

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

ENGLISH

UNIT-5 LIFE'S SIMPLE COMEDIES

SECTION-1 BIDESIA BABU

VIDEO LINK: -<https://www.youtube.com/watch?v=88Y5XO8W0PA>

ABOUT THE AUTHOR

MALA MARWAH

Born in 1948. Studied Fine Arts at MS University, Baroda, and studied painting at the California College of Arts and Crafts. Was Assistant Editor, Lalit Kala Akademi, and taught History of Art and Aesthetics at the Faculty of Fine Arts, MS University, Baroda. Published work includes poems and short stories and critical essays on Modern Indian Art with special interest in contemporary Indian painting. Her work is in the collection of the National Gallery of Modern Art, New Delhi, and public and private collections.

LEARNING OBJECTIVE:-

- To learn that an invention should benefit the society and work as a solution to a problem or crisis.
- To think what they would like to create and identify the purpose of their creation.
- To relate to the story and extend it to their personal experiences.



Life's Simple Comedies

Starter

Sit in a circle and make your own funny chain story.

Have one person start by saying something funny. The person sitting on his/her left adds a line to it. Take turns (clockwise) to add to the story. Make it as funny as possible. Remember that sometimes unbelievable or nonsensical characters, situations and occurrences add to the humour of a story.

One student should keep writing down the story as it forms. Read it out as a whole to get some more laughs!


You could begin with something like this:

My stomach rumbled in class and I knew I was hungry ...

Section 1

Bidesia Babu ▶

Read on to find out about Bidesia Babu's fantastic inventions.

 In Pipli town in Hazaribagh district of Bihar, lived Bidesia Babu. You might want to know why he was called Bidesia, or Videshia, or Foreigner Babu. It wasn't because he had travelled to distant lands or anything like that. About twenty years ago he had gone to visit his grandfather in village Kirmiri, and stayed away for two whole months. But because he had gone far away in a train, and come back wearing shiny new brown boots with black laces and a *sola topee*¹ on his head, people thought he was a very well-travelled sort of man, so they called him Bidesia Babu. His real name was Debnath Chowdhury, but no one called him that, not even his own mother, who was nearly 100 years old.

¹sola topee sun hat

Actually Bidesia Babu was two people. On weekdays he worked as a geologist in the Govt. Survey Office, and on Sundays he worked as an amateur INVENTOR and HOMEOPATHIC DOCTOR. Once the Raja of Hathi paid him a visit to present him with a mosquito-net embroidered with—can you believe it!—giant anopheles mosquitoes! For curing him of jungle malaria and hiccoughs; and the Chief Engineer developed a crick in his back (which Bidesia Babu then had to cure) when he bent to thank B.B. for filling the old coal quarry with water and turning it into a lake. Among the automatic can-openers and five-second math-problem-solvers that B. Babu invented, was his most famous invention. This was the Immediate Upstart Finder, a little box with big antennae that picked up nervous responses typical of troublemakers. As you may imagine, this was a terrific thing to have at a *mela*, it always pointed out exactly who was going to plant a cracker under the Head Hawaldar's seat, or who was planning to purloin² the *payesh handi*³ when the principal *pujari* was having forty winks.

Sometimes Bidesia Babu was heard singing:

*Myself Bidesia
Babu am
Doing crazy things
Yes-ji
If problem develop
I glad to hellop
Happy Inventoring-ji*



Well WHAT do you think happened one very quiet Sunday morning? The Immediate Upstart Finder antennae began wagging furiously, right on top of B. Babu's inventing table. "Now WOT could be the matter?" said B. Babu, as he shot out of his small two-room house into the courtyard. "Arre, Mohna, Barhna, Khichri, Motia!" he yelled out to his neighbours, "Kya ho raha hai bhai?"⁴

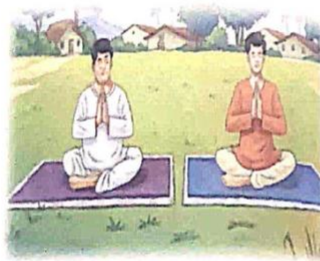
And then they heard someone come crashing through the trees towards them. It was Badli, a peon in B. Babu's office. "Saheb! Some people have been chopping down pilkhan and banyan trees in the forest! And Saheb! The old TIGER who lived in the jungle now has fewer places

²purloin steal • ³payesh handi (in Hindi) a kind of dessert in a clay pot • ⁴Kya ho raha hai bhai? (in Hindi) What is happening?

to hide in and is rushing about frightening the people of Pipli!!" There was confusion at this news and everyone began talking at once, and sounded like a bad orchestra playing nineteen different tunes at the same time. No one wanted to face the tiger of course; they just wanted to be far away from him. Then Khichri came up with a mad idea. He said, "Babuji! Motia and I will sit here at the edge of the forest and FAST, just like the old sadhus. The POWER of our FASTING will frighten the tiger back into the forest! And then," added cunning Khichri, "you can give us a REE-ward, Saheb, like a week's supply of *kachoris* or even tickets to the movies."

"Yes yas yas! Oh yas! Please fast fast-fast," yelled the small crowd of Pipliwallas. Bidesia Babu said, "OK. It sounds quite cracked, but let's try it." So Khichri and Motia's families brought them two mats and spread them out a little distance from their huts and quarters, and then they said a little prayer:

Mother Nature
good and kind
Give us brains to
help our minds
We want to calm
down Tigerji
Make sure these
two don't cheat us-ji



"Don't cheat, you two," said Badli with his hands on his hips, "if we catch you eating, you've had your chips."

"Arre bhai⁵, don't talk about chips, you're making me hungry," said Khichri, as Motia gave him a dirty look. After a little while everyone went off to their jobs and household chores and naps. Meanwhile Messrs K. and M. were fasting very hard. When all was silent Motia heard a soft scuffing sound, and turned around to see Khichri trying to stand up quietly. "Where are you going, Khich?" he asked, and Khich said, "Oh, just to the, you know, the bathroom." "Hokay," said Motia, and carried on fasting. But of course we know that K. wasn't going to the b-room at ALL. He sprinted off silently to a part of the thicket where there was guava tree laden with fruit. Shrimaan Khichri ate three juicy guavas, nice big ones, drank some water from a stream nearby and came back looking very innocent. As he sat down he burped, a little tiny burp. Motia opened one eye and said, "To the bathroom, huh?" and K. said, "Er, yes yes of course." Well anyway

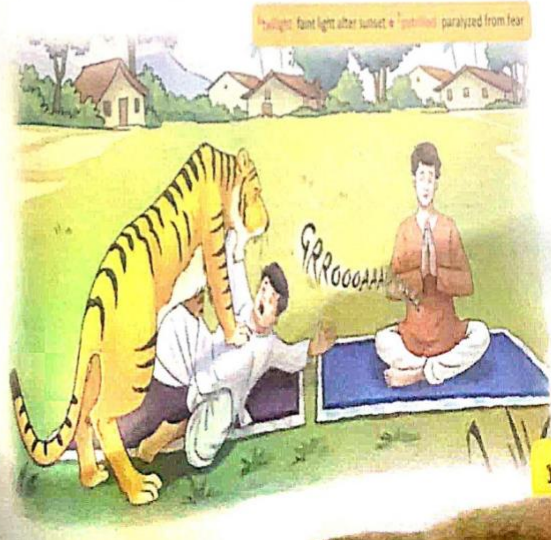
⁵Arre bhai! (In Hindi) bhai means brother. Here this phrase is used as an expression of irritation

Motia didn't say anything because he was a peaceful fellow and thought he could chase the tiger away with his own fasting. But he certainly suspected Khichri because as everyone knows no one burps when they come back from the, you know, b-room, they only burp when they've eaten something. For the next two days Khichri disappeared for half an hour each afternoon, and all the while K. was stuffing himself with guavas, poor Motia had been starving, with only a few sips of water to keep him going.

