

WINTER ASSIGNMENT

2025-26

FOR

GRADE IX

(IX going to X)

Dear Students,

Greetings!

We hope you are enjoying a pleasant and refreshing winter vacation. We congratulate all students on their achievements so far and extend our best wishes to those who need to put in a little more effort to reach their goals. While this is a time to relax and rejuvenate, it is also an opportunity to nurture your talents and prepare yourself for the next stage of your academic journey. Keeping this in mind, the Winter Holiday Assignment has been thoughtfully designed in an integrated manner, encompassing learning objectives from all subjects.

Before commencing the assignment, kindly take note of the following guidelines:

- The assignment aims not only to reinforce your existing concepts but also to deepen and strengthen your understanding.
- It is designed to enhance your critical thinking and analytical abilities, while also supporting the development of foundational skills. Special emphasis has been placed on improving your reading and writing proficiency and overall command of language.
- A completion report must be submitted either in the form of a **Canva presentation** or as a **handwritten report**, as specified for each subject.
- All written content must be **original** and created by the student.
- Upon reopening of the school, each student will be required to **present their work individually**.
- Assessment will be based on **originality, subject knowledge, critical thinking and problem-solving skills, language proficiency, creativity, and presentation skills**, including the ability to design posters, create videos, and deliver a speech confidently.
- References have been provided at the end of each module for your guidance.
- The **Presentation Report** must include:
 - **Cover Page** (Title, Student's Name, Class, Roll Number)
 - **Table of Contents**
 - **Well-structured sections** (Introduction, Research, Creative Writing, Case Studies, Conclusion/Inference, etc.)
 - **Visual aids** such as posters, diagrams, or charts wherever applicable
 - Appropriate use of **headings, subheadings, and bullet points** for clarity and neat presentation

We wish you a joyful, healthy, and enriching vacation. May you make the most of this time with your family and friends while engaging meaningfully with your assignments.

Warm regards,

ENGLISH

I. "I Sell My Dreams"

One morning at nine o'clock, while we were having breakfast on the terrace of the Havana Riviera Hotel under a bright sun, a huge wave picked up several cars that were driving down the avenue along the seawall or parked on the pavement, and embedded one of them in the side of the hotel. It was like an explosion of dynamite that sowed panic on all twenty floors of the building and turned the great entrance window to dust. The many tourists in the lobby were thrown into the air along with the furniture, and some were cut by the hailstorm of glass. The wave must have been immense, because it leaped over the wide two-way street between the seawall and the hotel and still had enough force to shatter the window. The cheerful Cuban volunteers, with the help of the fire department, picked up the debris in less than six hours, and sealed off the gate to the sea and installed another, and everything returned to normal. During the morning nobody worried about the car encrusted in the wall, for people assumed it was one of those that had been parked on the pavement. But when the crane lifted it out of its setting, the body of a woman was found secured behind the steering wheel by a seat belt. The blow had been so brutal that not a single one of her bones was left whole. Her face was destroyed, her boots had been ripped apart, and her clothes were in shreds. She wore a gold ring shaped like a serpent, with emerald eyes. The police established that she was the housekeeper for the new Portuguese Ambassador and his wife. She had come to Havana with them two weeks before and had left that morning for the market, driving a new car. Her name meant nothing to me when I read it in the newspaper, but I was intrigued by the snake ring and its emerald eyes.

