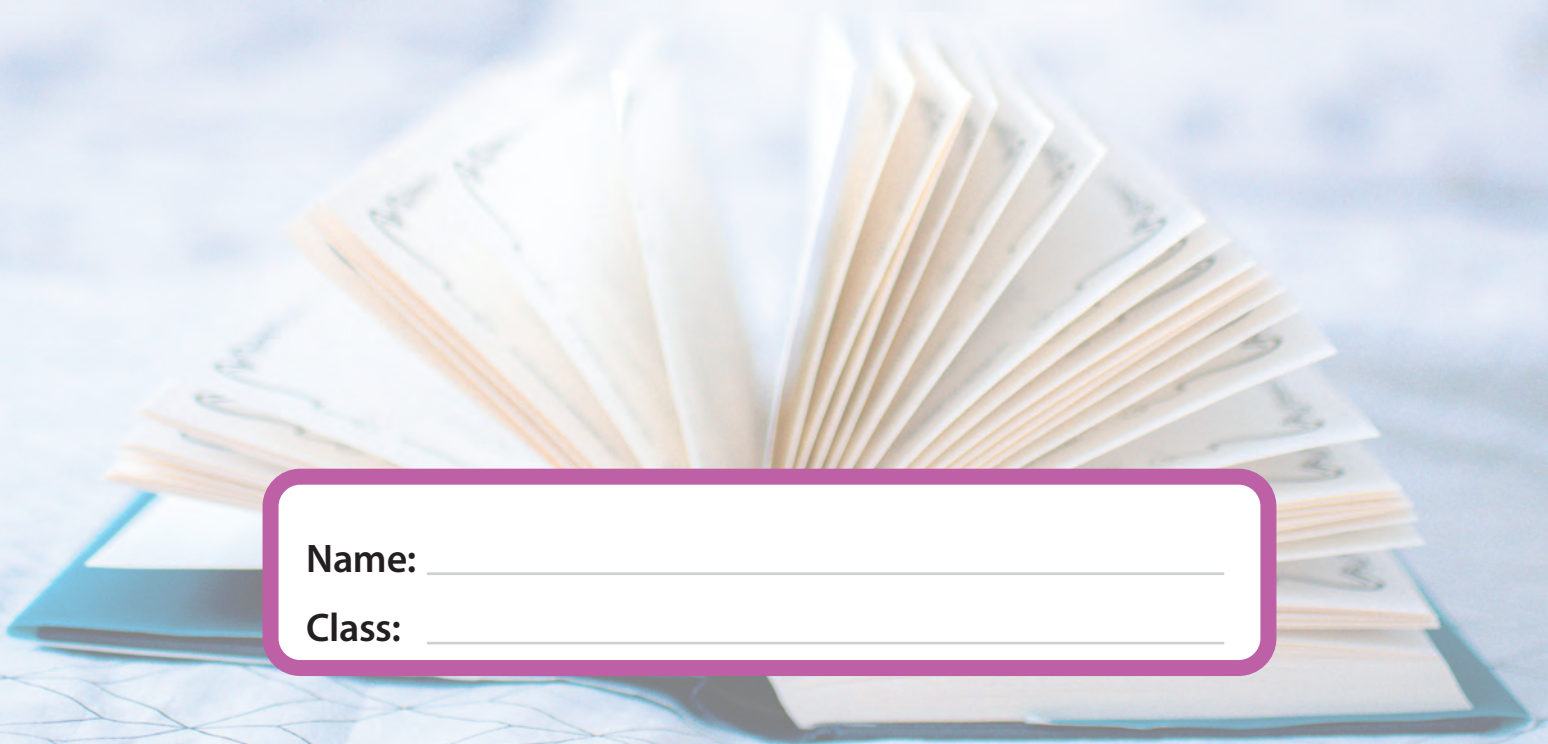


Grade 7

LITERATURE LANGUAGE ARTS

Name: _____

Class: _____





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|Literature| Language Arts Textbook – Grade 7

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Preface

[Literature] Language Arts is a bundle of creative and engaging educational content. Learners are exposed to diverse genres and language features. Purposely curated to align with the core standards of Reading, Writing, Speaking, and Listening, learners are progressively guided towards the acquisition of essential language skill sets.



Warm up sections at the beginning of each unit set the context for the lesson themes. These cover a variety of activities such as dialog, mind maps, picture analysis, peer discussion, and vocabulary drills.



Excerpts from famous literature have been adapted for reading and discussion. Text types include novels, speeches, poetry and journals. Brief questions are incorporated within some text as **Let's Ponder** sections for learners to reflect and opine on the discourse.



Notes on specific aspects of language are embedded within the units to guide learners through the various exercises. These also serve as recapitulation of important language components.

