is a physical process involved in inhalation and exhalation

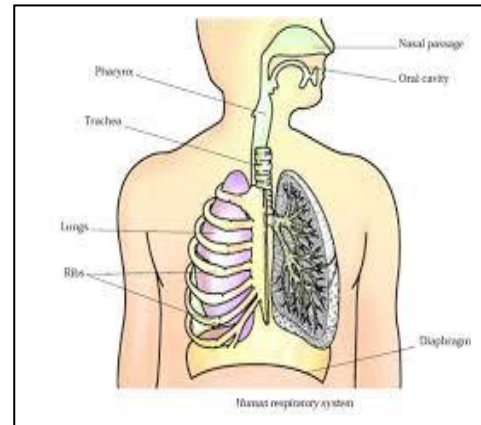
Respiration in humans

In human beings, the process of respiration involves breathing, gaseous exchange and cellular respiration.

Respiratory system in Human beings:

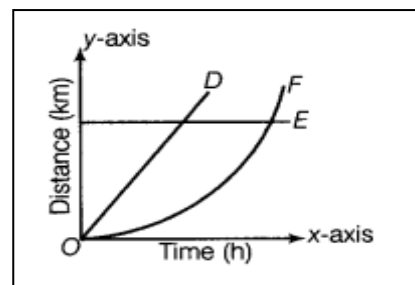
The organ for respiration in human beings are as follows:

- Nasal cavity
- Pharynx
- Trachea (windpipe)
- Lungs (bronchi, bronchioles, alveoli)
- Diaphragm



ASSIGNMENT(Motion and Time)

- Which of the following relations is correct?
 - speed = distance \times time
 - speed = distance / time
 - speed = time / distance
 - speed = 1 / distance \times time
- Which of the following cannot be a unit of speed?
 - km/h
 - s/m
 - m/s
 - mm/s
- Sitting in a classroom each student appears stationary to each other, whereas actually they are in motion. Explain
- Show the shape of the distance-time graph for the motion in the following cases:
 - A car moving with a constant speed.
 - A car parked on a side road.
- The following distance-time graph of three objects (D, E and F) are given (see figure given alongside).
What can you say about the motion of the objects?



ACTIVITY 1

Look around and find two examples when objects undergo combinations of different types of motion? Share those examples in the next class explaining the types of motion in them.

ACTIVITY 2

Make a model of a Sun dial (https://youtu.be/_lp_usCb5Y)

SOCIAL STUDIES

Rulers and Buildings

Video Link: <https://www.youtube.com/watch?v=8exeIGt2c2k>

Objectives

- convey a sense of the range of materials, skills, and styles used to build waterworks, places of worship, palaces and havelis, forts, gardens.
- understand the engineering and construction skills, artisanal organisation, and resources required for construction works
- illustrate how contemporary documents, inscriptions, and actual buildings can be used to reconstruct history

Introduction

- QutubuddinAybak started the construction of the *QutubMinar* in 1199.
- Balconies were built on the outside and under them arches and geometric designs were carved.
- Under each balcony were two bands of inscriptions in Arabic. And because the surface of the minar was curved and angular, the work of inscribing became more difficult and needed expert skills.
- Two kinds of structures were built during the ancient and medieval times:

structures such as *forts, palaces, garden residences, and tombs* that were safe, well-protected and grand; *temples, mosques, tanks, wells, caravansaries,* and *bazaars*, structures that were built for public activity

Engineering Skills and Construction

- Monuments showcase the technological skills of the time they were built in for example a superstructure needs a lot of skill and resources to build.
- Although architects built more *windows, rooms, and doors*, the basic method of building them, where a *horizontal beam was placed across two vertical columns* (trabeate structure), remained the same.
- These trebeate structures were used to build many temples, mosques, and stepped wells between the eighth and the thirteenth centuries.
- Two new technological developments were seen in the twelfth century:

in arcuate (curved) structures where the weight of the superstructure was carried by arches; high-quality limestone cement when mixed with stone chips formed hard concrete and was used highly during this age.