I could not find out however, on which finger she wore it. This was a crucial piece of information, because I feared she was an unforgettable woman whose real name I never knew, and who wore a similar ring on her right forefinger which, in those days, was even more unusual than it is now. I had met her thirty-four years earlier in Vienna, eating sausage with boiled potatoes and drinking draft beer in a tavern frequented by Latin American students. I had come from Rome that morning, and I still remember my immediate response to her splendid soprano's bosom, the Languid foxtails on her coat collar, and that Egyptian ring in the shape of a serpent. She spoke an elementary Spanish in a metallic accent without pausing for breath, and I thought she was the only Austrian at the long wooden table. But no, she had been born in Colombia and had come to Austria between the wars, when she was little more than a child, to study music and voice. She was about thirty, and did not carry her years well, for she had never been pretty and had begun to age before her time. But she was a charming human being. And one of the most awe-inspiring Vienna was still an old imperial city, whose geographical position between the two irreconcilable worlds left behind by the Second World War had turned it into a paradise of black marketing and international espionage. I could not have imagined a more suitable spot for my fugitive compatriot, who still ate in the students' tavern on the corner only out of loyalty to her origins, since she had more than enough money to buy meals for all her table companions. She never told her real name, and we always knew her by the Germanic tongue twister that we Latin American students in Vienna invented for her: Frau Frieda. I had just been introduced to her when I committed the happy impertinence of asking how she had come to be in a world so distant and different from the windy cliffs of Quindio, and she answered with a devastating: 'I sell my dreams.' In reality, that was her only trade. She had been the third of eleven children born to a prosperous shopkeeper in old Caldas, and as soon as she learned to speak she instituted the fine custom in her family of telling dreams before breakfast, the time when their oracular qualities are preserved in their purest form. When she was seven she dreamed that one of her brothers was carried off by a flood. Her mother, out of sheer religious superstition, forbade the boy to swim in the ravine, which was his favourite pastime. But Frau Frieda already had her own system of prophecy. 'What that dream means,' she said, 'isn't that he's going to drown, but that he shouldn't eat sweets.' Her interpretation seemed an infamy to a five-year-old boy who could not live without his Sunday treats. Their mother, convinced of her daughter's oracular talents, enforced the warning with an iron hand. But in her first careless moment the boy choked on a piece of caramel that he was eating in secret, and there was no way to save him. Frau Frieda did not think she could earn a living with her talent until life caught her by the throat during the cruel Viennese winters. Then she looked for work at the first house where she would have liked to live, and when she was asked what she could do, she told only the truth: 'I dream.' A brief explanation to the lady of the house was all she needed, and she was hired at a