Exercises are designed to scaffold learning of distinct language skills such as grammar and vocabulary. These have been integrated to allow for practice and assessment. The exercises culminate in an **Assignment** at the end of each unit to demonstrate comprehension and grasp of the key lesson outcomes.

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UNIT 1

All about Phrases

IN THIS LESSON, WE WILL BE ABLE TO

- Read an excerpt from a novel to enhance our comprehension skills and prediction skills.
- Find the meaning of phrases in the context of the story.
- Discuss the characteristics of a good education system.
- Present an analysis on the developments that have taken place in the education system.
- Identify phrases and the different types of phrases.
- Pick out and discuss phrases from a text.
- Present our opinions and thoughts through a debate and an organized essay.

EXERCISE 1



WARM UP

The first few pages of a book often provide us with clues about the story.

- a What is your favorite book? Can you quote some sentences or recall instances from your favorite book?
- b What aspects of a book attract you to it: the title; the cover; the author; the summary on the back cover?
- c Have you ever visualized a story?



Here is an excerpt from the novel “Hard Times” written by Charles Dickens. Read the excerpt and discuss what the novel is about!

“NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!”

The scene was a plain, bare, **monotonous vault** of a school-room, and the speaker's square forefinger emphasized his observations by **underscoring every sentence** with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found **commodious cellarage** in two dark caves, overshadowed by the wall.

The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, - nay, his very neckcloth, trained to take him by the throat with an **unaccommodating grasp**, like a stubborn fact, as it was, - all helped the emphasis.

"In this life, we want nothing but Facts, sir; nothing but Facts!"

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have **imperial gallons** of facts poured into them until they were full to the brim.



LET'S PONDER

Do you think the students at this school would ever be able to share their opinions?
Would you like studying in such a school?

THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over.

Thomas Gradgrind, sir - peremptorily Thomas - Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind - no, sir!

In such terms Mr. Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words "boys and girls," for "sir," Thomas Gradgrind now presented Thomas Gradgrind to the **little pitchers** before him, who were to be filled so full of facts.

Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge. He seemed a **galvanizing apparatus**, too, charged with a grim mechanical substitute for the tender young imaginations that were to be **stormed away**.

“Girl number twenty,” said Mr. Gradgrind, squarely pointing with his square forefinger, “I don’t know that girl. Who is that girl?”

“Sissy Jupe, sir,” explained number twenty, blushing, standing up, and curtsying.

“Sissy is not a name,” said Mr. Gradgrind. “Don’t call yourself Sissy. Call yourself Cecilia.”

“It’s father as calls me Sissy, sir,” returned the young girl in a trembling voice, and with another curtsy.

“Then he has no business to do it,” said Mr. Gradgrind.

“Tell him he mustn’t. Cecilia Jupe. Let me see. What is your father?”

“He belongs to the horse-riding, if you please, sir.”

Mr. Gradgrind frowned, and waved off the objectionable calling with his hand.

“We don’t want to know anything about that, here. You mustn’t tell us about that, here. Your father breaks horses, don’t he?”

“If you please, sir, when they can get any to break, they do break horses in the ring, sir.”

“You mustn’t tell us about the ring, here. Very well, then. Describe your father as a horse breaker. He doctors sick horses, I dare say?”

“Oh yes, sir.”

“Very well, then. He is a veterinary surgeon, a farrier, and horse breaker. Give me your definition of a horse.”

(Sissy Jupe? thrown into the greatest alarm by this demand.)

“Girl number twenty unable to define a horse!” said Mr. Gradgrind, for the **general behoof** of all the little pitchers. “Girl number twenty possessed of no facts, in reference to one of the commonest of animals! Some boy’s definition of a horse. Bitzer, yours.”



The square finger, moving here and there, lighted suddenly on Bitzer, perhaps because he chanced to sit in the same ray of sunlight which, darting in at one of the bare windows of the intensely white-washed room, irradiated Sissy. For, the boys and girls sat on the face of the inclined plane in two compact bodies, divided up the center by a narrow interval; and Sissy, being at the corner of a row on the sunny side, came in for the beginning of a sunbeam, of which Bitzer, being at the corner of a row on the other side, a few rows in advance, caught the end. But, whereas the girl was so dark-eyed and dark-haired, that she seemed to receive a deeper and more lustrous color from the sun, when it shone upon her, the boy was so light-eyed and light-haired that the self-same rays appeared to draw out of him what little color he ever possessed. His cold eyes would hardly have been eyes, but for the short ends of lashes which, by bringing them into immediate contrast with something paler than themselves, **expressed their form**. His short-cropped hair might have been a mere continuation of the sandy freckles on his forehead and face. His skin was so **unwholesomely deficient** in the natural tinge, that he looked as though, if he were cut, he would bleed white.

“Bitzer,” said Thomas Gradgrind. “Your definition of a horse.”

“Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth, and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs, too. Hoofs hard, but requiring to be shod with iron. Age known by marks in mouth.” Thus (and much more) Bitzer.

“Now girl number twenty,” said Mr. Gradgrind. “You know what a horse is.”

She curtsied again, and would have blushed deeper, if she could have blushed deeper than she had blushed all this time. Bitzer, after rapidly blinking at Thomas Gradgrind with both eyes at once, and so catching the light upon his quivering ends of lashes that they looked like the antennae of busy insects, put his knuckles to his freckled forehead, and sat down again.

EXERCISE 2

Your teacher will play a song for you called “Little Boxes” by Malvina Reynolds.



After listening to the song, share your thoughts about the characteristics of an 18th century school. What changes in the school system have you noticed from then to now? Conduct research on this and create a timeline. You can do this using the Canva App or Prezi App.

EXERCISE 3

Answer the following questions.

- 1 Does the education system stand in alignment with the times and culture of a country?
- 2 How did the industrial revolution in the 18th century influence the education system of England, as described by Charles Dickens?

EXERCISE 4

Match the phrases in column A to their meanings in column B.

Column A		Column B
monotonous vault	•	• large eyes
underscoring every sentence	•	• completely deprived of
commodious cellarage	•	• expressed their knowledge
imperial gallons	•	• a tool box for dipping metal in hot acid/ water/ oil – a scientific process
little pitchers	•	• advantage
galvanizing apparatus	•	• lack of clarity
stormed away	•	• went away angrily
general behoof	•	• tediously repetitious or lacking in variety
expressed their form	•	• little bottles to be filled in (here it means children)
unwholesomely deficient	•	• huge amount (a unit of measurement)



NOTES

Do you notice that the words given in column A of Exercise 4 have meanings but on their own, do not convey a complete idea?

In English grammar, a phrase is a group of two or more words, functioning as a meaningful unit within a sentence or a clause.

A phrase is commonly characterized as a grammatical unit which is at a level between a word and a clause.

Here are a few examples of phrases:

- 1 **Facts alone** are wanted in life.
- 2 Thomas Gradgrind, now, presented Thomas Gradgrind to the **little pitchers** before him, who were to be filled so full of facts.
- 3 **Girl number twenty**, unable to define a horse...
- 4 His skin was so **unwholesomely deficient** in the natural tinge, that he looked as though, if he were cut, he would bleed white.

EXERCISE 5

Can you identify the phrases from the given sentences? Underline them.

- 1 Except Thomas Gradgrind, the children remarkably liked their teachers.
- 2 Sissy Jupe was also a fine chess player.
- 3 He was waiting for the rain to stop.
- 4 She was upset when it didn't boil.
- 5 You have been sleeping for a long time.
- 6 You might enjoy a massage.
- 7 He was eager to eat dinner.



NOTES

Let's visit the **Phrases Flowchart** to learn more about the 5 types of phrases.

TYPES OF PHRASES

NOUN Phrases

- Includes a Noun or a group of Nouns
- Example: **Animals in the zoo** are hungry.

VERB Phrases

- Includes a Verb and a modal
- Example: I **will be going** to France next week.

ADJECTIVE Phrases

- Includes one or more adjectives
- Example: She has **smart** ideas.

ADVERB Phrases

- Includes an adverb
- Example: Please do it **now**.

PREPOSITIONAL Phrases

- Includes a preposition followed by a noun phrase
- Example: The window is **behind** the blue and white door.



EXERCISE 6

Find phrases in the excerpt from the novel “Hard Times” and categorize them under the 5 types of phrases. Write down 3 phrases for each type.

Noun phrases

Verb phrases

Adjective phrases

Adverb phrases

Prepositional phrases

EXERCISE 7

In the following sentences, identify whether they are adjective phrases, adverb phrases or noun phrases.

- 1 I hope to win the first prize.
 Noun phrase
 Adjective phrase
 Adverb phrase
- 2 The girl in brown frock is my sister.
 Noun phrase
 Adjective phrase
 Adverb phrase
- 3 Did you enjoy watching the movie?
 Noun phrase
 Adjective phrase
 Adverb phrase
- 4 She always drives with caution.
 Noun phrase
 Adjective phrase
 Adverb phrase
- 5 They were shouting in a loud voice.
 Noun phrase
 Adjective phrase
 Adverb phrase
- 6 The train stopped at Victoria Terminus.
 Noun phrase
 Adjective phrase
 Adverb phrase

NOTES

ASSIGNMENT

Refer to the excerpt from the novel “Hard Times” and answer the questions.

1 Key Ideas and Details

Answer the following questions.