Now friends, on the evening of the third day, just as twilight⁶ was beginning to fall, there was the biggest SCENE in Pipli town. Because Tigerji had seen with his keen little eyes our friend Khichri come to sneak guavas for three afternoons, and he also saw there was no one nearby where these two gents were fasting so fast. "This one looks plump," he thought, as he saw Khichri on his mat, "the other's too skinny." So he crept up silently and then JUST as he LEAPT on top of Khichri, he stopped. Khichri was lying there petrified⁷ trying to scream but no voice came out of his throat, he was so terrified. Then he, too, like the Tigerji, heard it. A terrible, horrible sound, enough to make even a tiger's hair stand on end. It was a rumbling, grumbling, growling, roaring sound, as if A HUNDERD LIONS were approaching.

"GRRROOOAARRRUMMBLE," it went, "GRRRUMBLE-RUMMBLERRRR!!!" Tigerji knew when he was beaten. He couldn't fight a hundred lions. With his eyes still shining like headlights in the twilight, he retreated slowly into the forest, very, very annoyed.

Well, let's all run away fast-fast, you'll say, now that we've got rid of one tiger only to get stuck with a hundred lions. But there was no real need for that. The terrifying rumbling came from dear Motia bhaiya's hungry stomach crying out truthfully for food.



In fact that's what gave Bidesia Babu the idea of The Rumbling Revolver. He had watched the whole thing from his window and was about to aim at Tigerji with a very strong water-hose to chase him away. Then he realized that Motia's honest fasting had given him a wonderful idea for chasing away angry tigers without harming them. Yes! He has made a fine, shiny revolver with a fixture inside which includes a microscopic super-amplifier. The noise it makes resembles that of a huge pride of lions roaring like thunder. And Motia, who is the co-Inventor, has received the wonderful reward of free kachoris for life made by B. Babu's mother.

After this our friend Khichri had to help the people of Pipli replant saplings in the patch which the tree-thieves had cleared, and with the monsoons being so good, the jungle is looking thick and green again. Tigerji has lots of places to hide in now, and the tree-thieves seem to have heard that he's very angry. So they haven't returned.

But Bidesia Babu is busier than ever before. All the Ministers in Delhi want to see his Rumbling Revolver and his Immediate Upstart Finder too, as you will imagine they need it badly because all the upstarts seem to collect in Delhi. No matter; after all the fame he will have received, Bidesia Babu will still return to Pipli and sing:

*I may rumble but
I'm humble
Always at your Iser-
vice-ji
Myself Bidesia
Babu am
Crackpot
In-
venTORing-ji!*



Mala Marwah

Mala Marwah (b. 1948) is a writer and artist. She studied Fine Arts at MS University, Baroda, and painting at the California College of Arts and Crafts. She has served as assistant editor with the Lalit Kala Akademi and taught History of Art and Aesthetics at her alma mater in Baroda. Her work can be found in the collection of the National Gallery of Modern Art, New Delhi.

Q-1) Complete the statement: -

(1X3=3)

- a) BidesiaBabu got his name because he_____.
- b) The immediate Upstart Finder could _____.
- c) Motia knew that Khichri had eaten because_____.

Q-2) Answer the following questions: -

(2X6=12)

- a) What job did BidesiaBabu do? What job did he excel at?
- b) What was BidesiaBabu's most famous invention? Why was it special?
- c) Why did the immediate Upstart Finder start shaking on a Sunday morning?
- d) What was the solution to the problem that was agreed to?
- e) What had tempted the tiger and what had scared it away?
- f) What inspired BidesiaBabu to make a Rumbling Revolver?

ACTIVITY:

You are really inspired by BidesiaBabu, now you have decided to invent another interesting machine. Write a page in your diary describing the invention. Draw a picture of the invention too.

A mini comedy show based on the theme, 'Invention' will be conducted in the class.

Speaking Activity

Can you think of that funny incident that makes you laugh in the gloomiest of times.

- a. Narrate the incident in brief. Also introduce the characters involved.
- b. Talk about the particular way in which the incident seems funny. Was it the actions, the dialogues or something else?
- c. Why does it last in your memory?

विराम चिन्ह

VIDEO LINKS:-<https://www.youtube.com/watch?v=wKuUGx10488>

<https://www.youtube.com/watch?v=jtFPqdx-Vm8>

अधिगम बिंदु :-

- विद्यार्थी विराम - चिह्न के बारे में जान पाएंगे।
- बोलते, पढ़ते या लिखते समय हमें रुकने की आवश्यकता होती है- कभी श्वास लेने के लिए तो कभी अर्थ बोध के लिए। इस रुकने को विराम कहते हैं।

विराम का अर्थ होता है विश्राम या रुकना। अर्थात् वाक्य लिखते समय विराम को प्रकट करने के लिए लगाये जाने वाले चिन्ह को ही विराम चिन्ह कहते हैं। वाक्य को लिखते अथवा बोलते समय बीच में कहीं थोड़ा-बहुत रुकना पड़ता है जिससे भाषा स्पष्ट, अर्थवान हो जाती है। लिखित भाषा में इस ठहराव को दिखाने के लिए कुछ विशेष प्रकार के चिह्नों का प्रयोग करते हैं जिन्हें विराम-चिह्न कहा जाता है।

बोलते, पढ़ते या लिखते समय हमें रुकने की आवश्यकता होती है- कभी श्वास लेने के लिए तो कभी अर्थ बोध के लिए। इस रुकने को विराम कहते हैं। अर्थ बोध के लिए जहाँ हम रुकते हैं वहाँ विराम-चिह्नों का प्रयोग किया जाता है। विराम-चिह्नों के प्रयोग से अर्थ में स्पष्टता आती है, उच्चारण में सुविधा मिलती है। हिन्दी भाषा में इन विराम चिह्नों का प्रयोग किया जाता है।

उदहारण के लिए :

- राम स्कूल जाता है।
- मैंने खाना खा लिया है।

यदि विराम चिन्ह का वाक्य में सही से प्रयोग न किया जाए तो वाक्य अर्थहीन और अस्पष्ट या फिर एक दूसरे के विपरीत हो जाता है।

उदहारण के लिए :

- रोको, मत जाने दो। - अब यहाँ पर न जाने दो की बात हो रही है।
- रोको मत, जाने दो। - और यहाँ पर जाने दो की बात हो रही है।

विराम चिन्ह के प्रकार

विराम चिन्ह का नाम	विराम चिन्ह
पूर्ण विराम	
अल्प विराम	,
उप विराम	:
अर्द्ध विराम	;
योजक चिन्ह	-
कोष्ठक चिन्ह	() {} []
पदलोप चिन्ह	...
लाघव चिन्ह	o
आदेश चिन्ह	:-
विस्मयादिबोधक चिन्ह	!
प्रश्नवाचक चिन्ह	?
अवतरण या उदहारणचिन्ह	“...”
विस्मरण चिन्ह या त्रुटिपूरक चिन्ह	^
निर्देशक चिन्ह	—

1. पूर्ण विराम- (।) :