salary that just covered her minor expenses, but she had a nice room and Three meals a day—breakfast in particular, when the family sat down to learn the immediate future of each of it's members: the father, a refined financier; the mother, a joyful woman passionate about Romantic chamber music; and two children, eleven and nine years old. They were all religious and therefore inclined to archaic superstitions, and they were delighted to take in Frau Frieda, whose only obligation was to decipher the family's daily fate through her dreams. She did her job well, and for a long time, above all during the war years, when reality was more sinister than nightmares. Only she could decide at breakfast what each should do that day, and how it should be done, until her predictions became the sole authority in the house. Her control over the family was absolute: even the faintest sigh was breathed by her order. The master of the house died at about the time I was in Vienna, and had the elegance to leave her a part of his estate on the condition that she continue dreaming for the family until her dreams came to an end. I stayed in Vienna for more than a month, sharing the straitened circumstances of the other students while I waited for money that never arrived. Frau Frieda's unexpected and generous visits to the tavern were like fiestas in our poverty-stricken regime. One night, in a beery Euphoria, she whispered in my ear with a conviction that permitted no delay. 'I only came to tell you that I dreamed about you last night,' she said. 'You must leave right away and not come back to Vienna for five years.' Her conviction was so real that I boarded the last train to Rome that same night. As for me, I was so influenced by what she said that from then on I considered myself a survivor of some catastrophe I never experienced. I still have not returned to Vienna. Before the disaster in Havana, I had seen Frau Frieda in Barcelona in so unexpected and fortuitous a way that it seemed a mystery to me. It happened on the day Pablo Neruda stepped on Spanish soil for the first time since the Civil War, on a stopover during a long sea voyage to Valparaiso. He spent a morning with us hunting big game in the second-hand bookstores, and at Porter he bought an old, dried-out volume with a torn binding for which he paid what would have been his salary for two months at the consulate in Rangoon. He moved through the crowd like an invalid elephant, with a child's curiosity in the inner workings of each thing he saw, for the world appeared to him as an immense wind-up toy with which life invented itself. I have never known anyone closer to the idea one has of a Renaissance pope: He was gluttonous and refined. Even against his will, he always presided at the table. Matilde, his wife, would put a bib around his neck that belonged in a barbershop rather than a dining room, but it was the only way to keep him from taking a bath in sauce. That day at Carvalleiras was typical. He ate three whole lobsters, dissecting them with a surgeon's skill, and at the same time devoured everyone else's plate with his eyes and tasted a little from each with a delight that made the desire to eat contagious: clams from Galicia, mussels from Cantabria, prawns from Alicante, sea cucumbers from the Costa Brava. In the meantime, like the French, he spoke of nothing but other culinary delicacies, in particular the prehistoric shellfish of Chile, which he carried in his heart. All at once he stopped eating, tuned his lobster's antennae, and said to me in a very quiet voice: 'There's someone behind me who won't stop looking at me.' I glanced over his shoulder, and it was true. Three tables away sat an intrepid woman in an old-fashioned felt hat and a purple scarf, eating without haste and staring at him. I recognised her right away. She had grown old and fat, but it was Frau Frieda, with the snake ring on her index finger. She was travelling from Naples on the same ship as Neruda and his wife, but they had not seen each other on board. We invited her to have coffee at our table, and I encouraged her to talk about her dreams in order to astound the poet. He paid no attention, for from the very beginning he had announced that he did not believe in prophetic dreams. 'Only poetry is clairvoyant,' he said. After lunch, during the inevitable stroll along the Ramblas, I lagged behind with Frau Frieda so that we could renew our memories with no other ears listening. She told me she had sold her properties in Austria and retired to Oporto, in Portugal, where she lived in a house that she described as a fake castle on a hill, from which one could see all the way across the ocean to the Americas. Although she did not say so, her conversation made it clear that, dream by dream, she had taken over the entire fortune of her ineffable patrons in Vienna. That did not surprise me, however, because I had always thought her dreams were no more than a stratagem for surviving. And I told her so. She laughed her irresistible laugh. 'You're as impudent as ever,' she said. And said no more, because the rest of the group had stopped to wait for Neruda to finish talking in Chilean slang to the parrots along the Rambla de los Pájaros. When we resumed our conversation, Frau Frieda changed the subject. 'By the way,' she said, 'you can go back to Vienna now.' Only then did I realise that thirteen years had gone by since our first meeting. 'Even if your dreams are false, I'll never go back,' I told her. 'Just in case.' At three o'clock we left

her to accompany Neruda to his sacred siesta, which he took in our house after solemn preparations that in some way recalled the Japanese tea ceremony. Some windows had to be opened and others closed to achieve the perfect degree of warmth, and there had to be a certain kind of light from a certain direction, and absolute silence. Neruda fell asleep right away, and woke ten minutes later, as children do, when we least expected it. He appeared in the living room refreshed, and with the monogram of the pillowcase imprinted on his cheek. ‘I dreamed about that woman who dreams,’ he said. Matilde wanted him to tell her his dream. ‘I dreamed she was dreaming about me,’ he said. ‘That’s right out of Borges,’ I said. He looked at me in disappointment. ‘Has he written it already?’ ‘If he hasn’t he’ll write it sometime,’ I said. ‘It will be one of his labyrinths.’ As soon as he boarded the ship at six that evening, Neruda took his leave of us, sat down at an isolated table, and began to write fluid verses in the green ink he used for drawing flowers and fish and birds when he dedicated his books. At the first ‘All ashore’ we looked for Frau Frieda, and found her at last on the tourist deck, just as we were about to leave without saying good-bye. She too had taken a siesta. ‘I dreamed about the poet,’ she said. In astonishment I asked her to tell me her dream. ‘I dreamed he was dreaming about me,’ she said, and my look of amazement disconcerted her. ‘What did you expect? Sometimes, with all my dreams, one slips in that has nothing to do with real life.’ I never saw her again or even wondered about her until I heard about the snake ring on the woman who died in the Havana Riviera disaster. And I could not resist the temptation of questioning the Portuguese Ambassador when we happened to meet some months later at a diplomatic reception. The ambassador spoke about her with great enthusiasm and enormous admiration. ‘You cannot imagine how extraordinary she was,’ he said. ‘You would have been obliged to write a story about her.’ And he went on in the same tone, with surprising details, but without the clue that would have allowed me to come to a final conclusion. ‘In concrete terms,’ I asked at last, ‘what did she do?’ ‘Nothing,’ he said, with a certain disenchantment. ‘She Dreamed.’

