

Art and Culture

Class Nine



NATIONAL CURRICULUM AND TEXTBOOK BOARD, BANGLADESH



১৯৭৩ সালে আলজেরিয়ায় অনুষ্ঠিত জোট নিরপেক্ষ আন্দোলনের (ন্যাম) চতুর্থ সম্মেলনে
কিউবার বিপ্লবী নেতা ফিদেল ক্যাস্ট্রোর সাথে বঙ্গবন্ধু শেখ মুজিবুর রহমান

“আমি হিমালয় দেখিনি
কিন্তু শেখ মুজিবকে দেখেছি,
ব্যক্তিত্ব এবং সাহসিকতায়
তিনিই হিমালয়”
- ফিদেল ক্যাস্ট্রো

Developed by the National Curriculum and Textbook Board as a textbook according to the National Curriculum 2022 for Class Nine from the academic year 2024

Art and Culture

Class Nine
(Experimental Version)

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Preface

In this ever-changing world, the concept of life and livelihood is changing every moment. This process of change has been accelerated due to the advancement of technology. There is no alternative to adapting to this fast changing world. Because, technology is changing rapidly ever than before. In the fourth industrial revolution era, the advancement of artificial intelligence has brought a drastic change in our employment and lifestyles and this will make the relationship among people more and more intimate. Various employment opportunities will be created in near future which we cannot even predict at this moment. We need to take preparation right now so that we can adapt ourselves to that coming future.

Although a huge economic development has taken place throughout the world, problems like climate change, air pollution, migrations and ethnic violence have become much more intense now a days. The breakouts of pandemics like COVID 19 have crippled the normal lifestyle and economic growth of the world. Thus, different challenges as well as opportunities have been added to our daily life.

Standing amid the array of challenges and potentials, sustainable and effective solutions are required to transform our large population into resource. It entails global citizens with knowledge, skill, values, vision, positive attitude, sensitivity, adaptability, humanism and patriotism. Amidst all these, Bangladesh has graduated into a developing nation from the underdeveloped periphery and is continuously trying to achieve the desired goals in order to become a developed country by 2041. Education is one of the most crucial instruments to attain the goals. Hence, there is no alternative to the transformation of our education system. This transformation calls for developing an effective and updated curriculum.

Developing and updating the curriculum is a routine and important activity of National Curriculum and Textbook Board. The curriculum was last revised in 2012. Since then, about a decade has elapsed. Therefore, there was a need for curriculum revision and development. With this view, various research and technical studies were conducted under NCTB from 2017 to 2019 to analyze the current state of education and identify the learning needs. Based on the researches and technical studies, a competency-based seamless curriculum from K-12 has been developed to create a competent generation capable of surviving in the new world situation.

Under the framework of this competency based curriculum, the textbooks have been prepared for all streams (General, Madrasah and Vocational) of learners for Class Nine. The authentic experience-driven contents of this textbook were developed with a view to making learning comprehensible and enjoyable. This will connect the textbooks with various life related phenomenon and events that are constantly taking place around us.

In developing this textbooks, issues regarding religious and racial bias have been avoided while the needs of the disadvantaged and special child were taken into special consideration.

I would like to thank all who have put their best efforts in writing, editing, illustrating and publishing the textbook.

If any errors or inconsistencies in this experimental version are found or if there is any suggestions for further improvement of this textbook, the concerned are requested to bring them to the notice of NCTB.

Chairman

Professor Md. Farhadul Islam

National Curriculum and Textbook Board, Bangladesh

Dear Learners,

When we express our finest thoughts creatively, they become art. Our culture is made up of everything such as our lifestyle, languages, cuisines, behaviors, manners, ceremonies, clothes, arts and so on. Every country and nation in the world has its own culture. Our world is so beautiful and diverse due the variety of dimension of culture across the globe.

There are three experiences in the textbook of class nine. The first experience is titled, “Sought the unknown in the midst of the known”. Within this experience, by exploring our ever familiar environment, we will highlight various aspects of the distinct culture found in our family and social domains which remain unknown to us in many occasions. We will manifest this inquiry in any field of art chosen by us.

The title of our second experience is “The world is marveled with wonder”. The War of Liberation is our pride. Along with people from all walks of life, the artists also took part in that war from their respective positions. They formed public opinion and inspired the mass in favour of the War of Liberation through their creative endeavours. Many artists took part directly in the War of Liberation risking their lives for the emancipation of their motherland. Our artist friends in the foreign lands also extended helping hands to our great War of Liberation from their respective positions. This experience of us is designed to know about their contributions.

The third experience is named “How well you sing, thou, O, gifted!” which focuses on knowing the glorious tales of our distinct art and culture. This also focuses on knowing about the world famous illustrations works of art and getting inspired by them. It is expected that, with continuation to this, we will be able to showcase our culture to the global community

During this journey, based on our interests and likings, we will draw, craft things, dance, sing, recite poems and act in. We will practise local folk culture. In such instances, we will use easily available materials.



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Sought the unknown in the midst of the known

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The world is marveled with wonder

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How well you sing, thou, O, gifted!

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Sought the unknown in the midst of the known

বহুদিন ধ'রে বহু ক্রোশ দূরে
বহু ব্যয় করি বহু দেশ ঘুরে
দেখিতে গিয়েছি পর্বতমালা,
দেখিতে গিয়েছি সিন্ধু।
দেখা হয় নাই চক্ষু মেলিয়া
ঘর হতে শুধু দুই পা ফেলিয়া
একটি ধানের শিষের উপরে
একটি শিশিরবিন্দু।

– রবীন্দ্রনাথ ঠাকুর, স্মুলিঞ্জা, ৩৪

Sought the unknown in the midst of the known
To see, know about and enjoy the endless beauty of the earth, we travel to many places. The curiosity to know about something new is our lifelong expectation. We explore new areas, new countries, and the natural diversity, lifestyle, and culture of the people to enjoy seeing and knowing them. This yearning to know the outside world sometimes doesn't allow us to have an eye on our surroundings and they remain unknown to us. The natural diversity of one's surroundings and the things that are supposed to be known about our neighbours also remain unknown. Things that exist in our surroundings constitute the natural environment while the people who reside around us constitute the social environment. Knowing one's own natural environment and the social environment is very important for us.

The day-to-day life, housing, manner and etiquette, food, religious beliefs, religious festivals, and art constitute our culture. This culture can be divided into two; for instance, material culture and immaterial culture.

Material Culture:

Material Culture used by men in daily life are called material culture. Houses, furniture, clothes, utensils or crockeries, and tools are notable among the constituents of material culture.



Immaterial Culture:

Things that do not have material features but are integrated into our lifestyle are called immaterial culture. For example, languages, sciences, arts, ideals, values, customs, ideas, literature, philosophy, religions, laws and traditions, etc.

If we have a keen eye on both material and immaterial culture, we will find some



differences regarding their elements in towns and villages. Moreover, these differences in cultural elements are also seen in the lifestyle of the people of small ethnic groups living in different locations of the country. So if we want to know about the world culture, we need to know about our culture first. We also have to know about the cultural diversity irrespective of localities and ethnicities and respect them.