जब वाक्य खत्म हो जाता है तब वाक्य के अंत में पूर्ण विराम (।) लगाया जाता है।

उदहारण :

- राम खाना खाता है।
- मोहन स्कूल जाता है।
- राम जा दोस्त मोहन है।
- मैंने अपना काम पूरा कर लिया।

2. अल्प विराम- (,) :

जहाँ थोड़ी सी देर रुकना पड़े, वहाँ अल्प विराम चिन्ह का प्रयोग किया जाता है अर्थात् एक से अधिक वस्तुओं को दर्शाने के लिए अल्प विराम चिन्ह (,) लगाया जाता है।

उदहारण :

- राम, सीता, लक्ष्मण और हनुमान ये सभी भगवान् के रूप में पूजे जाते हैं।
- मैंने भारत में पहाड़, झरने, नदी, खेत, ईमारत आदि चीजें देखीं थी।

3. उप विराम- (:) :

जब किसी शब्द को अलग दर्शाया जाता है तो वह पर उप विराम चिन्ह (:) लगाया जाता है अर्थात् जहाँ पर किसी वस्तु या विषय के बारे में बताया जाए तो वहाँ पर उप विराम चिन्ह (:) का प्रयोग किया जाता है।

उदाहरण :

- कृष्ण के अनेक नाम : मोहन, श्याम, मुरली, कान्हा।
- उदहारण : राम खाना खाता है।
- विज्ञान : वरदान या अभिशाप।

4. विस्मयादिबोधक चिन्ह- (!) :

विस्मयादिबोधक चिन्ह (!)का प्रयोग वाक्य में हर्ष, विवाद, विस्मय, घृणा, आश्चर्य, करुणा, भय इत्यादि का बोध कराने के लिए किया जाता है अर्थात् इसका प्रयोग अव्यय शब्द से पहले किया जाता है।

उदाहरण :

- हाय !, आह !, छि !, अरे !, शाबाश !
- हाय ! वह मार गया।
- आह ! कितना सुहावना मौसम है।
- वाह ! कितना सुंदर वृक्ष है।

5. अर्द्ध विराम- (;) :

पूर्ण विराम से कुछ कम, अल्पविराम से अधिक देर तक रुकने के लिए 'अर्द्ध विराम' का प्रयोग किया जाता है अर्थात् एक वाक्य या वाक्यांश के साथ दूसरे वाक्य या वाक्यांश का संबंध बताना हो तो वहाँ अर्द्ध विराम (;)का प्रयोग होता है।

उदाहरण :

- सूर्यास्त हो गया; लालिमा का स्थान कालिमा ने ले लिया ।
- कल रविवार है; छुट्टी का दिन है; आराम मिलेगा।
- सूर्योदय हो गया; चिड़िया चहकने लगी और कमल खिल गए ।

6. प्रश्नवाचक चिन्ह- (?) :

प्रश्नवाचक वाक्य के अंत में 'प्रश्नसूचक चिन्ह' (?) का प्रयोग किया जाता है अर्थात् जब किसी वाक्य में सवाल पूछे जाने का भाव उत्पन्न हो तो उस वाक्य के अंत में प्रश्नवाचक चिन्ह (?) का प्रयोग किया जाता है

उदाहरण :

- वह क्या खा रहा है?
- राम बाजार से क्या लेकर आया था?
- सीता के पिता का क्या नाम था?
- शिव कौन थे?

7. योजक चिन्ह- (-) :

दो शब्दों में परस्पर संबंध स्पष्ट करने के लिए तथा उन्हें जोड़कर लिखने के लिए योजक-चिह्न (-) का प्रयोग किया जाता है।

उदहारण :

- वह राम-सीता की मूर्ती है।
- सुख-दुःख जीवन में आते रहते हैं।
- रात-दिन परिश्रम करने पर ही सफलता मिलती है।
- देश के जवानों ने तन-मन-धन से देश की रक्षा के लिए प्रयत्न किया।

8. कोष्ठक चिन्ह- () :

वाक्य के बीच में आए शब्दों अथवा पदों का अर्थ स्पष्ट करने के लिए कोष्ठक का प्रयोग किया जाता है अर्थात् कोष्ठक चिन्ह () का प्रयोग अर्थ को और अधिक स्पष्ट करने के लिए शब्द अथवा वाक्यांश को कोष्ठक के अन्दर लिखकर किया जाता है।

उदहारण :

- अध्यापक (चिल्लाते हुए) " निकल जाओ कक्षा से।"
- विश्वामित्र (क्रोध में काँपते हुए) ठहर जा।
- धर्मराज (युधिष्ठिर) सत्य और धर्म के संरक्षक थे।

9. पदलोप चिन्ह- (...) :

जब वाक्य या अनुच्छेद में कुछ अंश छोड़ कर लिखना हो तो लोप चिह्न (...) का प्रयोग किया जाता है।

उदहारण :

- राम ने मोहन को गली दी...।
- मैं सामान उठा दूंगा पर...।
- मैं घर अवश्य चलूँगा... पर तुम्हारे साथ।

10. अवतरण या उदहारणचिन्ह-("...") :

किसी की कही हुई बात को उसी तरह प्रकट करने के लिए अवतरण चिह्न ("...") का प्रयोग किया जाता है।

उदहारण :

- तुलसीदास ने सत्य कहा है — "पराधीन सपनेहु सुख नहीं।"
- जयशंकर प्रसाद ने कहा है — "जीवन विश्व की सम्पत्ति है।"
- राम ने कहा, "सत्य बोलना सबसे बड़ा धर्म है।"

11. लाघव चिन्ह- (०) :

किसी बड़े तथा प्रसिद्ध शब्द को संक्षेप में लिखने के लिए उस शब्द का पहला अक्षर लिखकर उसके आगे शून्य (०) लगा देते हैं। यह शून्य ही लाघव-चिह्न कहलाता है।

उदहारण :

- डॉक्टर के लिए — डॉ०
- पंडित के लिए — पं०
- इंजिनियर के लिए — इंजी०
- उत्तर प्रदेश के लिए — उ० प्र०

12. विवरण चिन्ह- (:-) :

विवरण चिह्न (:-)का प्रयोग वाक्यांश के विषयों में कुछ सूचक निर्देश आदि देने के लिए किया जाता है।

उदहारण :

- आम के निम्न फायदे हैं:-
- संज्ञा के तीन मुख्य भेद होते हैं:-
- वचन के दो भेद हैं:-

13. विस्मरण चिन्ह या त्रुटिपूरक चिन्ह- (^) :

विस्मरण चिन्ह (^) का प्रयोग लिखते समय किसी शब्द को भूल जाने पर किया जाता है।

उदाहरण :

- राम ^ जाएगा।
- श्याम ^ में रहते थे।
- राम बहुत ^ लड़का है।
- मैंने तुमसे वो बात ^ थी।

14. निर्देशक चिन्ह- (—) :

निर्देशक चिन्ह (—)का प्रयोग विषय, विवाद, सम्बन्धी, प्रत्येक शीर्षक के आगे, उदाहरण के पश्चात, कथोपकथन के नाम के आगे किया जाता है।

उदाहरण :