- (a) What do you think the school, as described by Charles Dickens, stands for?
- (b) What description, of her father, did Sissy Jupe give?
- (c) What topic was explained by Thomas Gradgrind in the class?
- (d) Why do you think Sissy Jupe is being referred to as girl number twenty by her teacher?

2 Presentation of Ideas

Debate for / against the topic: “The school is for children and, therefore, education must be customized to the needs and preferences of the children.”

3 Integration of Knowledge and Ideas

How does the author bring out the culture and times of 18th century England through his story?

- (a) If you were to change any aspect of the modern education system, what would it be?
- (b) Research on Charles Dickens and his works, and create a flowchart in your notebook. You can also use digital apps as suggested by your teacher.

UNIT 2

Learning to Use Clauses

IN THIS LESSON, WE WILL BE ABLE TO

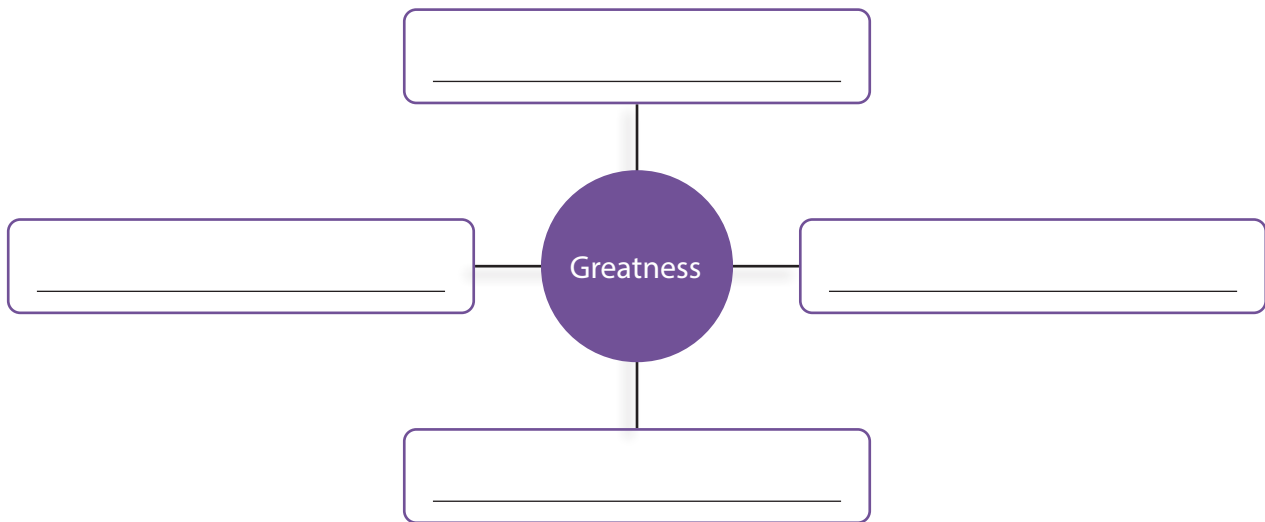
- Listen to the poem "If", composed by Rudyard Kipling and derive the key ideas from the poem.
- Learn new words and their meanings in context.
- Identify traits of great personalities.
- Identify the poetic devices used in the poem.
- Analyze the effect of poetic devices on the meaning of the poem.
- Write a descriptive essay, using our thoughts and imagination.
- Conclude how literature can empower and teach us some important life lessons.
- Identify the clauses in a writing piece.
- Use clauses correctly.

EXERCISE 1



WARM UP

- a Which words would you associate with "Greatness"? Fill in the mind map with words of your choice. Discuss them with your classmates.



- b Read the quote given below and discuss the questions that follow.

“Some are born great, some achieve greatness, and some have greatness thrust upon them.”

William Shakespeare

- i What does the quote mean? Explain in your own words.
- ii List the qualities you wish to see in a great personality.

EXERCISE 2



The following is a poem by Rudyard Kipling.
Read it and make a note of all the possible qualities that make a person great.

If — BY RUDYARD KIPLING

(“Brother Square-Toes” — Rewards and Fairies)

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise.

If you can dream — and not make dreams your master;
If you can think — and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools.

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,

INTERESTING FACTS

About Rudyard Kipling



- He was born in India to British parents
- His early childhood days were spent in an abusive foster home
- He later returned to India and began his writing career
- He moved to the USA and started a family
- He shifted to England after his daughter died
- He admired the British Rule and also encouraged his son to fight in WWI

And lose, and start again at your beginnings
And never breathe a word about your loss;

If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings — nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And — which is more — you'll be a Man, my son!

EXERCISE 3

Answer the following questions.