Gabriel Garcia Marquez

Read the short story given above and answer the following questions:-

1. Identify all determiners in the passage.
2. Identify the sentences in direct speech and convert them into the indirect speech.
3. Identify the idioms (if any).
4. Give the central idea of the short story.
5. Give meanings and frame sentences of all underlined words.
6. Write a short diary entry from the Portuguese Ambassador’s point of view on the day of the tragedy. What emotions or mysteries might he describe?
7. What symbolic meaning do you think the serpent ring carries? Justify your answer.
8. ‘Only poetry is clairvoyant’. What does this line suggest?
9. If the serpent ring could speak, what would it reveal about it’s owners?
10. Write a detailed character sketch of Frau Frieda, focusing on her contradictions, a woman who is ordinary yet extraordinary. How do these contradictions shape her identity?

II. Using proper format write a newspaper report on “Heritage Market Destroyed in Fire: Traders Lose Lifetime Savings”

III. Read “To Kill A Mockingbird” by Harper Lee and write a detailed critical analysis of the book

Rubrics for Evaluation:

Criteria	Marks
Depth of research	2
Language, grammar, and style	2
Creativity originality in presentation	1

MATHEMATICS

Assignment 1: Map Work

•Draw the maps of Jammu and Kashmir and Gujarat on graph paper, plotting their locations according to their X and Y coordinates.

•Compare their area, population, resources, and temperatures using bar graphs, pie charts, or line graphs for better analysis.

Assignment 2: Linear Equation in two variables

Form two linear equations in two variables using your age as “x” and your father’s age as “y”. Find the solution of these equations mathematically as well as graphically.

Deliverables:

- Graph work for Assignment 1& 2
- Project file explaining the process and findings for both assignments.

Rubrics for Evaluation:

Criteria	Marks
Accuracy of graphs and maps	1
Understanding of the concept	2
Clarity in expressing the linear equations in two variables	2

References:

<https://youtu.be/-F7lXH8c61s?si=y70uXXRf4Ysnchov>
<https://youtube.com/shorts/Rl7hTuYu5Z0?si=EovVOOo4b13IOzzf>
<https://youtube.com/shorts/g5JfZbjq0io?si=Z-S72J3N2Rxxbsyb>

SOCIAL SCIENCE

1.Research on socio-cultural and economic aspects of Jammu and Kashmir and Gujarat. Choose any one of the following topics:

- Consumer Rights:** Explore practices and challenges related to consumer rights in both states.

OR

- Social Issues:** Identify key social issues and initiatives taken in both states to address them.

OR

•**Sustainable Development :** Empowering Today ,Preserving Tomorrow (e.g., Examine the need to use sustainable ways of tourism.

Create ideas to promote **Sustainable Development**

Deliverables:

- A comprehensive report on the chosen topic (written or typed).
- A PPT (6-8 slides) summarizing key points and proposing solutions.

Rubrics for Evaluation:

Criteria	Marks
Content accuracy, originality and collaborative skills	2
Competencies exhibited and Presentation	2
Viva	1

References:

<https://youtube.com/shorts/5DEPJDMkVc0?si=Ag1Y58k0mugwwJ5b>
<https://youtube.com/shorts/E2Yz5vgvZNA?si=NmCWnuKrR89TEaUZ>
<https://youtu.be/Rt0ddd1DIPM?si=g3hQXM08xTP7vc50>

SCIENCE

Physics :

Reflection & Refraction of Light

- Define Reflection and Refraction of Light.
- Differentiate between Reflection and Refraction using Concave & Convex Mirrors/Lenses.