Temples, Mosques, and Tanks

- Temples and mosques were beautifully built as they were places of worship and also demonstrated the wealth, power, and devotion of the patron. For example, the *Rajarajeshwara* temple was built by king *Rajarajadeva* to show his devotion to lord *Rajarajeshvaram*.
- Kings took god's name as it was auspicious and showed that his status was equal to that of god's and also through rituals it shows that one god (the king) worships the other god (heavenly god).
- Large temples were built by kings and the smaller ones were built by nobles or subordinate kings.
- The Muslim kings or *Badshahs* did not claim to be incarnations of God but the Persians called the Sultan as '*The Shadow of God*'. For example, inscriptions in the *Quwwat-ul-Islam* mosque in Delhi explain that God chose *Allauddin* as a king because he had the qualities of *Moses* and *Solomon*.
- It also says that the greatest law-giver and architect is God himself who created the world out of chaos and introduced order and balance.
- As each new dynasty came into power, kings emphasised on their relation to God and so rulers offered patronage to learned and pious men and transformed their capitals into religious and cultural centres.
- The rule of a king in ancient times was considered an age of plenty where all resources were available in plenty, especially water, and so kings built tanks and reservoirs to provide clean water to their subjects.
- For example, *Iltutmish* built the *Hauz-i-Sultani* (King's Reservoir) a large water reservoir outside Delhi.
- Many a time these water sources were built as a part of a mosque or a temple.

Destruction of Temples

- When kings attacked each other, they targeted temples as they were a symbol of the king's wealth and devotion.
- In the ninth century, Pandyan king *ShrimaraShrivallabha* invaded Sri Lanka and defeated king *Sena I* and took with him jewels, gold, and precious wealth of temples, especially a huge golden statue of Buddha.
- But later, the next Sinhalese ruler *Sena II* attacked the Pandyan capital, *Madurai* and took the Buddha statue back home.
- In the eleventh century the Chola king, *Rajendra I* built a Shiva temple and filled it with things he seized from defeated rulers. The list included, a Sun-pedestal from the Chalukyas, a statue of Ganesha and Durga, a Nandi statue from the Eastern Chalukyas, an image of Bhairava from the Kalingas of Orissa, and a statue of Kali from the Palas of Bengal.
- Sultan Mahmud of Ghazni raided India during the eleventh century and looted many temples, out of which the most famous loot is of the temple of Somnath in Gujarat.

Gardens, Tombs and Forts

- In Babur's autobiography, he describes his interest in planned and laid out gardens, within rectangular walls and divided into four quarters by artificial water channels.

These gardens were called '*chaharbagh*', and were built by the successive Mughal kings also in Kashmir, Delhi, and Agra.

- Akbar's architects used Timur's tomb as their inspiration and built central towering domes and tall gateways (*pishtaq*) in their structures.
- Humayun's tomb was placed in the centre of a *chaharbagh*, and inside the tomb was a central room surrounded by eight other rooms. This arrangement was called *hashtbihisht* (eight paradises). The building was constructed in red sandstone, with white marble.
- Under Shah Jahan the architecture in Agra and Delhi flourished, as the *diwan-i-khaas o am* (public and private halls) were built carefully within a large courtyard with forty pillars (*chihilsutun*) as support.
- His halls were built in the form of mosques and the throne was often called the *qibla* (the direction faced by Muslims at prayer), since all courtiers faced him during court sessions.
- Behind Shah Jahan's throne at the Red Fort in Delhi, were *pietra dura* inlays that depicted the Greek God Orpheus playing the lute, as legend says that his lute can silence the fiercest of beasts and make them peacefully co-exist with humans.
- During the early reign of Shah Jahan in Agra, nobility built their homes near the river Yamuna and the *chaharbaghs* constructed here were also known as river front *chaharbaghs* as the homes were built on the edge of the garden, near the river, instead of the centre of the garden.
- Shah Jahan adopted this technique when he built the Taj Mahal, where a mausoleum was placed on a terrace by the edge of the river and the garden to its south.
- In his new city Shahjahanabad, he built his palace on the banks of the river and allowed only special nobles to access the river. All others had to build their homes in the city, far from the river.