Rural Culture



Sought the unknown in the midst of the known

Urban Culture



Culture of Small Ethnic Communities



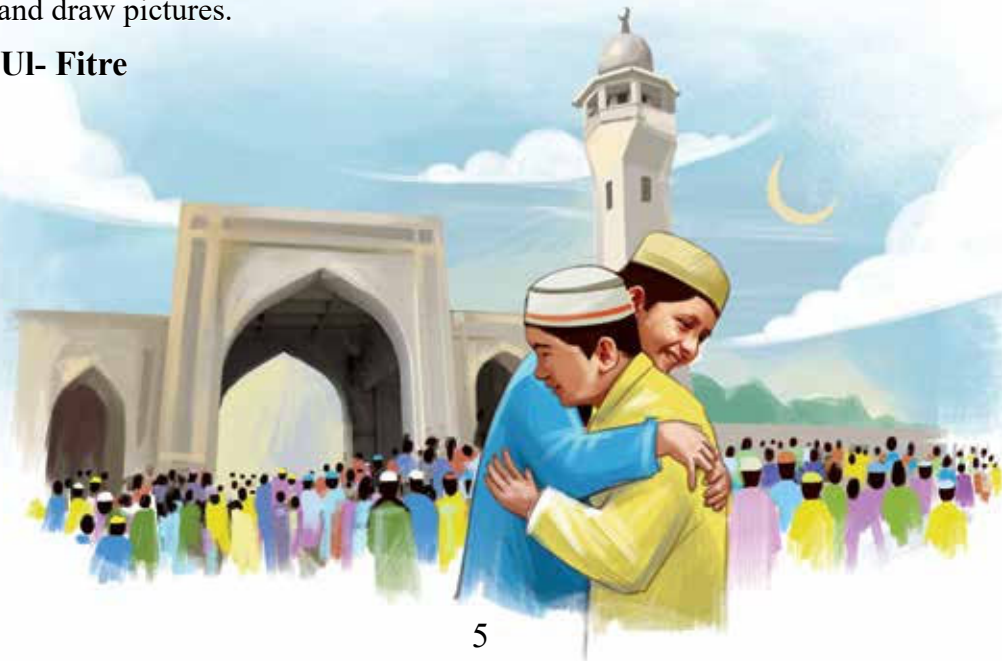
Now, with the help of the elements from both material and immaterial cultures in our surroundings, we will make an attempt to learn about the cultural diversity of our own locality. We will name this task ‘Searching for knowing the unknown’. In order to collect information and data for implementing the task, we will form some teams and fix a theme for each team to present their creativity.

Issues that are to be considered while collecting information and data for team presentation and creating artwork for the exhibition-

We need to make a careful inquiry about the characteristics of the area where we are living presently and our school where we are studying. We also need to have a good look at the manner and etiquette, food, clothes, houses and patterns, and drawings of furniture, every material and immaterial element of daily life irrespective of all professions.

We have to keenly observe how people of different religions live together in harmony in our locality and how they observe different religious and social rituals such as Eid- Ul- Fitre, Eid- Ul- Adaha, Shabe- Qadre, Durga Puja, Janmashtami, Saraswati Puja, Kali Puja, Rathojatra, Doljatra, Buddha Purnima, Madhu Purnima, Kothin Chibor Dan, Maghee Purnima, X- mas Day, Easter Sunday, birthday, Aqiqa, Onnoprason, Gaye Holud, wedding ceremonies, etc. We will also observe the kinds of arrangements done on these occasions. We will have to match our real experience with our prior experience and if needed, with video recording of the respective programme. Further, we will have to observe the presentations of costumes for these occasions, arrangements of food, and furnishings, the pattern and use of elements in decorating localities, the nature of songs, dances, and performances, and the design of stages; note down those data, and draw pictures.

Eid- Ul- Fitre



Sought the unknown in the midst of the known

Durga Puja



Buddha Purnima



Boro Din / Christmas Day



Moreover, we will also have to observe how national days such as 21st February—International Mother Language Day, the birthday of the Father of the Nation Bangabandhu Sheikh Mujibur Rahman and National Children Day— 17th March, Independence Day— 26th March, National Mourning Day—15th August, Martyred Intellectual Day—14th December, Victory Day—16th December, and other occasions are observed and the arrangements on these occasions by writing data and drawing pictures of the performances on these occasions. In addition, we will have to observe how occasions like year farewell ceremony, new year celebration, Monsoon Celebration, Harvest, Poush Mela, Spring Festival and other occasion are celebrated, the arrangement and performances on the occasion by writing their description in detail and drawing pictures.