- श्री राम ने कहा — सत्य के मार्ग पर चलना चाहिए।
- जैसे — फल सब्जी मसाले इत्या

अभ्यास प्रश्न

निम्नलिखित वाक्यों में उचित विराम-चिह्न का प्रयोग करते हुए दोबारा लिखिए

1. लोगों ने मिस्टर शर्मा को एम पी चुन लिया
2. सुभाष चंद्र बोस ने कहा तुम मुझे खून दो मैं तुम्हें आजादी दूंगा
3. क्या प्रधानाचार्य आज नहीं आए हैं
4. तुलसी ने रामचरित मानस में लिखा है परहित सरसि धर्म नहीं भाई
5. तुम कौन हो कहाँ रहते हो क्या करते हो यह सब मैं क्यों पूछू
6. बूढ़े ने डॉक्टर चड्ढा से कहा इसे एक नज़र देख लीजिए शायद बच जाए
7. कामायनी कवि जयशंकर प्रसाद की प्रसिद्ध कृति है
8. उस कवि सम्मेलन में रामधारी सिंह दिनकर, सूर्यकांत त्रिपाठी निराला जैसे कई महान कवि आए थे

9. वसंत ऋतु के त्योहार होली वसंत पंचमी वैसाखी हमें उल्लास से भर जाते हैं
- 10.हाय फूल सी कोमल बच्ची हुई राख की थी ढेरी
- 11.क्या कहा तुम अनुत्तीर्ण हो गए
- 12.रोहन 125 राजौरी गार्डन दिल्ली में रहता है
- 13.यह पत्र 25 जुलाई 2014 को लिखा गया है
- 14.बचो बचो सामने से साँड आ रहा है
- 15.सुमन तुमने कितना स्वादिष्ट खाना बनाया है ।
- 16.सत्य अहिंसा और प्रेम जीवन के मूल आधार हैं
- 17.गांधी जी ने कहा परिश्रम का कोई विकल्प नहीं
- 18.तुम कल विद्यालय क्यों नहीं आए
- 19.अरे पर्स तो घर में ही छूट गया
- 20.वर्मा जी आप यहाँ किस होटल में ठहरे हैं

MATHS

(CONGRUENCE OF TRIANGLES)

GENERAL OBJECTIVES

1. Students will be able to explain congruency in triangles
2. Students will be able to use the SSS, SAS, and ASA postulates to check triangles for congruency
3. Students will be able to differentiate between different criterion of congruency of triangles.

<https://www.bing.com/videos/search?view=detail&mid=4C7C7778DDC4EE8CB2EE4C7C7778DDC4EE8CB2EE&q=LEARNING+OBJECTIVES+OF+CHAPTER+CONGRUENCE+OF+TRIANGLES&shp=GetUrl&shid=5a215528-7746-458c-b43a-e91f75081404&shtk=TWF0aHMgQ29uZ3J1ZW5jZSBvZiBUcmllbmndsZXMgcGFydCA4IChRdWVzdGlvbnMgMSkgQ0JTRSBDdbGFzcyA3IE1hdGhlcWF0aWNzIFZJSQ%3D%3D&shdk=TWF0aHMgQ29uZ3J1ZW5jZSBvZiBUcmllbmndsZXMgcGFydCA4IChRdWVzdGlvbnMgMSkgQ0JTRSBDdbGFzcyA3IE1hdGhlcWF0aWNzIFZJSQ%3D%3D&shhk=nrK53VpMLHDSryyzaF3vi6mRiifoYQymXnvDtVUTFew%3D&form=VDSHOT&shth=OSH.Odv0dVGuGcjKVVW97aRX9nQ>

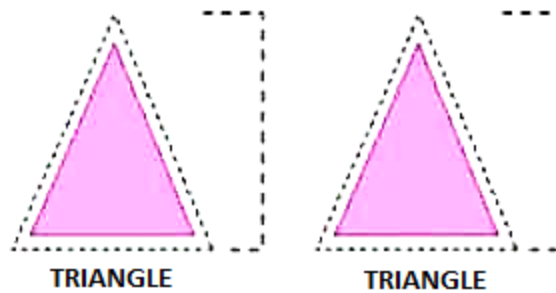
Congruence

If we superpose one figure over other and they fit into each other then they must be congruent shapes. They must have the same shape and size.



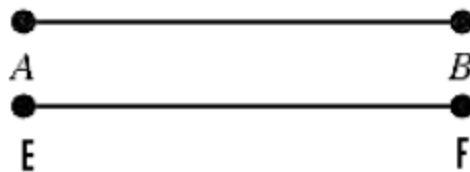
Congruence of 2-dimensional Shapes

In the case of 2D shapes, the two shapes will be congruent if they have the same shape and size. You cannot bend, stretch or twist the image.



Congruence among Line Segments

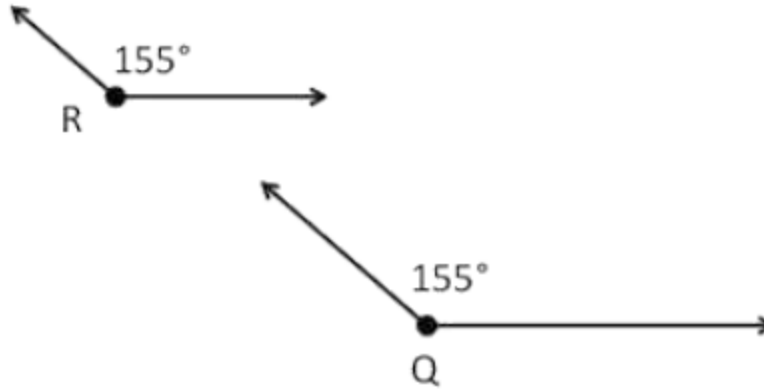
To check whether the line segments are congruent or not, we can superpose one line segment over another and if they completely cover each other then they must be congruent.



Two line segments are congruent if they have equal length and if two line segments have equal length then they must be congruent.

Congruence of Angles

Two angles of the same measurement are congruent and if two angles are congruent then their measurement must be the same.



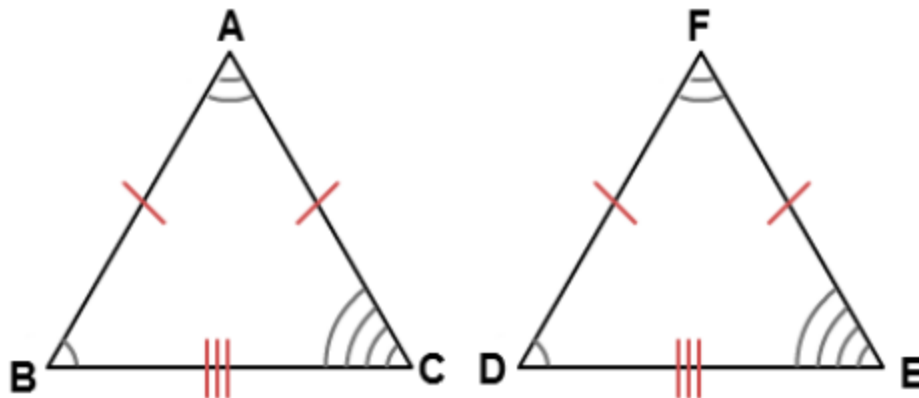
Here, $\angle R \cong \angle Q$

Congruence of Triangle

If we superpose one triangle over other triangle and they cover each other properly, then they must be congruent triangles.