Prepare a **comparison table** that includes:

- How light behaves during reflection (with mirrors)
 - How light bends during refraction (with lenses)
 - Effect on image formation
 - Use of **concave mirror** and **convex mirror** in reflection
 - Use of **convex lens** and **concave lens** in refraction
 - At least 4 points of difference (Write the table clearly on ruled sheets.)
- **Draw Neat Ray Diagrams for Reflection (Mirrors) & for Refraction (Lenses).**
 - **Application-Based Questions:**
 - Using a concave mirror, show experimentally that it can form a real and inverted image. Mention the position of the object and image.
 - Trace the path of light when it travels from air to glass and then back to air. What happens to the angle of refraction?

Chemistry:

I. Endothermic & Exothermic Reactions

- Explain Endothermic & Exothermic Reactions with examples.
- Differentiate between Endothermic & Exothermic Reactions using a Venn Diagram.

Your Venn diagram must include:

- Unique properties of endothermic reactions
 - Unique properties of exothermic reactions
 - Common features in the overlapping section
 - At least **one example** inside each circle
 - Coloured and neatly labelled diagram
- **Name the main endothermic & exothermic reactions involved in the human body and write their significance.**

II. Periodic Table

- Create a Canva Presentation for the First 20 Elements of the Periodic Table.

Your presentation must include **one slide per element** with the following details:

- i. Element Name
- ii. Symbol
- iii. Atomic Number
- iv. Atomic Mass
- v. Electronic Configuration
- vi. Valency
- vii. Isotopes (if any)

Presentation Guidelines:

- Use clear fonts and neat layout
- Include relevant icons or images
- Limit each slide to *8–10 points maximum*
- Save your file with your name and class

III. Organic Chemistry- Alkanes

- **Prepare a 3-Dimensional Model of *any two alkanes*.**

Your 3D model must:

- i. Show correct number of carbon & hydrogen atoms
- ii. Include a small label card with:
 - Name of alkane
 - Molecular formula
 - Structural formula

Biology:

The Human Eye & Vision Defects

- **Draw a large, neat and labelled diagram of the Human Eye.**
- **Write short notes on the following parts of the eye:**

- a) Cornea
- b) Iris
- c) Pupil
- d) Lens
- e) Retina
- f) Optic Nerve

- **Explain the concept of *Accommodation* of the eye.**

- i. What is accommodation?
- ii. How the lens changes for near vision
- iii. How the lens adjusts for distant vision

- **Define the following defects of vision:**

- Myopia
- Hypermetropia
- Astigmatism
- Presbyopia
- Cataract

(Write their **causes, symptoms, and corrections.**)

- **Draw diagrams to show image formation in:**

- Myopic Eye
- Hypermetropic Eye
- Corrected Myopic Eye
- Corrected Hypermetropic Eye

(Use pencil; diagrams must be labelled.)

- **Prepare a full-size chart on any one of the topics below:**

- ✓ Structure of Human Eye
- OR
- ✓ Defects of Vision (with diagrams)

Your chart should include:

- Title
- Coloured diagrams
- Short explanations
- Clear labels and neat handwriting

Rubrics for Evaluation:

Criteria	Marks
Research and depth of analysis	2
Innovation and functionality of the model/chart/	1
Clarity in written explanation	1
Understanding & clarity of diagram	1

References:

https://youtu.be/sGOV70Vj83g?si=G28uLA9LAiudK_BW
<https://youtu.be/eJXL0IrbtqE?si=zvNmcyzrksEHGnvK>
https://youtube.com/shorts/7_JloUfD3SM?si=7VPA-xmZpE1OE9E6
https://youtu.be/XuDZdE_XrQM?si=2h1QclmnrvI8pB5k
<https://youtu.be/xbtWgSR5l5g?si=7JeEN0zY43EO6lKs>
<https://youtu.be/skGmQC87Bvg?si=tdhkZh9fMps1F5RN>

शीतकालीन अवकाश कार्य - 2026

विषय : हिन्दी | कक्षा : 9

प्रश्न 1 : गुजरात और कश्मीर में प्रमुख आकर्षण पर्यटन स्थल लिखिए।

(क) गुजरात के प्रमुख पर्यटन स्थल :