Bidding Farewell to old year and New Year Celebration in Villages

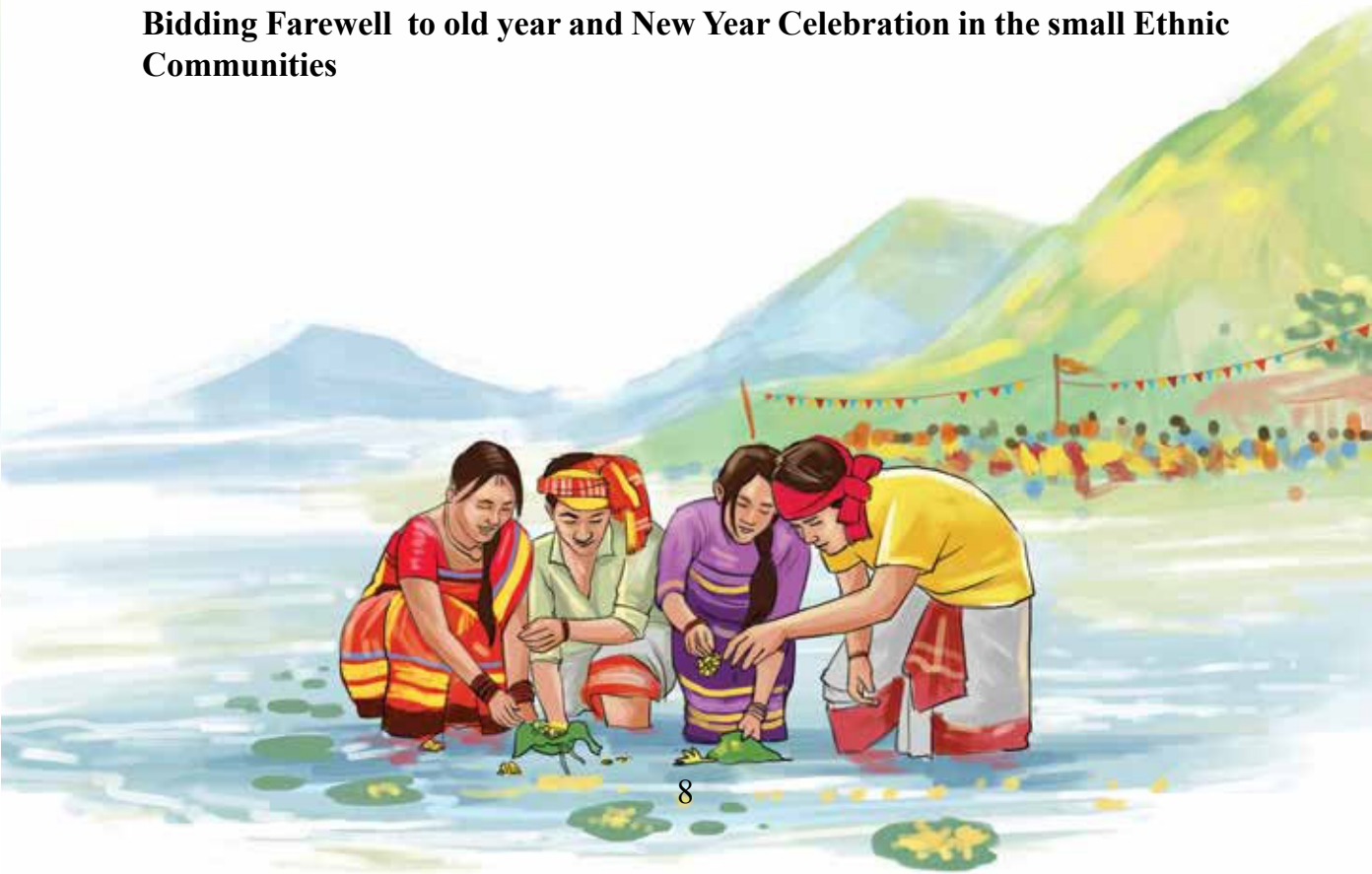


Sought the unknown in the midst of the known

Bidding Farewell to old year and New Year Celebration in Towns



Bidding Farewell to old year and New Year Celebration in the small Ethnic Communities



The way we will have experience of work in this lesson

With the help of data of the elements of material and immaterial culture of our locality, we will get a profound idea about our own culture. Now, by collecting information and data about two other cultures from different sources such as books, journals, magazines, news, documentary, pictures, and videos, we will get a clear picture of our national cultural diversity. Afterwards, by utilizing these cultural elements, we will produce our creative artwork.

Things we will do for the group performance and exhibition of artwork:

- At first, we will form eight teams with equal members.
- We will name the teams ourselves.
- We will identify if our present dwelling area is a village or town or hill tract. After making a list, we will note them down.
- Now, every member of our team will identify the elements of material and immaterial culture from the listed data and information based on practical experiences.
- If our own locality is a village, we will collect information about it directly. We will also collect necessary information and data from sources such as various books, magazines, journals, documentaries, pictures, and videos, etc. about the two other cultures for instance; the urban culture and the culture of the small ethnic communities.
- If our own locality is a town or an area inhabited by people of different small ethnic groups, we will collect information and data following the above-mentioned directions. We will collect information and data about the two other forms of culture from different sources.
- We will make a comparative table between the elements of our own culture and the other two cultures.



Short Example of a Chart:

Rural Culture	Urban Culture	Culture of Small Ethnic community
Pattern of the houses in a specific village.	Pattern of the houses in a specific town.	Pattern of the houses in a specific Small Ethnic community.
Pattern of food and etiquette of a specific village.	Pattern of food and etiquette of a specific town.	Pattern of food and etiquette of a specific small ethnic community.
Nature of the religious belief and the religious rites in a specific village.	Nature of the religious belief and the religious rites in a specific town.	Nature of the religious belief and the religious rites in a specific small ethnic community.
Nature of arts and crafts, dances, songs and local artwork, their organisation and performances in a specific village.	Nature of arts and crafts, dances, songs and local artwork, their organisation and performances in a specific town.	Nature of arts and crafts, dances, songs and local artwork, their organisation and performances in a specific ethnic community.
Nature of the year farewell ceremony and new year celebration programme in a specific village.	Nature of the year farewell ceremony and new year celebration programme in a specific town.	Nature of the year farewell ceremony and new year celebration programme in a specific small ethnic community.
The description of remarkable fairs or festivals in a specific village.	The description of remarkable fairs or festivals in a specific town.	The description of remarkable fairs or festivals in a specific small ethnic community.
Observation of national days in a specific village.	Observation of national days in a specific town.	Observation of national days in a specific small ethnic community.

- Following the above chart we will accomplish our job to collect necessary data and information.
- Now we will compare all the charts prepared by the members of a team collaboratively
- We will make a theme for the presentation and performance by collecting necessary data and information provided by all. For reflecting the theme, we will make a poster with the information of every member regarding their performance and presentation. Every team will decorate the poster keeping congruity with the theme and will make an arrangement for exhibition in the classroom.
- The interested members of the teams will take part in the exhibition and performance. Before the team performance, we will decide which member will perform or present which part.
- Those who will not perform or present, will play the role of organizers or conveners. They will take care of every responsibility of arranging.
- Now, the participators of the exhibition and performance will present the theme of the team through creative works like drawing pictures, making calligraphy, drawing, making or weaving something, dancing, singing, acting, and recitations.
- After the performance of a team, the members of other teams will give constructive opinion regarding presentation and performance.

Thus, we will learn about the culture of our own area deeply and try to preserve the regional characteristics of it.

The culture of villages, towns, and small ethnic communities has enriched the culture of Bangladesh and has formed a national culture.

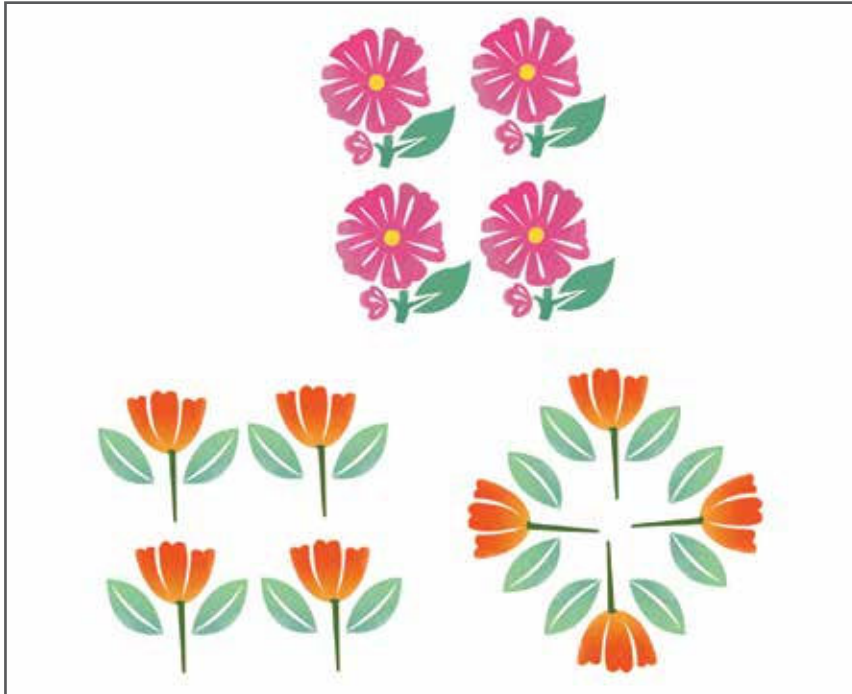
The experience we will attain in this lesson

Now we will learn the rules of drawing pictures which is called ‘Unity’ in the terminology of drawing pictures.