- 1 The poet is addressing _____.
(a) his son (b) all of us (c) his friend (d) himself
- 2 The poem is advising its readers to be _____.
(a) truthful (b) patient (c) confident (d) all of the above
- 3 What is the emotion of the poet while expressing his thoughts?
(a) sincere (b) affectionate (c) aggressive (d) encouraging
- 4 Which is your favorite line from the poem? Which lines from the poem can you relate to?
- 5 What does this poem say about Rudyard Kipling and what he respects?
- 6 According to the poet, what are five qualities required to become a gentleman?

7 Look at the rhyme scheme of the poem. Is it the same for all the stanzas? What are the rhyme schemes of stanza 1 and stanza 4?

8 Identify the poetic devices used in the poem. Explain, in the form of a table as shown below, how the poetic devices add meaning and value to the poem.

Poetic device used	Lines from the text	Meaning of the text

EXERCISE 4

Choose any two stanzas from the poem and think of real-life situations where you may apply the values taught in the chosen stanzas. Create a Comic Strip or a Story Board to depict the real-life situations.



NOTES

“If” Clauses

In the poem “If”, we find many “If” clauses. Clauses form the basic unit of a sentence and usually consist of a noun phrase and a verb phrase. “If” clauses are called conditional clauses, that is, a sentence based on a condition which will lead to consequences.

There are two types of clauses in a sentence. Take a look at the example cited from the poem.

Subsidiary clause	Main clause
If you can keep your head when all about you are losing theirs	Yours is the earth and everything that is in it. You'll be a man, my son.

Can you now list / cite some examples from the text?

Usually, there are three common patterns with “if” which are often called first, second, and third conditionals.

Conditional clauses	Tense		Nature	Example
	If clause	Main clause		
First conditional	If + present	will / shall / can / may + infinitive	open condition	If you work with confidence, you will succeed. If you get here before eight, we shall catch the early train.
Second conditional	If + past	would / should / could / might + infinitive	unlikely to be fulfilled	If I worked with confidence, I would succeed. If I knew her name, I would tell you.
Third conditional	If + past perfect	would / should / could / might + have + past participle	unreal past situation	If you had gone there, you could have met him. If I had worked with confidence, I would have succeeded.

EXERCISE 5

Match the clauses in column A to those in column B.
The first has been done for you as an example.

Column A		Column B
If I am late for class,	●	● if they don't eat.
When he stays up very late,	●	● I always look left and right.
People get hungry	●	● my teacher gets angry.
If you study hard,	●	● when he is happy.
When she watches a movie,	●	● I take a taxi to work.
When I cross the street,	●	● he is very tired the next morning.
I can't do my homework,	●	● the librarian gets angry.
He always smiles	●	● if you want to lose weight.
If I miss the bus,	●	● she likes to eat popcorn.
When you make lots of noise,	●	● when it rains.
Tea tastes sweet	●	● I watch a funny movie.
You should eat less	●	● he listens to music.
I always take my umbrella	●	● you get good grades in school.
When I'm sad,	●	● if you add some sugar.
When he cleans the house,	●	● if I don't have my glasses.

EXERCISE 6

Read the sentences given below and complete them by using appropriate verbs and conditionals.

- 1 If I _____ (be) you, I _____ (get) a new job.
- 2 If he _____ (be) younger, he _____ (travel) more.
- 3 If we _____ (not / be) friends, I _____ (be) angry with you.
- 4 If I _____ (have) enough money, I _____ (buy) a big house.
- 5 If she _____ (not / be) always so late, she _____ (be) promoted.
- 6 If you _____ (not / be) late, we _____ (not / miss) the bus.
- 7 If she _____ (study), she _____ (pass) the exam.
- 8 If we _____ (arrive) earlier, we _____ (see) John.
- 9 If they _____ (go) to bed early, they _____ (not / wake) up late.
- 10 If he _____ (become) a musician, he _____ (record) a CD.

ASSIGNMENT

Refer to the poem "If" and answer the questions.

1 Key Ideas and Details

(a) Refer to Stanza 1:

"If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise."

- (i) Which skill is the poet in the above stanza trying to inculcate?
- (ii) Identify the rhyme scheme of the stanza.
- (iii) Complete the sentence. "The poet advises us to stay _____
when someone lies about us or we are _____."

(b) Refer to Stanza 2:

"If you can dream — and not make dreams your master;
If you can think — and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools."

- (i) Why should we not let our dreams master us?
- (ii) Who builds the trap and for whom?
- (iii) Identify a pair of opposites from the stanza.

(c) Refer to Stanza 3:

“If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: “Hold on!”

- (i) What qualities do you think one has when one starts all over again?
- (ii) What does the phrase “pitch-and-toss” mean?
- (iii) Find the word from the lines which means “binding together”.

(d) Refer to Stanza 4:

“If you can talk with crowds and keep your virtue,
Or walk with Kings — nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds’ worth of distance run,
Yours is the Earth and everything that’s in it,
And — which is more — you’ll be a Man, my son!”