Region and Empire

- As architecture prospered between the eighth and eighteenth century, many ideas were exchanged between different kingdoms. For example, the Vijayanagara elephant stables were highly influenced by the architecture of the neighbouring Sultanates of Bijapur and Golconda.
- In Vrindavan, near Mathura, temples were highly influenced by the Mughal palaces in Fatehpur Sikri.
- As large empires were created, cultures and artistic styles, cross-fertilised to create a fusion of art and architecture.
- For example, the local rulers in Bengal built a thatched roof that was used later in Mughal architecture as the 'Bangla dome'.
- Although by the eighteenth century the Mughal Empire declined, their architecture still inspires many buildings and constructions even today.

Activity: Make a Booklet on any Building built by Mughal Emperors.

WORKSHEET

1. How is the “trabeate” principle of architecture different from the “arcuate”?
(2)
 2. Define the following:
(2)
 - a) Shikhara
 - b) Pietra-dura
 3. Describe the elements of a Mughal chaharbagh garden.
(4)
 4. Why was limestone cement used in the construction of large structures?
(1)
 5. Name the reserve built by Iltutmish just outside Delhi-i-kuhna.
(1)
 6. When was Humayun’s tomb built? What are its special features?
(5)
 7. Who were involved in the building of the Qutb Minor?
(3)
 8. How can you say that Mughal rulers adapted regional architectural styles in the construction of their buildings? Explain with examples.
(3)
 9. Describe the pattern, designs of QutbMinar.
(2)
 10. Who constructed kandariyamahadeva temple and when?
(2)
- 11. Fill in the blanks:**
1. The inscriptions under the first balcony of QutbMinar are in _____ Language.
 2. _____ won universal respect for constructing a large reservoir just outside Dehli-i-Kuhna.
 3. Important aspects of Mughal architecture like the central dome and the tall gateway (pishtaq) were first visible in _____ reign.

विषय - संस्कृत

एकादशः पाठः

समवायो हि दुर्जयः

Link-<https://youtu.be/HnUdzTPUrv4>

समवायो हि दुर्जयः पाठ में हम लोग एकता की शक्ति के बारे में पढ़ेंगे कि एकता अजय होती है। एकता को कभी आसानी से हराया नहीं जा सकता है इसलिए एकता दुर्जय है।

पुरा एकस्मिन् वृक्षे एका चटका प्रतिवसति स्म। कालेन तस्याः सन्ततिः जाता। एकदा कश्चित् प्रमत्तः गजः तस्य वृक्षस्य अधः आगत्य तस्य शाखां शुण्डेन अत्रोटयत्। चटकायाः नीडं भुवि अपतत्। तेन अण्डानि विशीर्णानि। अथ सा चटका व्यलपत्। तस्याः विलापं श्रुत्वा काष्ठकूटः नाम खगः दुःखेन ताम् अपृच्छत्-“भद्रे, किमर्थं विलपसि?” इति।

चटकावदत्-“दुष्टेनैकेन गजेन मम सन्ततिः नाशिता। तस्य गजस्य वधेनैव मम दुःखम् अपसरेत्।” ततः काष्ठकूटः तां वीणारवा-नाम्न्याः मक्षिकायाः समीपम् अनयत्। तयोः वार्तां श्रुत्वा मक्षिकावदत्-“ममापि मित्रं मण्डूकः मेघनादः अस्ति। शीघ्रं तमुपेत्य यथोचितं करिष्यामः।” तदानीं तौ मक्षिकया सह गत्वा मेघनादस्य पुरः सर्वं वृत्तान्तं न्यवेदयताम्।