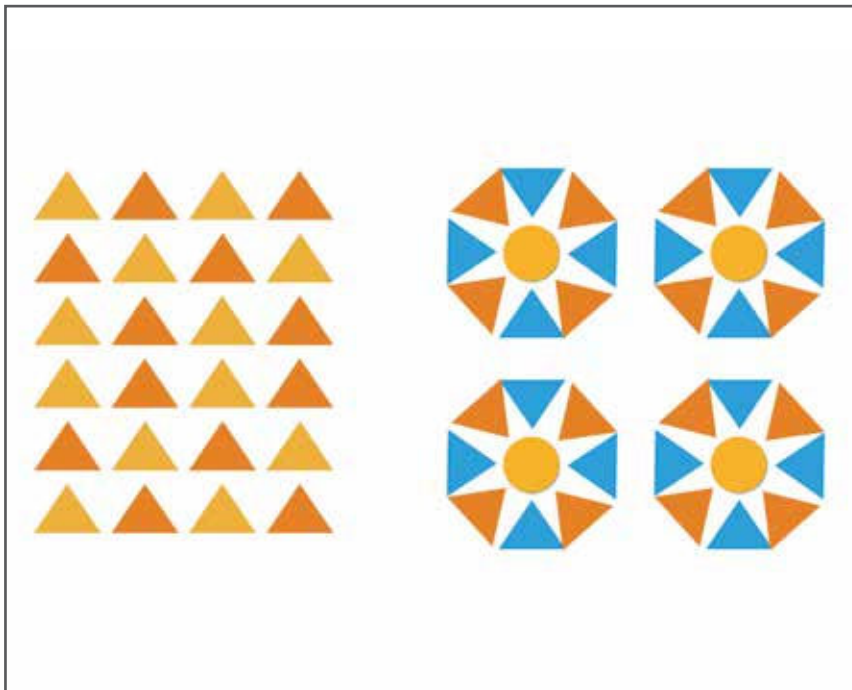
Unity:

The well organized presentation of different elements in a picture is called unity. The necessary elements of a picture are- line, shape, frame, making, color, extension, silhouette, and knit. This unity is reflected by following the rules of drawing a picture or using one or more elements appropriately.

Unity with natural shapes



Unity with Geometrical Shapes



In music, for the unity of note there are seven pure (শুদ্ধ) notes, four soft (কোমল) notes and one sharpe or karri (কড়ি) note. There are two ways to write the notation (স্বরলিপি) in music i.e vaatkhone and akarmatrik. In akarmatrik, the pure notes are written as স র গ ম প ধ ন. Again, there are four soft notes of the র, গ, ধ, ন notes, which are--Re (র) is written 'ঋ', Ga (গ) is written 'ঞ', Dha (ধ) is written 'দ', and Ni(ন) is written like 'ণ'. Moreover, in Korri note, Ma is written like ঙ্.

The tune is produced through the unity of Shuddhwa, Komol, and Korri notes. Thus for learning music the ascension of Komol and Korri notes are to be practiced along with Shuddhwa notes.

Now, we will exercise Sargam of the Komol notes of 'Ga' which is in the terminology of music written as 'ঞ'.

2.The exercise of 'ঞ' Sargom –

Ascending—স র ঞ্ ম প ধ ন সঁ

Descending—সঁ ন ধ প ম ঞ্ র স

In every branch of Fine Arts, both unity and diversity is present. Different kinds of cultural diversity have enriched the culture of our country. We will know and love our culture well. At the same time, we will respect other cultures too.

What we will do in this chapter

- We will try to capture the daily lives and culture of people from various social and professional backgrounds living around us through art, creating drawings, sketches, calligraphy, or crafting or knitting and reflect the essence of the group.
- We will also try to portray the social and cultural bondings, as well as contemporary religious practices, through art, creating drawings, sketches, calligraphy, or crafting for various festivals. Alternatively, we might engage in singing, dancing, acting, recitation, or any field of art to express the theme within a group.
- With the aim of showcasing the seasonal rural culture, urban lifestyle, and cultural events of ethnic communities in Bangladesh, we will create drawings, sketches, calligraphy, or crafts, or participate in singing, dancing, acting, recitation, or any art form that aligns with the chosen field, in order to capture the essence of the theme within a group.
- We will plan and execute all arrangements and presentations of the exhibition following the theme meticulously and systematically.
- We will engage in practice by understanding the content of unity through well-explained examples from the curriculum.
- We will practice Sargom with the ঞ্ note given in the text.



স্বাধী শ্রবাক তাকিয়ে রয়

The World is marveled with wonder

দাম দিয়ে কিনেছি বাংলা
কারো দানে পাওয়া নয়
দাম দিচ্ছি প্রাণ লক্ষ কোটি
জানা আছে জগৎময়।।
সতেরোশো সাতান্ন সনে
ভাইবা দেখেন পড়বে মনে,
দাম দিছি পলাশীর মাঠে
ইতিহাস তার সাক্ষী রয়।।
সেইবারে জানিল বিশ্ব
আমরা কত ধনীরে

দান করিতে লক্ষ জীবন
তুচ্ছ বলে গণি রে।
আঠারো শো সাতান্ন সালে
দাম দিছি ফের জানে মালে,
পিছন ফিরে চাইলে পরে
একশ বছর কথা কয়।।
উনিশ শো সাতচল্লিশ সালের
চৌদ্দই আগস্ট রাতে রে
ব্রিটিশ গিয়া সহপ্যা গেল
জল্লাদেরই হাতে রে।
তারা মোদের খুন কইরাছে
নানা অযুহাতে রে।
লক্ষ করুণ হাসি' হাসি'
খাইছে গুলি পরছে ফাঁসি,
তবু না দুঃখিনী বাংলা
তোমার আমার কারো হয়।।
বায়ান্নোতে মুখের ভাষা
কিন্ছি বুকের খুনে,
বরকতেরা রক্ত দিছে
বিশ্ব অবাক শোনে।
দিছি রক্ত জন্মাবধি
সাগর-সাগর, নদী-নদী
রক্তে বাংলা লাল কইরাছি
এই কথা তো মিথ্যা নয়।।
উনিশ শো একাত্তর সালে
ঐচিশে মার্চ রাতে
সর্বহারা করছে আমায়
পশ্চিমা ডাকাতে।
বাপের সামনে বলুক তো বুট

The world is marveled with wonder

মেয়ের ইজ্জত হয়নি কি লুট?

দুঃখে বাংলার পদ্মা মেঘনা

যমুনা যে উজান বয়।।

দাম দিয়েছি মায়ের অশু

বোনের সম্বন্ধ রে,

বলতে কি কেউ পারো তোমরা

সে দাম কারো কম রে?

কত কুলের কুলাঞ্জনা

নাম নিয়াছি বীরাঞ্জনা

আজো বাংলার আকাশ বাতাস

তারই শোকে উদাস হয়।।

দাম দিয়াছি বুদ্ধিজীবী

নামী দামি লোক কত,

এই জন্মে কি ফুরাবে ভাই

আমার বুকের সেই ক্ষত?

উনিশ শো একাত্তর সালে

ষোলেই ডিসেম্বর সকালে

অবশেষে দুঃখিনী এই

বাংলা মা যে আমার হয়।।

গীতিকার ও সুরকার: আব্দুল লতিফ

The heroic people of Bengal have fought against all odds through ages and become victorious. Freedom-seeking people of Bengal sacrificed their lives since the Anti-British movement to Language Movement in 1952, Education Movement in 1962, the Six Points Movement in 1966, the Mass Upsurge of 1969, the election in 1970, and the War of Liberation in 1971. During the crises of the homeland, the artists, poets, litterateurs, intellectuals, and all other creative people participated with the heroic people actively. These creative people accelerated every struggle and made every movement dynamic with their creativity and intellectuality. Now, we will learn about the contributions of the artists of arts and crafts, singers, actors, and dancers in all the national movements of Bangladesh.