- (i) Which quality will you imbibe if you keep your virtue and common touch amongst kings and crowds?

(ii) Complete the statements given below:

1. People who cannot hurt you when you are a gentleman are _____.
2. When you have conquered all emotions the entire _____ belongs to you.
3. The last stanza is _____ in its approach.

2 Craft and Structure

- (a) Explain why the poem is called "If".
- (b) Write an essay on how words and phrases chosen by the poet have contributed to the core idea of the poem.

3 Integration of Knowledge and Ideas

- (a) Do you think the poem composed by Rudyard Kipling is relevant to the present times? Explain.
- (b) What qualities do you possess that are unique to you? Write a paragraph describing yourself and your strengths. Remember to cite examples.
- (c) Imagine you are the youth leader of your state. Taking inspiration from the poem "If" write a speech to inspire your statesmen to live a life of virtue and self-worth.

UNIT 3

Learning to Identify Types of Sentences

IN THIS LESSON, WE WILL BE ABLE TO

- Recite a poem for fluency, recitation skills and enhance our intonation skills.
- Enrich our vocabulary and information pool, related to sports.
- Demonstrate our spirit of sportsmanship through discussions.
- Create our own game.
- Know the three types of sentences as simple, compound and complex, and learn to classify the sentences into three categories.

EXERCISE 1



WARM UP

- a Look at the following words. Which sport are they referring to?

bowl

gloves

penalty

pitch

net

- b Now look at these pictures. Your teacher will divide you into 3 groups. Each group will select one picture and describe the sport.



EXERCISE 2



Your teacher will play a video.

List the following details as you watch the video:

- 1 The name of the sport.
- 2 Which countries / teams took part in it?
- 3 Where was the game played?
- 4 Most exciting moments you witnessed.
- 5 Least exciting moments you witnessed.
- 6 What you thought the result would be.
- 7 What the actual result was.
- 8 Other matches involving the same teams or players.



Read the poem “Nine Gold Medals” by David Roth.



The athletes had come from all over the country
To run for the gold, for the silver and bronze
Many weeks and months of training
All coming down to these games.

The spectators gathered around the old field
To cheer on all the young women and men
The final event of the day was approaching
Excitement grew high to begin.

The blocks were all lined up for those who would use them
The hundred-yard dash and the race to be run
These were nine resolved athletes in back of the starting line
Poised for the sound of the gun.

The signal was given, the pistol exploded
And so did the runners all charging ahead
But the smallest among them, he stumbled and staggered
And fell to the asphalt instead.

He gave out a cry in frustration and anguish
His dreams and his efforts all dashed in the dirt
But as sure as I'm standing here telling this story
The same goes for what next occurred.

The eight other runners pulled up on their heels
The ones who had trained for so long to compete
One by one they all turned around and went back to help him
And brought the young boy to his feet.

Then all the nine runners joined hands and continued
The hundred-yard dash now reduced to a walk
And a banner above that said (Special Olympics)
Could not have been more on the mark.

That's how the race ended, with nine gold medals
They came to the finish line holding hands still
And a standing ovation and nine beaming faces
Said more than these words ever will.

EXERCISE 3

- 1 What qualities of a true sportsman are highlighted in the poem?
What other qualities, according to you, should a sportsman possess?
- 2 Do you think the above qualities are applicable to other aspects of life?
How?

EXERCISE 4

Here is a dialog between a principal and a student. Read it in pairs and answer the questions that follow.

Ron: May I come in Mr. Andrews?

Principal: Yes please.

Ron: Good morning, Sir. I am Ron. I study in grade VII – B. I am also the class monitor of my class. I would like to speak with you for few minutes. Are you free?

Principal: Yes. Please tell me what is it you want to talk about?

Ron: I have taken part in the school Annual Day function. I am a very good actor. I also take classes in theater. But my class teacher has given me the role of a tree. The tent house which is to be shown on the stage will be tied to my branches. I am not happy with my role. It is so insignificant. I have requested my class teacher to change my role but, she feels I am the best suited for such a role. What shall I do?



Principal: Ron, I am sure your teacher knows your skills and abilities. You are a responsible child of our school that is why you are also the monitor of your class. The tent on the stage is a very important prop for the play. If it is not held properly, the tent would fall and all the actors acting inside the tent will not be able to perform. What's more! The stage and the play will be a flop! Imagine how important is the role of the tree to hold up the tent? And the role of the tree can be assigned only to the most responsible child like you. Is your role insignificant?

Ron: No, Mr. Andrews. Now I feel I am responsible for the success of the stage play.

Principal: You are an intelligent and a responsible child. I am glad you are happy with your role now.

Ron: Thank you. I shall now run back to my rehearsals.

- 1 Have you ever taken part in any school function?
- 2 How did you contribute?
- 3 Describe the significance of your participation in the school function.