In case of congruent triangles-

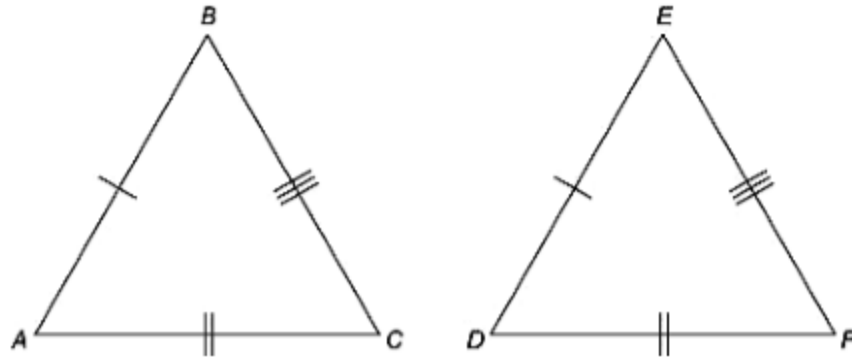
- All the sides of one triangle must be equal to the corresponding sides of another triangle.
- All the angles of one triangle must be equal to the corresponding angles of another triangle.
- All the vertices of one triangle must be corresponding to the vertices of another triangle.



The Criterion for Congruence of Triangles

1. SSS Criterion(Side-Side-Side)

This criterion says that the two triangles will be congruent if their corresponding sides are equal.



If Side $AB = DE$

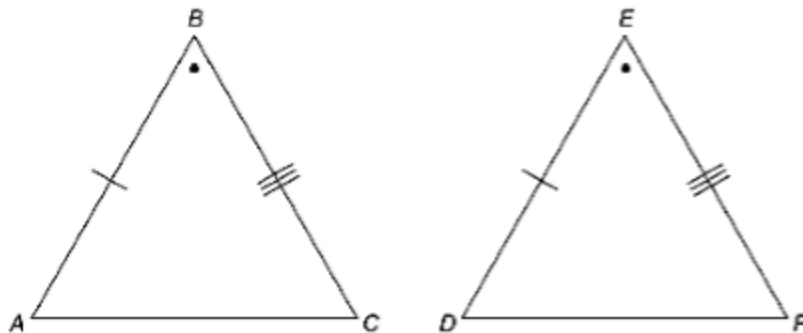
Side $BC = EF$

Side $AC = DF$

Then, $\triangle ABC \cong \triangle DEF$

2. SAS Criterion(Side-Angle-Side)

This criterion says that the two triangles will be congruent if their corresponding two sides and one included angle are equal.



If Side $AB = DE$

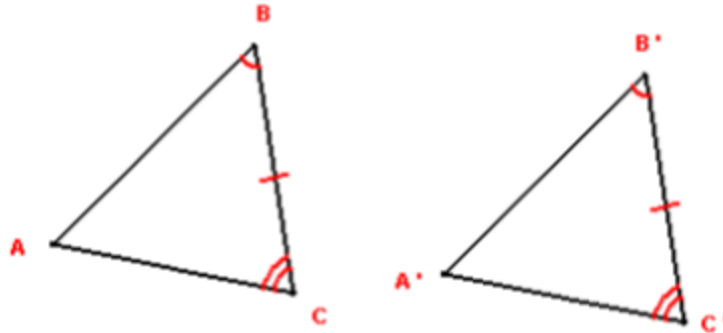
Angle $\angle B = \angle E$

Side $BC = EF$

Then, $\triangle ABC \cong \triangle DEF$

3. ASA criterion(Angle-Side-Angle)

This criterion says that the two triangles are congruent if the two adjacent angles and one included side of one triangle are equal to the corresponding angles and one included side of another triangle.



If Angle $\angle B = \angle B'$

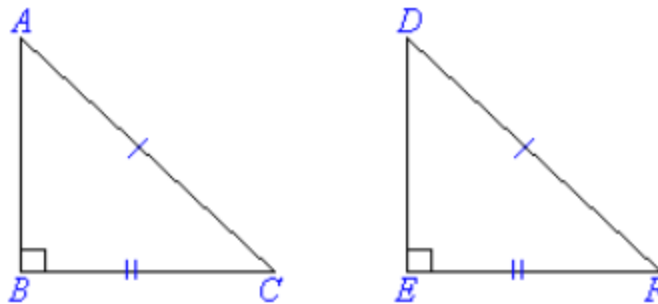
Side $BC = B'C'$

Angle $\angle C = \angle C'$

Then, $\triangle ABC \cong \triangle A'B'C'$

4. RHS Criterion(Right angle-Hypotenuse –Side)

This criterion says that the two right-angled triangles will be congruent if the hypotenuse and one side of one triangle are equal to the corresponding hypotenuse and one side of another triangle.



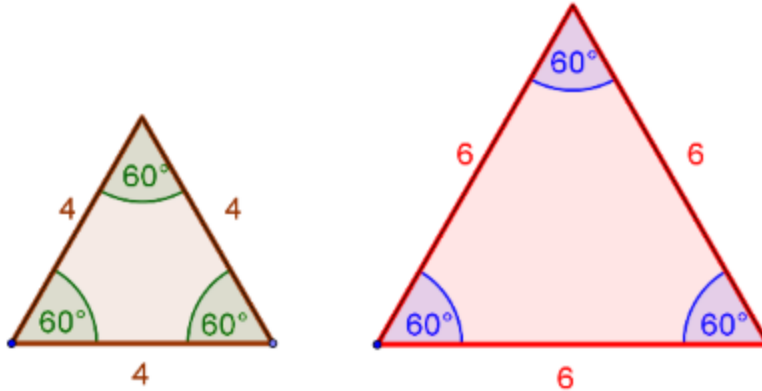
If Right angle $\angle B = \angle E$

Hypotenuse $AC = DF$

Side $BC = EF$

Then, $\triangle ABC \cong \triangle DEF$

Remark: AAA is not the criterion for the congruent triangles because if all the angles of two triangles are equal then it is not compulsory that their sides are also equal. One of the triangles could be greater in size than the other triangle.

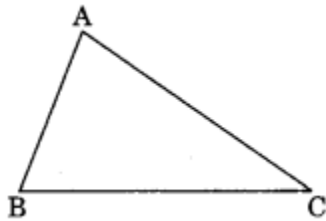


In the above figure, the two triangles have equal angles but their length of sides is not equal so they are not congruent triangles.

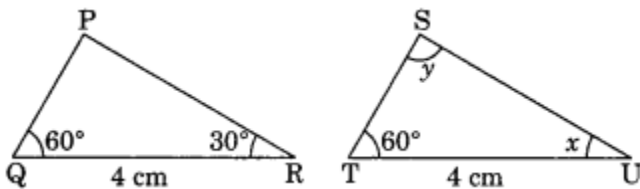
WORKSHEET

Q1. In the given figure, name (2)

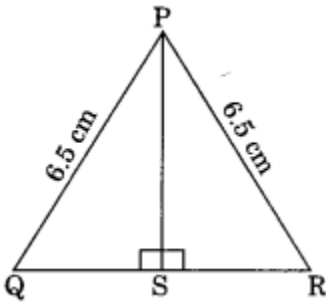
- the side opposite to vertex A
- the vertex opposite A to side AB
- the angle opposite to side AC
- the angle made by the sides CB and CA.