The contribution of the Artists in The Emergence of the Independent Bangladesh

It was 1947 when, finally, the long all-out movement across the United India came to a resolution. British India was divided into two countries: India and Pakistan. Pakistan is comprised of two parts: West Pakistan and East Pakistan, present-day Bangladesh.

The newly born Pakistan Government Art Institution was founded in 1948. Shilpacharya Zainul Abedin played a vital role in founding this institute. Along with him Mr. Anwarul Hoque, Khaja Shafique Ahmed, Shafiqul Amin, and artist Quamrul Hassan played a significant role. Government Institute of Fine Arts was chronologically known as East Pakistan Government Arts and Crafts College, Bangladesh Arts and Crafts College, Institute of Fine Arts, and finally Faculty of Fine Arts of University of Dhaka. The students and teachers of this institution played a significant role in national movements such as the Language Movement, the Education Movement, the Six-Points Movement, the Mass Upsurge and in the glorious War of Liberation

The world is marveled with wonder

In the Language Movement 1952, the artists of crafts took part actively and played a strong role. Artists namely Murtaja Baseer, Emdadad Hosein, and others actively took part in the movement. In continuation of this, in 1956 artist Hamidur Rahman and Novera Ahmed placed a design of Shaheed Minar commemorating the language martyrs. In 1967 Chayanat arranged a program celebrating the Bangla New Year at Ramna Botmul. Nitun Kundu and some other new artists did the decoration work for the stage of this new year's celebration. Banners carrying political messages with the drawing and writings of craft artists. were exhibited since 1968 at the Shahid Minar premise. In the same year, the crafts artists initiated painting alpona in the street before the Shahid Minar to reflect the tradition and culture of the country

Faculty of Fine Arts, University of Dhaka



In 1968, artist Rashid Chowdhury initiated teaching-learning of Fine Arts formally at the University of Chittagong. Before the War of Liberation started, struggles and movements had begun in different parts of Chattogram. The students and teachers of Fine Arts, University of Chittagong took part actively in these struggles and movements. Artists namely Rashid Chowdhury, Debdas Chakraborty, Mijanur Rahim, and moreover, artists like Syed Abdullah Khalid, Shah Mohammad Anser Ali, Enayet Hosein, Sabih Ul Alam who had been students at the Department of Fine Arts then published a portfolio done on lithograph collectively. This portfolio accepted much acclaim from the public at that time

In 1969 pictures carrying messages of protests drawn by artist Shilpacharya Zainul Abedin and others were exhibited in the Shaheed Minar. Exhibition of banners drawn by artists like Mustafa Monowar, Hashem Khan and Rafiqun Nabi, and others in the context of Mass Upsurge 1969 were arranged at the premises of Dhaka central Shaheed Minar. In this volatile period, the Hall of Fine Arts was the center house of writing political posters and festoons. The resident students of the hall decided to hang a large banner from the roof to the first floor. Words written by art critic Abul Mansur Ahamad 'Freedom is my dream, unity is my strength, liberation is my pursuit' were written in the banner. In addition, a collection of protesting rhymes titled "The Rhymes of 1969" was published under the entrepreneurship, editing, and designing of Rafiqun Nabi.

The protesting presentation of the artists in the Shahid Minar on the 21st of February in 1971 attained much more popularity than that of the previous year. At this time Shilpacharya Zainul Abedin rejected the title 'Hilal-e- Imtiaz' given to him by the Pakistani Government. A non-cooperation movement was started in the month of March



The world is marveled with wonder 1971. This time the artists formed the 'Bangla Arts and Crafts Sangram Council'. This council arranged a procession titled 'Swadhinata' or 'Independence'. Shilpacharya Zainul Abedin led this procession from the front.

On 23rd March some posters carrying titled 'Monster Image of Yahiya Khan' by artist Qamrul Hasan were presented for the first time in the Shahid Minar. Artist Qamrul led a Sangram Committee in the Hatirpul area during the non-cooperation movement in March. The Pakistani Military attacked the Hall of Fine Arts on the deadly night of 25th March and did vandalism and one of the students studying in the final year



Zainul Abedin's picture titled " Muktizoddha" drawn based on the blocked situation of 1971. (Collected:1)

named Shahnewaz was killed. Shilpacharya Zainul Abedin inspired the freedom fighters from his residence in the blocked Dhaka. At that critical period of the nation, Joynul drew a picture entitled 'Muktizoddha', or 'The Freedom Fighter'. In April 1971, the Department of Art and Design was founded under the leadership of Zainul Abedin. It was directed by the Ministry of Information and Radio. In this department, he included artists namely Debdas Chakraborty, Nitun Kundu, Pranesh Mondol, Jahir

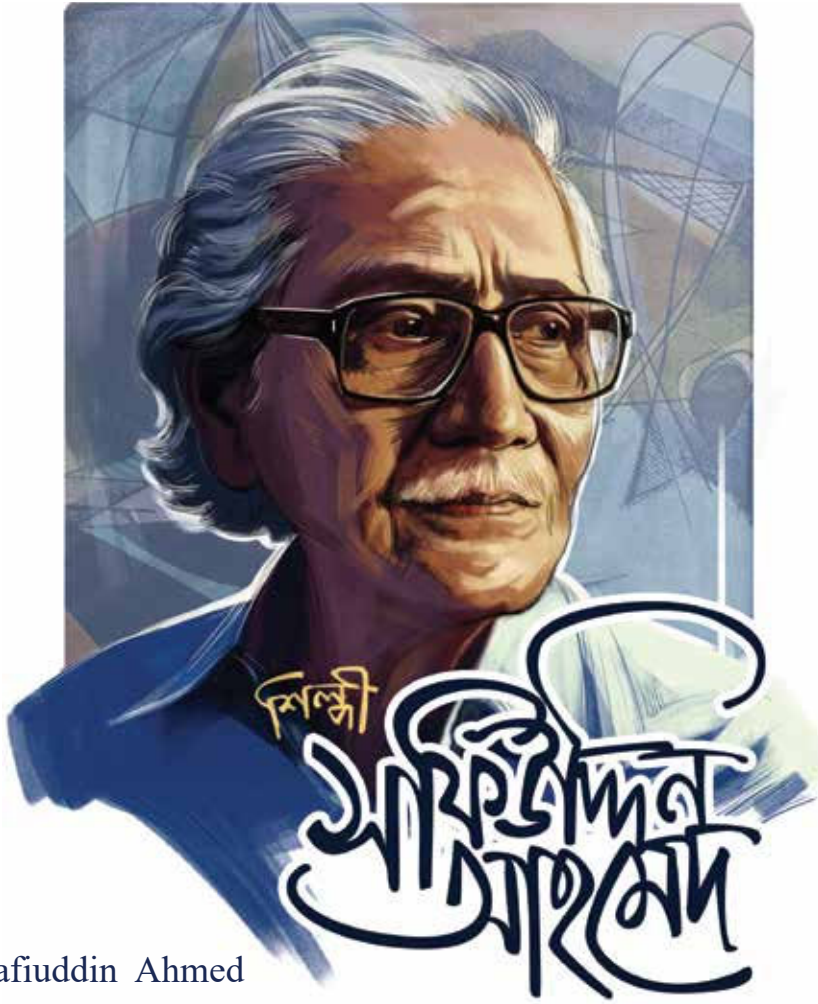
Ahmad, Hasan, Biren Some, and others. Some historic posters on the War of Liberation created by these artists inspired the freedom-seeking mass people in general and the freedom fighters in particular. Among them a monster-shaped poster with the face of Yahiya Khan ‘Ei Janoorder hotya korte hobe’, ‘Soda Jagroto Banglar Muktibahini’ by Nitun Kundu, ‘ Banglar Meyera Sokolei Muktijodwha’ by Pranesh Mondol and ‘ Banglar Hindhu Banglar Christian Banglar Buddhists, Banglar Musalmans Amra Sobai Bangalee’ by Debdas Chakraborty are notable.