EXERCISE 5

- 1 Who is your favorite sportsperson?
- 2 What are his / her qualities that inspire you?
- 3 Bring a poster / picture of your favorite sportsperson and do a classroom presentation on him / her.

EXERCISE 6

- 1 Create your own game. You may do this in groups of 5 members each.
- 2 Fill in the details in the table and present your game to your classmates.

Name of the game	Number of participants	Type of game
Rules of the game		
How to play?		
What are the rewards?		

EXERCISE 7

(A) Reorder the words to make a meaningful sentence.

quick / jumped / A / over / brown / dog / the / lazy / little / fox



NOTES

A sentence is a set of words that gives a complete idea.

Every sentence has two parts:

- **a subject** (who or what the sentence is about)
A subject contains a noun or a pronoun, and words describing the noun or pronoun.
- **a predicate** (the part which tells something about the subject)
A predicate contains a verb and all the words related to that verb except the subject. In the above sentence, the predicate itself is a verb.

For example:

1 She eats.

subject predicate

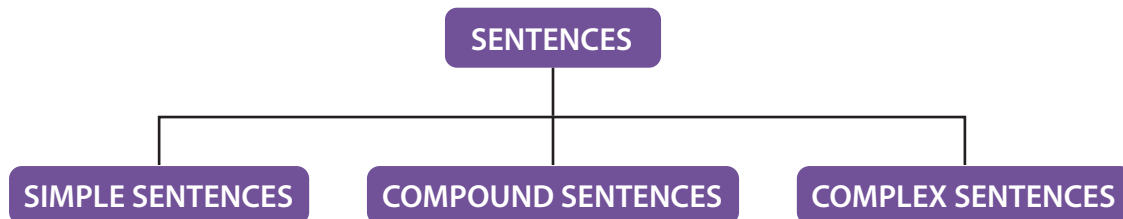
2 Johnny and Amy play basketball whenever they have time.

subject

verb

predicate

There are three types of sentences:



SIMPLE SENTENCES

- My dress is white.

This is a **simple sentence**. It consists of a **single independent clause**. It has a **subject** and a **verb**, and expresses a **single complete thought**.

Remember, it **does not** contain a dependent clause or another simple sentence.



COMPOUND SENTENCE

- My dress is white and it has green tassels.

This is a **compound sentence**. It is made from two **independent clauses**, which are short sentences, that are combined with a conjunction (**and**).

In a compound sentence, each clause, or each part, before and after the conjunction, would **make sense on its own**.



COMPLEX SENTENCE

- Although we have lived there for ten years, we are moving out in May.

This sentence also has two parts:

1. Although we have lived there for ten years,
2. We are moving out in May.

It can be clearly seen that sentence #1 does not make sense on its own because it uses a subordinating conjunction (although), and we know that there has to be something after that clause.

#2 could be a sentence on its own. It is an independent clause.

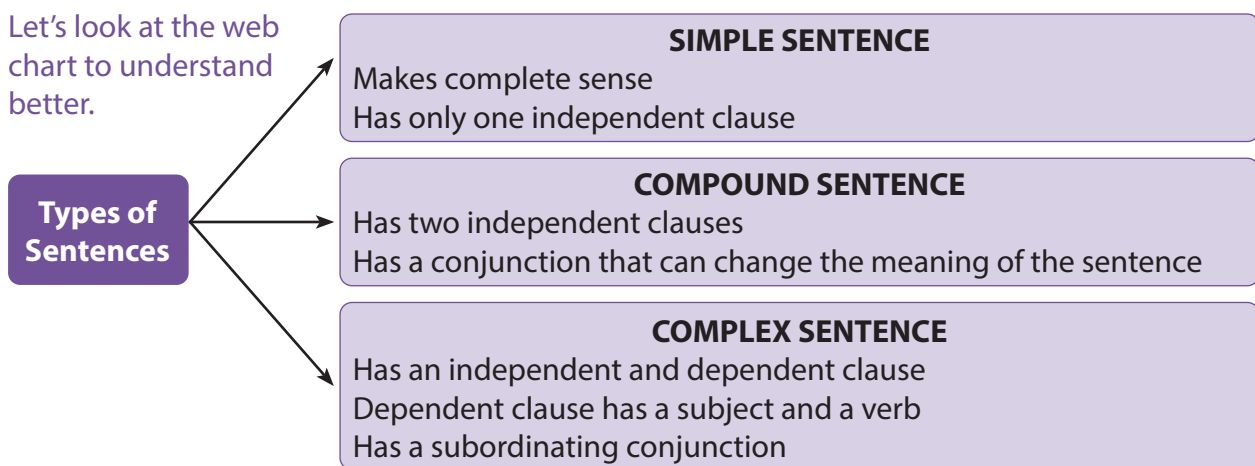
A sentence that combines two clauses and uses a subordinating conjunction, is called a complex sentence.