Q2. In the given congruent triangles under ASA, find the value of x and y , $\Delta PQR = \Delta STU$. (2)

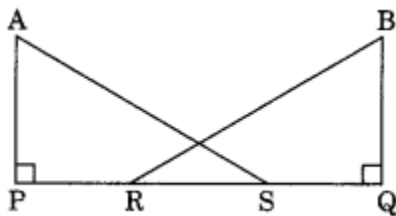


Q3. In the following figure, show that $\triangle PSQ = \triangle PSR$.
(2)



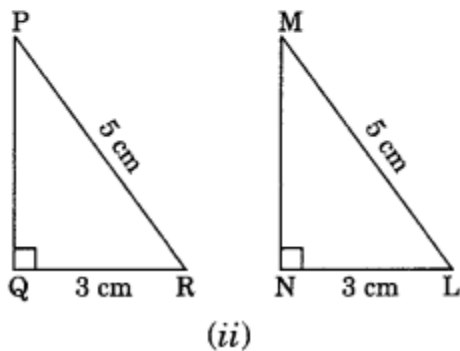
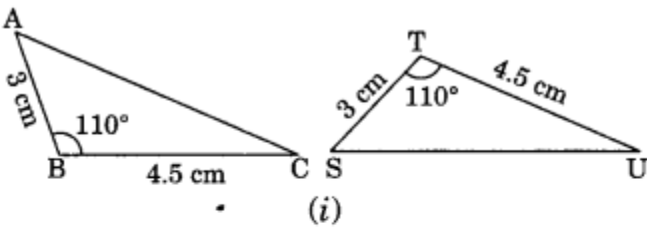
Q4. Can two equilateral triangles always be congruent? Give reasons.
(1)

Q5. In the given figure, $AP = BQ$, $PR = QS$. Show that $\triangle APS = \triangle BQR$ (2)

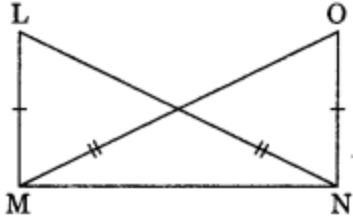


Q6. Lengths of two sides of an isosceles triangle are 5 cm and 8 cm, find the perimeter of the triangle. (2)

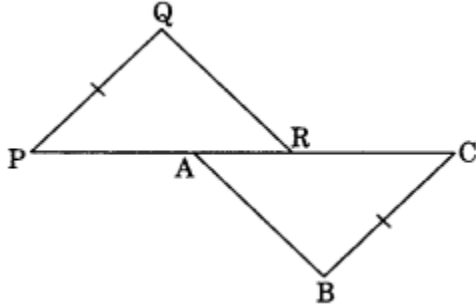
Q7. Write the rule of congruence in the following pairs of congruent triangles.
(2)



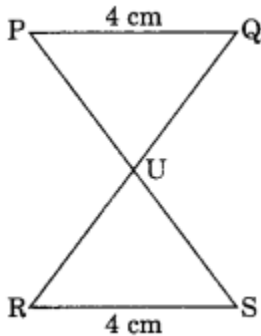
Q8. In the given figure, state the rule of congruence followed by congruent triangles LMN and ONM. (2)



Q9. In the given figure, $PQ = CB$, $PA = CR$, $\angle P = \angle C$. Is $\Delta QPR = \Delta BCA$? If yes, state the criterion of congruence. (3)

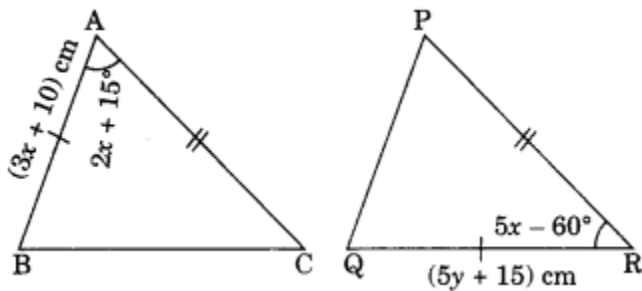


Q10. In the given figure, $PQ \parallel RS$ and $PQ = RS$. Prove that $\Delta PUQ = \Delta SUR$. (3)



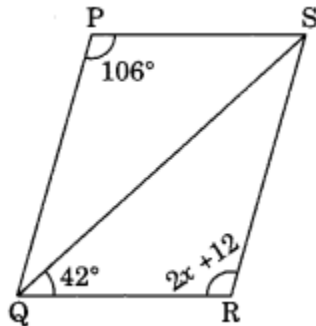
HOTS

Q11. In the given figure $\Delta BAC = \Delta QRP$ by SAS criterion of congruence. Find the value of x and y . (3)



Q12. In the given figure, $\Delta QPS = \Delta SRQ$. Find each value.

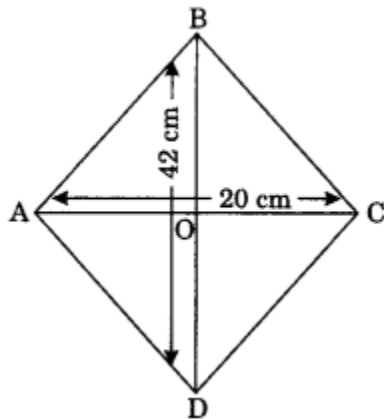
- (3)
 (a) x
 (b) $\angle PQS$
 (c) $\angle PSR$



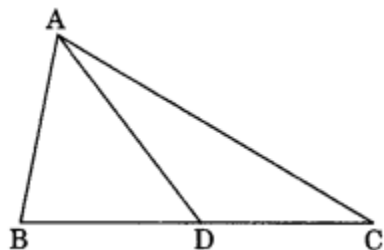
Q13. I have three sides. One of my angle measure 15° . Another has a measure of 60° . What kind of a polygon am I? If I am a triangle, then what kind of triangle am I? [NCERT Exemplar] (3)

Q14. The length of the diagonals of a rhombus is 42 cm and 40 cm. Find the perimeter of the rhombus.

(4)



Q15. AD is the median of a $\triangle ABC$, prove that $AB + BC + CA > 2AD$ (4)



ACTIVITY: On a square sheet, draw two triangles of equal area such that

- (i) The triangles are congruent

(ii) The triangles are not congruent

What can you say about their perimeters?

SCIENCE

Chapter- 12 Reproduction In Plants

Objective: Students will be able to:

- Define the term 'asexual reproduction'
- Describe several forms of asexual reproduction found in plants
- Identify the vegetative and reproductive parts of a plant.
- Are able to describe the structure of male and female reproductive parts of a flower.

Video link:<https://youtu.be/EsBQODg5GIw>

Reproduction

All Living things produce more of their own kind The process through which a living thing (organism) produces new living things (young ones) like itself is called reproduction.

They are of 2 types :

Asexual Reproduction

Sexual Reproduction

Asexual Reproduction in Organisms

- In asexual reproduction, organisms can give rise to new organisms without fusion of gametes.
- Only one parent is involved.

Fission

- It is a type of asexual reproduction that takes place in unicellular organisms like amoeba, paramecium etc. A single parent cell divides into two or more daughter cells.