An exhibition of the War of Liberation based pictures was arranged at that time in the Birla Academy Calcutta. Sixty-six artworks by seventeen artists such as Quamrul Hassan, Debdas Chakraborty, Mustafa Monoar, Nitun Kundu, Pranesh Mondol, Nasir Biswas, Biren Som, Quazi Gias, Chandrashekhar Dey, Ranajeet Niyogii, Hasi Chakraborty were exhibited in the programme. This exhibition based on the War of Liberation in a foreign land helped immensely in gaining public consent on behalf of an independent Bangladesh.

Artist Syed Abul Barak Alvi took part in guerrilla activities in the War of Liberation in 1971. He was taken captive by the Pakistani army and had been inhumanly tortured. Artists like Shahab Uddin took arms in hand and participated in the War of Liberation directly. Artist Swapan Chowdhury along with a group of singers sang songs moving from one camp to another to energize the freedom fighters. At that time, he scripted ‘Chitramala’ of the War of Liberation. In addition, artists such as Abdur Razzaque, Abdul Khaleque, Bonijul Hoque, Md. Sirajuddin and others took training and participated in the War of Liberation. Many artists involved themselves both directly and indirectly risking their lives in many cases.

Shilpacharya Zainul Abedin reflected the dynamic and lively picture of the fighting freedom fighters in his works. At that time, artist Quamrul Hassan drew remarkable pictures such as ‘Muktizoddha’ and ‘Nari Muktizoddha’ etc. Artist Safiuddin Ahmed expressed his experience of the deadly days of 1971 later in his works. Moreover, the impact of war days is seen in the works of artists like S. M. Sultan, Mohammad Kibria, Rashid Chowdhury, Syed Abdullah Khalid, and others. Thus, with the liberation-seeking mass people, the craft artists of Bangladesh played a vital role with their merit, intellectuality, and works directly and indirectly. Since the emergence of Bangladesh as an independent nation, the crafts artists of Bangladesh have been staunchly holding the spirits of War of Liberation in their thoughts and works to date. It is hoped that the spirits of the War of Liberation will be carried out by the craft artists in their works in the future.

Now, we will learn about an artist from Bangladesh who reflected his feelings about the War of Liberation in his works.



Artist Safiuddin Ahmed

Safiuddin Ahmed is a legendary figure in the field of modern art. He was born on 23rd June 1922 in Bhowanipore, Kolkata. During the partition of 1947, he migrated to Bangladesh from Calcutta. He is acclaimed as the father of modern print in Bangladesh. Besides printing, he has enriched the art of Bangladesh by creating countless artworks in different media such as watercolor and oil color. For his immense contribution to the field of art, he has been acclaimed as ‘Shilpaguru’.

Artist Safiuddin Ahmed was admitted to the Kolkata Art School in 1936 and in 1942 he received his graduation in Fine Arts. Later, he received a Diploma in Etching and Engraving from the Central School of Arts and Crafts, UK.

Along with Shilpacharya Zainul Abedin and other eminent artists, he played a key role in founding Dhaka Art College. This educational institution is presently known as the Faculty of Fine Arts, University of Dhaka.

Artist Safiuddin Ahmed stayed in Modhupur of Bihar, Deoghar, Jasidih, Giridih, Chaibasa, Jhajha etc. towns in India in 1936-1941 and drew pictures. In continuation of this, from 1942 to 1945 he went to the Dumka area of Santal Pargana. The pictures drawn during his stay in the Dumka area have made him a key figure in the field of art. Through studying at the Department of Art, he attained skills in watercolor and oil color. Besides he attained a commendable expertise in Wood Engraving.

In the nineties, he drew pictures on diagrams which are known as “Black Series” or “Kalo Chitramala”. His artworks reflect the picture of the Language Movement in 1952 and the glorious War of Liberation in 1971 through different means. His 1964 painting titled “Baddho Mach” in the Eyes of the Fish expresses protest against the status quo. In the 1980’s he drew pictures titled “Kanna”, “Ekushe Smoron”, “Ekattorer Smriti”, and “Ekattorer Smorone” using the motif of eyes directly. These works of Safiuddin Ahmed reflect the spirits of 1952 and 1971.

For his special contributions to the art of Bangladesh, he was awarded Ekushey Padak in 1978. Moreover, he was nominated honorary fellow of the Bangla Academy in 1985 and was awarded Swadhinata Puroshkar in 1996. This great artist breathed his last on 19th May 2012.

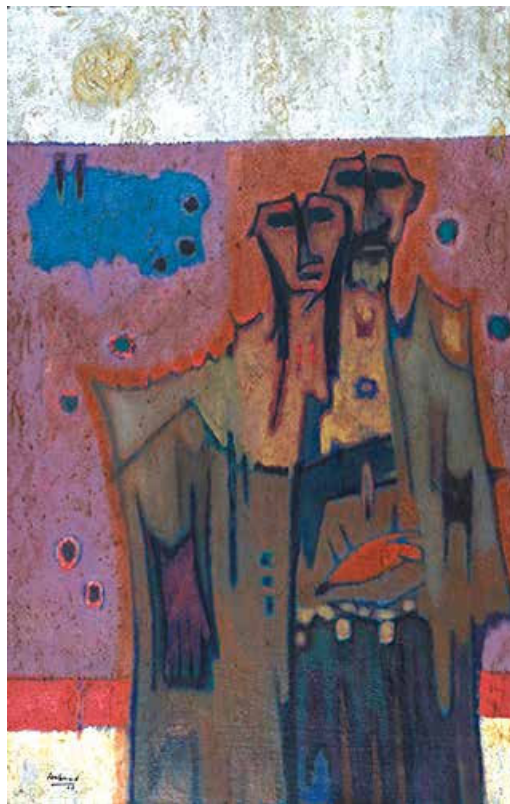
Some Artworks of Artist Safiuddin Ahmed



Mela Pothe-1, Media: carring wood, 1947, Picture: Collected



'Ekattorer Smriti', Lithograph, 1988,
Picture: Collected



'Shoronarhi', Oil Painting, 2005, Picture: Collected



'Mach Dhorar shomoy-1', 1962, Picture: Collected



The Contribution of the Singers in the Struggle of Independence

The role of music in the Bengali's struggle for liberation is undemisable. The creative works of artists, lyricists, musicians, instrumentalist inspired the struggling people. Kazi Nazrul Islam, the rebel poet, was one of the sources of power in our struggle. His poems, songs, stories, novels gave us inspiration and power to go ahead.