Some Subordinating Conjunctions:

After	Though	Even though	As	Unless	If
At least	As long as	As though	Wherever	So that	Even if
Before	Although	Until	How	In order that	As if
Whenever	Now that	Since	Because	While	That

Let's look at the web chart to understand better.



(B) Identify the type of sentences and establish whether they are simple, compound or complex sentences.

- 1 The son went to play, so the father started working.
- 2 He lost his money, but he did not lose his patience.
- 3 Roses are beautiful flowers.
- 4 We stopped by the roadside to buy some food.
- 5 The sun rose and the sky cleared up.
- 6 She wrote a novel.
- 7 The students solve these questions easily.
- 8 He is not harmful.
- 9 I am not sure that you will learn these rules.
- 10 Keep calm and tell me what happened.

(C) Identify the type of sentences and establish whether they are simple, compound or complex sentences. Underline the clauses in the sentences.

- 1 I imagined that I lived in a palace.
- 2 People who are quarrelsome cannot be happy.
- 3 The farmers who are opposing the law cannot go home unsatisfied.
- 4 They are protesting as if they are very unhappy.
- 5 Many tried but few succeed.
- 6 He arrived before the drama had begun.
- 7 He who always does his duty is loved by all, but a man who does not work is hated by all.
- 8 God made the world and man made the boundaries.
- 9 If you have patience, you will get everything.
- 10 I agree with you for it is made for the welfare of the society.

(D) Read the following biography of a famous sports person named Pele. As you read the it, use three differently-colored pens to highlight the three types of sentences.

Pelé, by name of **Edson Arantes do Nascimento**, (born October 23, 1940, Três Corações, Brazil), Brazilian football (soccer) player, in his time probably the most famous and possibly the best-paid athlete in the world. He was part of the Brazilian national teams that won three World Cup championships (1958, 1962, and 1970).



Pelé (center) playing for Santos FC in a match against the Oakland Clippers at the Oakland Coliseum, California, 1967.

After playing for a minor league club at Bauru, São Paulo state, Pelé (whose nickname apparently is without significance) was rejected by major club teams in the city of São Paulo. In 1956, however, he joined the Santos Football Club, which, with Pelé at inside left forward, won nine São Paulo league championships and, in 1962 and 1963, both the Libertadores Cup and the Intercontinental Club Cup. Sometimes called “Pérola Negra” (“Black Pearl”), he became a Brazilian national hero. He combined kicking power and accuracy with a remarkable ability to anticipate other players’ moves. After the 1958 World Cup, Pelé was declared a national treasure by the Brazilian government in order to ward off large offers from European clubs and ensure that he would remain in Brazil. On November 20, 1969, in his 909th first-class match, he scored his 1,000th goal.

Pelé made his international debut in 1957 at 16 and the following year played his first game in the World Cup finals in Sweden. The Brazilian manager was initially hesitant to play his young star. When Pelé finally reached the field, he had an immediate impact, rattling the post with one shot and collecting an assist. He had a hat trick in the semifinal against France and two goals in the championship game, where Brazil defeated Sweden 5–2. At the 1962 World Cup finals, Pelé tore a thigh muscle in the second match and had to sit out the remainder of the tournament. Nonetheless, Brazil went on to claim its second World Cup title. Rough play and injuries turned the 1966 World Cup into a disaster for both Brazil and Pelé, as the team went out in the first round, and he contemplated retiring from World Cup play. Returning in 1970 for one more World Cup tournament, he teamed with young stars Jairzinho and Rivelino to claim Brazil's third title and permanent ownership of the Jules Rimet Trophy. Pelé finished his World Cup career having scored 12 goals in 14 games.



Pelé AFP/Pictorial Parade

Pelé's electrifying play and penchant for spectacular goals made him a star around the world. His team Santos toured internationally in order to take full advantage of his popularity. In 1967 he and his team traveled to Nigeria, where a 48-hour cease-fire in that nation's civil war was called to allow all to watch the great player.

Pelé announced his retirement in 1974 but in 1975 agreed to a three-year, \$7-million contract with the New York Cosmos of the North American Soccer League and to promote the game in the United States. He retired after leading the Cosmos to the league championship in 1977.

Pelé was the recipient of the International Peace Award in 1978. In 1980 he was named Athlete of the Century by the French sports publication *L'Equipe*, and he received the same honor in 1999 from the International Olympic Committee. In 2014 the Pelé Museum opened in Santos, Brazil. In addition to his accomplishments in sports, he published several best-selling autobiographies and starred in several successful documentary and semi-documentary films. He also composed numerous musical pieces, including the soundtrack for the film *Pelé* (1977).