Fragmentation

- Fragmentation is a form of asexual reproduction, in which an organism is split into fragments.
- Each of these fragments develop into a mature fully grown individual Eg: hydra, yeast

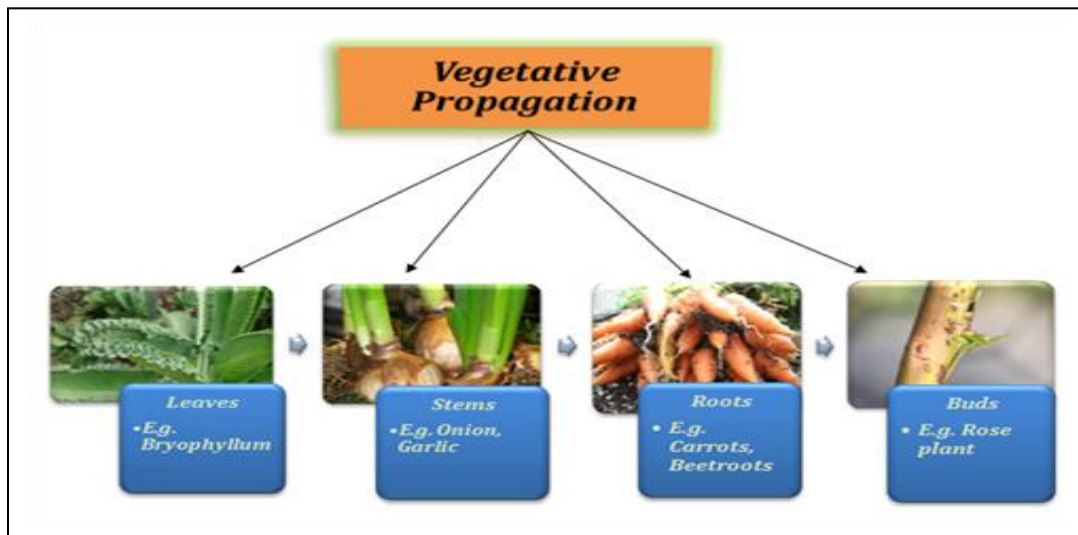
Spore Formation

- spores are the reproductive bodies and are microscopic.
- When these spores are released into the surrounding area, they develop into new plants under favourable conditions. E.g. Fungi, Ferns

Vegetative Propagation

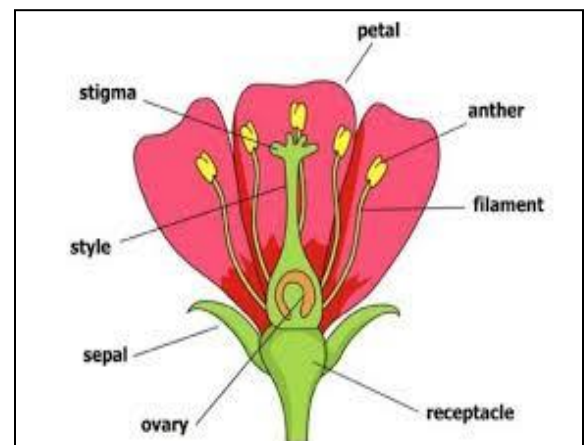
- It is a type of asexual reproduction in which new plants are produced from roots,

stems, leaves and buds. Eg: rose, Bryophyllum



Sexual Reproduction in Plants

- Sexual reproduction in plants occurs through the fusion of gametes, which eventually gives rise to seeds that develop into the new plant.
- Flowers are the parts of the plant involved in sexual reproduction.
- The male gamete i.e. pollen grains are produced by anthers while the female gamete i.e. ovule is produced by pistils.
- The male and female gametes meet due to pollination, fuse by fertilization and give rise to a new plant by fruit and seed formation.



ASSIGNMENT:

1. Bryophyllum can be reproduced by its (1M)
 - (a) stem
 - (b) leaves
 - (c) roots
 - (d) flower
2. Gita observed that a pond with clear water was covered up with green algae within a week. By which method of reproduction did the algae spread so rapidly? (1M)
 - (a) Budding
 - (b) Sexual reproduction
 - (c) Fragmentation
 - (d) Pollination
3. What is vegetative propagation? (2M)
4. Describe the different methods of asexual reproduction. Give examples (3M)
5. State the main difference between asexual and sexual reproduction. (3M)

6. Sketch the reproductive parts of a flower. (3M)
7. Match items in Column I with those in Column II: (5M)
- | Column I | Column II |
|----------|-----------|
|----------|-----------|

- | | |
|-------------------|------------------|
| (a) Bud | (i) Maple |
| (b) Eyes | (ii) Spirogyra |
| (c) Fragmentation | (iii) Yeast |
| (d) Wings | (iv) Bread mould |
| (e) Spores | (v) Potato |
| | (vi) Rose |

ACTIVITY

Take a fresh potato. Observe the scars on it with the help of a magnifying glass. You may find bud(s) in them. These scars are also called "eyes". Cut a few pieces of a potato, each with an eye and bury them in the soil. Water the pieces regularly for a few days and observe their progress.

SOCIAL STUDIES

Chapter – 08 History

Devotional Paths to the Divine

Objectives

- highlight the major religious ideas and practices that began during this period
- understand how Kabir challenged formal religions
- illustrate how traditions preserved in texts and oral traditions are used to reconstruct history

VIDEO LINK : - www.youtube.com/watch?v=ubB0wof7vYI

The Idea of a Supreme God:

- (i) New ideas began to develop. The idea that all living things pass through countless cycles of birth and rebirth performing good deeds and bad came to be widely accepted.
- (ii) Similarly, the idea that all human beings are not equal even at birth gained ground

during this period. The belief that social privileges came from birth in a “noble” family or a “high” caste was the subject of many learned texts.

(iii) The idea of a Supreme God who could deliver humans from such bondage if approached with devotion (or bhakti).

(iv) Shiva, Vishnu and Durga as supreme deities came to be worshipped through elaborate rituals.

(v) In the process, local myths and legends became a part of the Puranic stories, and

methods of worship recommended in the Puranas were introduced into the local cults.

A New Kind of Bhakti in South India – Nayanars and Alvars:

Nayanars	Alvars
saints devoted to Shiva	saints devoted to Vishnu
The Nayanars and Alvars went from place to place composing exquisite poems in praise of the deities enshrined in the villages they visited, and set them to music	
There were 63 Nayanars. Eg.- Appar, Sambandar and Manikkavasagar.	There were 12 Alvars. Eg.- Periyalvar, Nammalvar.
Two sets of Compilations of their songs: Tevaram and Tiruvacakam.	Their songs were compiled in the Divya Prabandham.

Philosophy and Bhakti:

Advaita	Vishishtadvaita
Given by Shankara, born in Kerala in the	Given by Ramanuja, born in Tamil Nadu in the eleventh century, was deeply influenced by the Alvars.

eighthcentu ry.	
He considered the world around us to be an illusion or maya.	According to him, the best means of attaining salvation was through intense devotion to Vishnu.
Advaita or the doctrine of the oneness of the individual soul and the Supreme God which is the Ultimate Reality.	Vishishtadvaita or qualified oneness in that the soul even when united with the Supreme God remained distinct.

Basavanna's Virashaivism:

- (i) The Virashaiva movement initiated by Basavanna and his companions like Allama Prabhu and Akkamahadevi. This movement began in Karnataka in the mid-twelfth century.
- (ii) The Virashaivas argued strongly for the equality of all human beings and against Brahmanical ideas about caste and the treatment of women.
- (iii) They were also against all forms of ritual and idol worship.

The Saints of Maharashtra:

- (i) From the thirteenth to the seventeenth centuries, Maharashtra saw a great number of saint-poets, whose songs in simple Marathi continue to inspire people.
- (ii) The most important among them were Jneshwar, Namdev, Eknath and Tukaram. As women like Sakkubai and the family of Chokhamela, who belonged to the "untouchable" caste.

ble” Mahar caste.

(iii) This regional tradition of bhakti focused on the Vitthala (a form of Vishnu) temple in Pandharpur.

(iv) These saint-poets rejected all forms of ritualism and social differences based on birth.