দুর্গম গিরি, কান্তার-মরু, দুস্তর পারাবার হে!
 লঙ্ঘিতে হবে রাত্রি নিশীথে, যাত্রীরা হাঁশিয়ার।।
 দুলিতেছে তরী, ফুলিতেছে জল, ভুলিতেছে মাঝি পথ—
 ছিড়িয়াছে পাল কে ধরিবে হাল, আছে কার হিম্মত।
 কে আছে জোয়ান, হও আগুয়ান, হাঁকিছে ভবিষ্যত,
 এ তুফান ভারি, দিতে হবে পাড়ি, নিতে হবে তরী পার।।

তিমির রাত্রি, মাতৃ-মন্ত্রী সান্দ্রীরা সাবধান!
যুগ-যুগান্ত সঞ্চিত ব্যথা ঘোষিয়াছে অভিযান।
ফেনাইয়া ওঠে বঞ্চিত বৃকে পুঞ্জিত অভিমান,
ইহাদের পথে নিতে হবে সাথে, দিতে হবে অধিকার।।
অসহায় জাতি মরিছে ডুবিয়া, জানে না সন্তরণ,
কাঙারি, আজি দেখিব তোমার মাতৃ-মুক্তি-পথ।
‘হিন্দু না ওরা মুসলিম’—ওই জিজ্ঞাসে কোন্ জন,
কাঙারি, বল, ডুবিছে মানুষ সন্তান মোর মা’র।।
গিরি-সঙ্কট, ভীৰু যাত্রীরা, গুরু গরজায় বাজ—
পশ্চাৎ পথ যাত্রীর মনে সন্দেহ জাগে আজ।
কাঙারি, তুমি ভুলিবে কি পথ? ত্যজিবে কি পথ মাঝ?
করে হানাহানি, তবু চল টানি’—নিয়েছ যে মহাভার।।
ফাঁসির মঞ্চে গেয়ে গেল যারা জবিনের জয়গান—
আসি’ অলক্ষ্যে দাঁড়ায়েছে তারা, দিবে কোন্ বলিদান!
আজি পরীক্ষা জাতির অথবা জাতের করিবে ত্রাণ,
দুলিতেছে তরী, ফুলিতেছে জল, কাঙারি হুঁশিয়ার।।

—কাজী নজরুল ইসলাম

When the central government of Pakistan had been trying to resist the people of East Pakistan, many social and cultural organizations were initiated as means of protest. For example, Tamaddun Majlish, Sanskriti Sanggh, Pakistan Sahitya Sanggh etc. These organizations used to arrange different activities such as literary practice, cultural

movement, publishing magazines, discussions, patriotic songs, Gonosangeet, staging dramas, etc. Safeguarding the status of Bangla as a language and protesting against the discriminatory treatment of the Pakistani authority were the main purposes of these events. In continuation of this after the partition of 1947 many cultural conferences were arranged. East Pakistan Cultural Conference: Chattogram, and East Pakistan Cultural Conference: Cumilla, etc. are worth mentioning among them.

Then it was 1952. The students of this country gave up their lives in the Language Movement. It was a movement for protecting our culture and language. Mother tongue carries the individuality of any nation and its culture. That's why the students, mass people, artists, cultural activists, intellectuals, and people from all walks of life demanded that the conspiracy against the Bangalees and Bangla should be stopped.

To commemorate the language martyrs the first song "Bhulbona, bhulbona, bhulbona ar Ekushe February" was written by Language Fighter Abu Naser Mohammad Gaziul Haque and its music was composed by Nizam Ul Haque.

Later, Abdul Gaffar Chowdhury wrote the ground-breaking song of Ekushe and it was published anonymously.

আমার ভাইয়ের রক্তে রাঙানো একুশে ফেব্রুয়ারি

আমি কি ভুলিতে পারি।

Later, in a book edited by Hasan Hafizur Rahman which is a collection of poems on Ekushey, the name of its composer was revealed. The Pakistan Government banned this collection. Abdul Latif gave a tune to this song for the first time. Later, freedom fighter Altaf Mahmud retuned the song and it is sung with this tone to date. The emotions of people from all walks of life were expressed through this song.

At that time, Abdul Latif, an eminent singer, lyricist, and tuner, composed and tuned another song on the theme of Ekushey February.

‘ওরা আমার মুখের ভাষা কাইড়া নিতে চায়’ ।

In continuation of this, in 1955 Bulbul Laleetakola Academy(BAFA) was founded in Wiseghat, Dhaka. This institution was founded commemorating the name of a famous dance artist Bulbul Chowdhury and it plays a vital role in cultivating Bengali culture. Rabindranath's birth centenary was celebrated in 1961. BAFA played a vital role in celebrating this occasion. This celebration was a sharp lash on the face of the Pakistan Government which was trying to ban Rabindranath, one of the remarkable bearers of the Bengali culture.

Despite the existing volatile political and cultural situations in 1963 Chhayanat, was established. This institution of music education has been practicing the cult of the national culture since establishment. Sufia Kamal, an eminent Bengali writer was its president then. The celebration of Pahela Boishakh was initiated by Chhayanat on 14th

April 1967 and it goes on to date.

During the Mass Upsurge of 1969 a song titled ‘বাংলা-ঝড় মৃত্যু দুর্বিপাক, ভয় যারা পায়তাদের ছায়া দূর মিলাক’ written by Altaf Mahmud and tuned by Sheikh Lutfur Rahman became very popular. A 1970 film titled ‘জীবন থেকে নেয়া’ directed by Jahir Raihan reflected the picture of exploitation and repression of the autocratic Pakistan government. The songs of this film energized the protesting minds of the people of Bengal. Among those ‘আমার সোনার বাংলা, আমি তোমায় ভালোবাসি’, ‘আমার ভাইয়ের রক্তে রাঙানো একুশে ফেব্রুয়ারি’, ‘আমি কি ভুলিতে পারি’, ‘কারার ঐ লৌহ কপাট’, ‘এ খাঁচা ভাঙব আমি কেমন করে’ are remarkable.

During the non-cooperation movement in March 1971, the song ‘সংগ্রাম, সংগ্রাম, সংগ্রাম’, composed by Fazle Khoda played a significant role. Moreover, with the participation of people from all walks of life an organization named বিক্ষুব্ধ ‘শিল্পী সমাজ’ was founded at that time. The singers of this organization sang songs as a sign of protest against the wrongs done by the Pakistani government till the night of the mass killing. Swadhin Bangla Betar Kendra inspired the freedom-seeking mass people through different programmes. The role of the Swadhin Bangla Betar Kendra is undeniable in inspiring and energizing the people of Bengal on their way to gaining independence.

To commemorate the role of those who had been involved with it, it is our duty to learn about their contributions. We will plan out an assignment in order to offer respect toward them.

What we will practice in this lesson

First, we will make a list based on the information on the Swadhin Bangla Betar Kendra. Our list will be based on the issues such as the lists of programs, their nature, the list of the songs played, the name of the singers, the name of the lyricists, tuners, and others related to the Swadhin Bangla Betar Kendra. We will also include the incidents that took place related to the Swadhin Bangla Betar Kendra. We will collect this data and information from different sources such as books, magazines, journals, documentaries, interviews, and videos. At the end of this chapter, from the above data and information, we will pick the necessary ones for presenting in the group presentation on a programme titled ‘পূর্ব দিগন্তে সূর্য উঠেছে’. In our class programme, we will sing song in chorus mentioning the names of the lyricists and music composers.