मेघनादः अवदत्-
 “यथाहं कथयामि तथा कुरुतम्। मक्षिके! प्रथमं त्वं मध्याह्ने तस्य गजस्य कर्णे शब्दं कुरु, येन सः नयने निमील्य स्थास्यति। तदा काष्ठकूटः चञ्च्वा तस्य नयने स्फोटयिष्यति। एवं सः गजः अन्धः भविष्यति। तृषार्तः सः जलाशयं गमिष्यति। मार्गे महान् गर्तः अस्ति। तस्य



अन्तिके अहं स्थास्यामि शब्दं च करिष्यामि। मम शब्देन तं गर्तं जलाशयं मत्वा स तस्मिन्नेव गर्ते पतिष्यति मरिष्यति च।" अथ तथा कृते सः गजः मध्याह्ने मण्डूकस्य शब्दम् अनुसृत्य महतः गर्तस्य अन्तः पतितः मृतः च। तथा चोक्तम्-

‘बहूनामप्यसाराणां समवायो हि दुर्जयः’।

◆ शब्दार्थः ◆

पुरा	-	पहले, पुराने समय में	ago
शुण्डेन	-	सूँड से	by trunk
नीडम्	-	घोंसले को	nest
विशीर्णानि	-	नष्ट हो गए	destroyed
तमुपेत्य (तम्+उपेत्य)	-	उसके पास जाकर	approaching him
मध्याह्ने	-	दोपहर में	at noon
निमील्य	-	बन्द करके	closing
स्थास्यति	-	रुक जाएगा	will stay
स्फोटयिष्यति	-	फोड़ देगा	will spoil
तृषार्तः (तृषा + आर्तः)	-	प्यास से पीड़ित	thirsty
गर्तः	-	गड्ढा	pit
तथा कृते	-	वैसा करने पर	doing so
अनुसृत्य	-	अनुसरण करके	following
पतितः	-	गिर गया	fell down
मृतः	-	मर गया	died
चोक्तम् (च + उक्तम्)	-	और कहा गया है	and said
दुर्जयः	-	कठिनता से जीतने योग्य	difficult to win
बहूनामप्यसाराणाम् (बहूनाम्+अपि+असाराणाम्)	-	अनेक निर्बलों का	several weak ones
समवायः	-	समूह, संगठन	group



1. प्रश्नानाम् उत्तराणि एकपदेन लिखत-

- (क) वृक्षे का प्रतिवसति स्म?
(ख) वृक्षस्य अधः कः आगतः?
(ग) गजः केन शाखाम् अत्रोटयत्?
(घ) काष्ठकूटः चटकां कस्याः समीपम् अनयत्?
(ङ) मक्षिकायाः मित्रं कः आसीत्?

2. रेखाङ्कितानि पदानि आधृत्य प्रश्ननिर्माणं कुरुत-

- (क) कालेन चटकायाः सन्ततिः जाता।
(ख) चटकायाः नीडं भुवि अपतत्।
(ग) गजस्य वधेनैव मम दुःखम् अपसरेत्।
(घ) काष्ठकूटः चञ्च्वा गजस्य नयने स्फोटयिष्यति।

3. मञ्जूषातः क्रियापदानि चित्वा रिक्तस्थानानि पूरयत-

करिष्यामि गमिष्यति अनयत् पतिष्यति स्फोटयिष्यति त्रोटयति

- (क) काष्ठकूटः चञ्च्वा गजस्य नयने ।
(ख) मार्गे स्थितः अहमपि शब्दं ।
(ग) तृषार्तः गजः जलाशयं ।
(घ) गजः गर्ते ।
(ङ) काष्ठकूटः तां मक्षिकायाः समीपं ।
(च) गजः शुण्डेन वृक्षशाखाः ।