1. स्टैच्यू ऑफ यूनिटी (केवड़िया) सरदार वल्लभभाई पटेल को समर्पित। ,विश्व की सबसे ऊँची प्रतिमा -
2. कच्छ का रणरण उत्सव के लिए प्रसिद्ध। ,सफेद रेगिस्तान -
3. सोमनाथ मंदिर भारत के बारह ज्योतिर्लिंगों में से एक। -
4. गिर राष्ट्रीय उद्यान प्राकृतिक आवास। एशियाई शेरों का एकमात्र -
5. द्वारका द्वारकाधीश मंदिर बहुत प्रसिद्ध। ,भगवान श्रीकृष्ण की नगरी -

(ख) कश्मीर के प्रमुख पर्यटन स्थल :

1. डल झील (श्रीनगर) हाउसबोट और शिकारा के लिए विश्व प्रसिद्ध। -
2. गुलमर्ग गोंडोला राइड और ,स्कीइंग -बर्फबारी के लिए प्रसिद्ध।
3. पहलगाम रियाली और ट्रैकिंग का प्रमुख केन्द्र।ह ,झीलें -
4. श्रीनगर के मुगल गार्डन शाही।-निशात और चश्मे ,शालीमार -
5. सोनमर्ग पर्वत और प्राकृतिक सुंदरता का आकर्षण। ,ग्लेशियर -

प्रश्न 2 : मध्यकालीन काल के गुजरात और कश्मीर के प्रसिद्ध कवि एवं उनका योगदान।

(क) गुजरात के मध्यकालीन कवि :

1. नरसिंह मेहता (1414-1481)
 - गुजराती भक्ति काव्य के प्रमुख कवि।
 - "वैष्णव जन तो तेने कहिए" जैसा प्रसिद्ध पद।
 - भक्ति आंदोलन को जनजन तक पहुँचाया।-
2. अखो (अखो भगत)
 - दार्शनिक कविदोहा और चतुष्पदी शैली के लिए प्रसिद्ध। ,
 - समाजता।सुधार और नैतिक संदेश उनके काव्य की विशेष-

(ख) कश्मीर के मध्यकालीन कवि :

1. लल्लेश्वरी (ललदयद)

- कश्मीर की महान संत कवयित्री।
- "वाख" शैली की रचनाएँ आध्यात्मिकता और मानवता का संदेश। ,

2. हब्बा खातून

- कश्मीरी लोकगीतों की रानी।
- प्रेम प्रकृति और भावनाओं पर आधारित ,मधुर गीत।

प्रश्न 3 : गुजरात और कश्मीर के प्रसिद्ध लेखक तथा साहित्य में उनका योगदान।

(क) गुजरात के प्रसिद्ध लेखक :

1. गोवर्धनराम त्रिपाठी

- गुजराती उपन्यास के जनक।
- प्रसिद्ध कृति: *सरस्वतीचन्द्रा*
- सामाजिक सुधारशिक्षा और मानवीय मूल्यों पर लेखन। ,

2. कन्हैयालाल माणिकलाल मुंशी (के.एम. मुंशी)

- इतिहास और नाटक के प्रसिद्ध लेखक। उपन्यास ,
- जैसी ऐतिहासिक कृतियाँ। 'जय सोमनाथ'

(ख) कश्मीर के प्रसिद्ध लेखक :

1. अमीरा कौल / अमीन कामिल

- आधुनिक कश्मीरी साहित्य के प्रमुख लेखक।
- कहानीकविता और आलोचना में महत्वपूर्ण योगदान। ,

2. रहीम-रहीम मोट्टू / रमेश कौल (आप चुन सकते हैं)

- लोकसंस्कृति और कश्मीरी पहचान पर लेखन। ,साहित्य-

3. शेख-नूर-उद-दीन (नूंद ऋषि)

- कश्मीर के संत,लेखक- "श्रुक" शैली के जनक।
- आध्यात्मिक और मानवीय मूल्यों का प्रचार।