(v) In fact they even rejected the idea of renunciation and preferred to live with their families, earning their livelihood.

(vi) A new humanist idea emerged as they insisted that bhakti lay in sharing others' pain. As

the famous Gujarati saint Narsi Mehta said, “They are Vaishnavas who understand the pain of others.”

Nathpanthis, Siddhas and Yogis:

(i) A number of religious groups that emerged during this period criticized the ritual and other aspects of conventional religion and the social order, using simple, logical arguments.

(ii) Among them were the Nathpanthis, Siddhacharas and Yogis.

- They advocated renunciation of the world.
- To them the path to salvation lay in meditation on the formless Ultimate Reality and the realisation of oneness with it.
- To achieve this, they advocated intense training of the mind and body through practices like yogasanas, breathing exercises and meditation.

(iii) These groups became particularly popular among “low” castes.

Islam and Sufism:

(i) Sufis were Muslim mystics. They rejected outward religiosity and emphasized love and devotion to God and compassion towards all fellow human beings.

(ii) Islam propagated strict monotheism or submission to one God.

(iii) It also rejected idol worship and considerably simplified rituals of worship into collective prayers.

(iv) At the same time, Muslim scholars developed a holy law called Shariat. The Sufis often rejected the elaborate rituals and codes of behaviour demanded by Muslim religious scholars.

(v) Like the saint-poets, the Sufis too composed poems expressing their feelings, and a rich literature in prose, including anecdotes and fables. Among the great Sufis of Central Asia were Ghazzali, Rumi and Sadi.

(vi) Like the Nathpanthis, Siddhas and Yogis, the Sufis too believed that the heart can be trained to look at the world in a different way.

- They developed elaborate methods of training using zikr (chanting of a name or sacred formula), contemplation (deep reflective thought), sama (singing), raqs (dancing), discussion of parables (a simple story used to illustrate a moral or spiritual lesson), breath control, etc. under the guidance of a master or pir.
- Thus, emerged the silsilas, a genealogy of Sufi teachers, each following a slightly different method (tariqa) of instruction and ritual practice.

(vii) The Chishti silsilah was among the most influential orders. It had a long line of teachers

like Khwaja Muinuddin Chishti of Ajmer, Qutbuddin Bakhtiar Kaki of Delhi, Baba Farid of

Punjab, Khwaja Nizamuddin Auliya of Delhi and Bandanawaz Gisudaraz of Gulbarga.

(viii) The Sufi masters held their assemblies in their khanqahs or hospices.

Devotees of all descriptions including members of the royalty and nobility, and ordinary people flocked to these khanqahs.

(ix) They discussed spiritual matters, sought the blessings of the saints in solving their worldly problems, or simply attended the music and dance sessions.

(x) Often people attributed Sufi masters with miraculous powers that could relieve

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their illnesses and troubles. The tomb of Dargah of a Sufi saint became a place of pilgrimage to which thousands of people of all faiths thronged.

WORKSHEET

1. Describe the beliefs and practices of the Nathpanthis, Siddhas, and Yogis. (4)
2. What were the major beliefs and practices of the Sufis? (4)
3. Who were the Nayanars and Alvars? Write about them in brief. (3)
4. What do you mean by Khanqahs? What purpose did it serve? (2)
5. Name the two sets of compilations of Nayanar's songs. (1)
6. Name the set of compilation of Alvars' songs. (1)
7. Name any two great Sufis of Central Asia. (1)
8. Define Namghars. (1)

Activity: - Make a booklet / PowerPoint presentation on Sufism.

विषय - संस्कृत

ल्यप् प्रत्यय

Link- <https://youtu.be/XOBJEJo4kYk>

- (1.) "ल्यप्" का "य" शेष रहता है । ल् और प् हट जाते हैं ।
- (2.) इसका भूतकाल में ही प्रयोग होता है ।
- (3.) इसका भी अर्थ "करके" होता है।
- (4.) वाक्य में इसका प्रयोग भी प्रथम और गौण क्रिया के साथ ही होता है ।
- (5.) यह दो वाक्यों को जोड़ने का काम करता है ।
- (6.) इसका केवल एक ही परिस्थिति में प्रयोग होता है, जो महत्वपूर्ण है, और

वह यह है कि जब धातु से पूर्व कोई उपसर्ग आ जाए तो “क्त्वा” के स्थान पर इसका (ल्यप्) प्रयोग होता है ।

क्त्वा का प्रयोग:—जब हम हस् धातु के साथ क्त्वा का प्रयोग करते हैं तो हसित्वा बनता है—

क्त्वा हस् हसित्वा

अब इसी हस् धातु से पूर्व “वि” उपसर्ग लाते हैं तो “विहस्य” बनेगा:-

वि हस् ल्यप्-विहस्य

पठित्वा

सम्पठ्य

विजित्य

परित्यज्यः

गम् धातु से दो रूप बनेंगे—आगम्य और आगत्य ।

इसी प्रकार—प्रणम्य और प्रणत्य ।

ल्यप् - धातु से पूर्व उपसर्ग होने पर धातु के बाद ‘ल्यप् ‘ (य) का प्रयोग होता है।

उदाहरण -

वि	+	हा	+	ल्यप्	=	विहाय	(छोड़कर)
प्रति	+	नि	+	वृ+ल्यप्	=	प्रतिनिवृत्य	(लौटकर)
उप्	+	लभ्	+	ल्यप्	=	उपलभ्य	(प्राप्त कर)
उप्	+	गम्	+	ल्यप्	=	उपगम्य	(पास जाकर)
वि	+	लोक्	+	ल्यप्	=	विलोक्य	(देखकर)
वि	+	हृ	+	ल्यप्	=	विहृत्य	(विहार करके)
आ	+	दा	+	ल्यप्	=	आदाय	(लेकर)
परि	+	ग्रह्	+	ल्यप्	=	परिगृह्य	(अच्छी तरह स्वीकार या ग्रहण कर)
वि	+	कृ	+	ल्यप्	=	विकीर्य	(बिखेरकर)
वि	+	ज्ञा	+	ल्यप्	=	विज्ञाय	(जानकर)
निर्	+	गम्	+	ल्यप्	=	निर्गत्य	(निकलकर)
वि	+	जि	+	ल्यप्	=	विजित्य	(जीतकर)
प्र	+	दा	+	ल्यप्	=	प्रदाय	(प्रदान कर)
प्र	+	सह्	+	ल्यप्	=	प्रसह्य	(सहन कर)
सम्	+	रक्ष्	+	ल्यप्	=	संरक्ष्य	(सम्यक् रक्षा करके)

1. ल्यप् प्रत्ययान्त पदों को प्रयोग - (1*10)

- (1) वि + हस् + ल्यप् =
- (2) प्र + विज् + ल्यप् =
- (3) आ + श्रि + ल्यप् =
- (4) परि + क्रम् + ल्यप् =
- (5) उत् + वि + ईक्ष् + ल्यप् =
- (5) आ + रुह् + ल्यप् =
- (6) नि + पत् + ल्यप् =

(7) प्र + नम् + ल्यप् =

(8) आ + रुढ् + ल्यप् =

(9) उप + सृ + ल्यप् =

(10) वि + हस् + ल्यप् =

गतिविधि (1*10)

ल्यप् प्रत्यय का उदाहरण सहित सुन्दर व रंगीन फलो चार्ट बनाइए ।

गतिविधि उद्देश्य :- ल्यप् प्रत्यय की पूर्ण जानकारी प्राप्त होगी ।