سرمائی عمل کام برائے سال 2026

ہدایات

- ۱۔ تمام سوالات صاف، خوشخط اور مکمل جملوں میں لکھیں۔
- ۲۔ کتاب سے نقل کرتے وقت املا کا خاص خیال رکھیں۔
- ۳۔ اگر کوئی کام تصویر یا چارٹ بنانے کا ہو تو اسے رنگوں کے ساتھ صاف ستھرا بنائیں۔
- ۴۔ مقررہ تاریخ سے پہلے اسائنمنٹ جمع کروائیں۔

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- ۱۔ اپنے پسندیدہ شاعر کے متعلق تفصیلی معلومات بیان کرنے کے ساتھ ان کی چند تصاویر بھی چسپان کیجیے۔
 - ۲۔ میر تقی میر کی غزل (ہستی اپنی حباب کی سی ہے) کی مکمل تشریح لکھیے۔
 - ۳۔ اپنی پسند کا کوئی بھی ایک ۲۰۰ الفاظ پر مشتمل مضمون لکھیے۔
 - ۴۔ محاورات اور ضرب الامثال میں فرق بیان کریں اور پانچ پانچ محاورے اور کہاوتیں لکھیے
 - ۵۔ قافیہ اور ردیف میں فرق بیان کریں مثالوں کے ساتھ۔
 - ۶۔ دس واحد جمع، دس تذکیر تانیث، دس ضد اضداد لکھیے۔
 - ۷۔ سبق بے تکلفی کا خلاصہ لکھیے۔ (کتاب جان پہچان سبق نمبر ۲)

INFORMATION TECHNOLOGY

Canva is an online design tool that allows users to create professional-looking media, including:

posters, slideshows, images, event flyers, resumes, cards, certificates, infographics, social media graphics, and websites.

Canva is known for being:

- **Simple and convenient**

Canva's user-friendly interface and large library of templates make it accessible to everyone, even those without extensive graphic design skills.

- **Affordable**

Canva is free for individuals, but users can upgrade to Canva Pro to unlock premium features.

Some of the features of Canva include:

- Curved text generator
- Photo effects
- Image enhancer
- Online video recorder
- Video trimmer
- Convert videos to MP4
- Over 250,000 free templates
- Millions of free assets, including stock photos, videos, graphics, and audio tracks
- The ability to collaborate with others by adding comments, assigning actions, or designing together

To make a presentation in Canva, you can:

1. Sign in or sign up to Canva
2. Select a template or start with a blank one
3. Customize the template by adding images, text, and other elements
4. Arrange slides, choose layouts, and maintain a cohesive design
5. Download the presentation in a format like PDF or PowerPoint

Here are some tips for making a presentation in Canva:

- **Design for visual appeal:** Use visuals instead of text, and reduce the amount of text.
- **Use a consistent color palette:** Make sure images and charts fit in with the visual theme.
- **Organize your slides:** Cluttered slides can be confusing and difficult to look at.
- **Use Canva's presentation mode:** This includes a timer, a screen to view your notes, and a preview of the upcoming slides.

- **Draw on your whiteboard:** Use the Draw tool to sketch on your Canva whiteboard. Using Canva to record and edit podcasts is the easiest way to get students talking,

You can use Canva to make a podcast by following these steps:

1. **Choose a template:** Open Canva and select a template.
 2. **Customize the artwork:** Customize the artwork for your podcast.
 3. **Record:** Set up and begin recording your podcast.
 4. **Add audio enhancements:** Search for "Audio" in the "Apps" section to find thematic music and sound effects.
 5. **Add transitions:** Click "Apps" then "Audio" then "Transitions" to add transitions.
 6. **Preview and share:** Preview your project and share it.
- Learn Canva and Do the following Projects :
- ✓ Using Canva prepare a presentation on your Science Project.
 - ✓ Make a Podcast video of your Social Science Project.

References:

https://www.canva.com/en_in/download/windows/

<https://www.youtube.com/playlist>