These music artists played a vital role in inspiring and encouraging the freedom-seeking mass people as well as the freedom fighters. Also, they took part actively in the War of Liberation. Staying in Dhaka during the volatile situation of the country in 1971 and risking their lives, singer Abdul Latif, tuner Raja Hossain Khan, Altaf Mahmud, and instrument artist Hafizur Rahman and others did the job such as composing songs,



Shadhin bangla Betar Kendro

giving tunes, and taking records at every moment. Music expert Altaf Mahmud helped the freedom fighters in different ways. The guerrilla fighters used to pay a visit to his home and store weapons at his home. At one stage, he was taken captive by the Pakistanis and tortured inhumanly in the torture cell. He received martyrdom there. Abdul Ahad rejected his prize given by the Pakistani government as a gesture of protest against the Pakistani government. The artists of the Bangladesh Mukti Sangram Shilpi Sangstha, Bangabandhu Shilpigosthi, and Swadhin Bangla Muktizoddha Sangskritik Sanggho encouraged all the people including the freedom fighters. Moreover, many singers played a vital role in the War of Liberation with their merit, creativity, and hard work. The nation will remember the contributions of the singers forever.

Now, we will learn about such a music personality whose songs covered messages on the soil, mother, and motherland. He is Samar Das.

Samar Das is one of the creators of music who fought for the soil and people of this country. He is at the same time a singer, lyricist, instrument artist and music director.



Samar Das

He directed music in many Bangladeshi films and dance dramas. This popular creator of music was born on 10th December 1929 in the Laxmibazar of the old Dhaka. His father was Jitendranath Das and his mother was Kamolini Das. He had his ABC in music from his family. His father had a business of musical instruments. And he was a famous tuner at that time. During his boyhood, he learnt how to play violin from his father. Afterwards, he learnt to play guitar, piano and flutes from a missionary named Northfield. His father was a music-lover and Samar became interested in music intensely at his father's will. In 1945, at the age of only sixteen, he started working as a flute player at the Dhaka Centre of All India Radio. He worked in Calcutta Radio and Gramophone company as an instrument artist too. After the partition in 1947, Samar Das played a key role in organizing cultural unity. He was one of the key organizers

and music directors of the Swadhin Bangla Betar Kendra which was operated during the War of Liberation in 1971 from Mujibnagar. The song ‘পূর্ব দিগন্তে সূর্য উঠেছে’ written by Gobinda Halder and tuned by Samar inspired the muktibahini consistently during the war days. Moreover songs tuned by him such as ‘নোশ্বর তোলো তোলো, সময় যে হলো হলো’ ‘চিরদিন মিশে আছে’ ‘ভেবো না গো মা তোমার ছেলেরা হারিয়ে গিয়েছে পথে’ still stir the people like they did previously. After the country became independent, he took up the responsibility to tune and play ‘আমার সোনার বাংলা আমি তোমায় ভালোবাসি’ our national anthem from BBC London presented by Military Brash Brand. He had an immense love for the people of Bengal. In order to extend help to the distressed people during the terrible flood of the 1970, a cultural programme titled ‘কাঁদো বাঙালি কাঁদো’ was arranged and Samar Das had played a vital role in this regard. For his immense love for the people and his contributions to music in Bangladesh, he was awarded with the two most prestigious awards of the state i.e. Ekushe Padak and Swadhinata Padak. He passed away on 25th September 2001.

‘বিস্মৃক শিল্পী সমাজ’ was founded in February 1971 and noted actor and cultural personality Syed Hasan Imam was its convener. On 6th March, the members of ‘বিস্মৃক শিল্পী সমাজ’ took an oath to accept any sacrifice for the independence of Bangladesh at the premise of the Bangla Academy. Moreover, people from different sectors such as singers, directors of



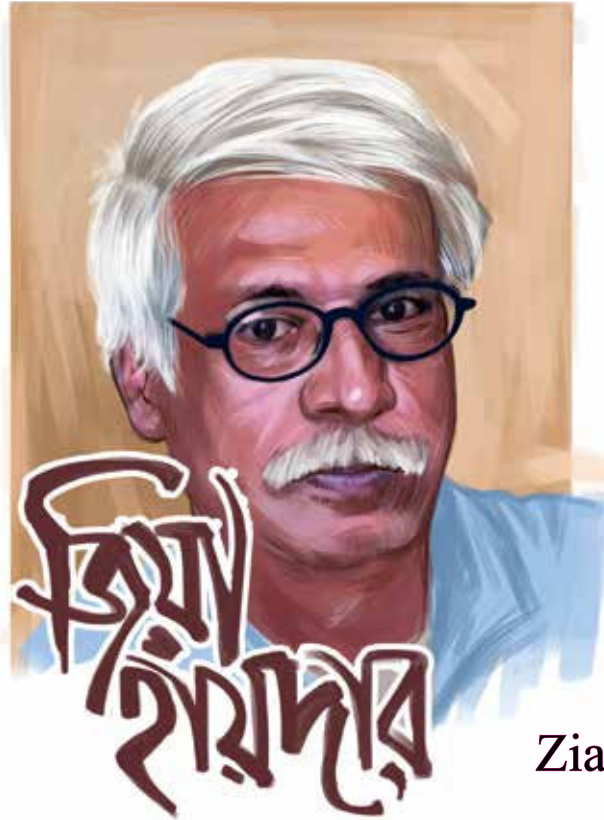


The Contribution of Actors and Dancers in the Struggle of Independence

films and plays, journalists, crafts artists, and about half a hundred agitated artists took part in the procession and pledged to keep their protest on. They signed a statement in this regard too. As a consequence of these protests and processions, during the non-cooperation in March, the Pakistan Government left the charge of Radio and Television on the shoulders of ‘বিস্ক্রম শিল্পী সমাজ’. It is to be noted that the facilities for recording were limited in the radio and television in these days. Every programme was run live. Thus the artistes of ‘বিস্ক্রম শিল্পী সমাজ’ took the charge all live telecasts and broadcasts. During the non-cooperation movement, the agitated cultural activists, creative writers and artists staged street drama at the central Shahid Minar and different places of Dhaka. Artist Golam Mustafa, Syed Hasan Imam, Dr. Enamul Huq, Rawshan Jamil performed in these plays.

Film maker Zahir Raihan created awareness among the country people against the oppression of the Pakistan government. He, like many other intellectuals—the valiant heroes of Mother Bangla, went missing. Director of films and theater Nasir Uddin Yusuf Bacchu is a valiant freedom fighter. He directly took part in the War of Liberation as one of the guerrillas of Crack Platoon.

The dance artists too participated in the War of Liberation in 1971 directly and indirectly. One of the notable dance artists among them is Minu Billah. During the war, she went to India and took part in taking care of the injured freedom fighters as a nurse at Bishramganj Hospital under sector two. In this way, many artists of art and craft, singers, actors, dance artists, lyricists, tuners, and mass artists played a positive role in the pre-liberation era, during the War of Liberation, and after the war.



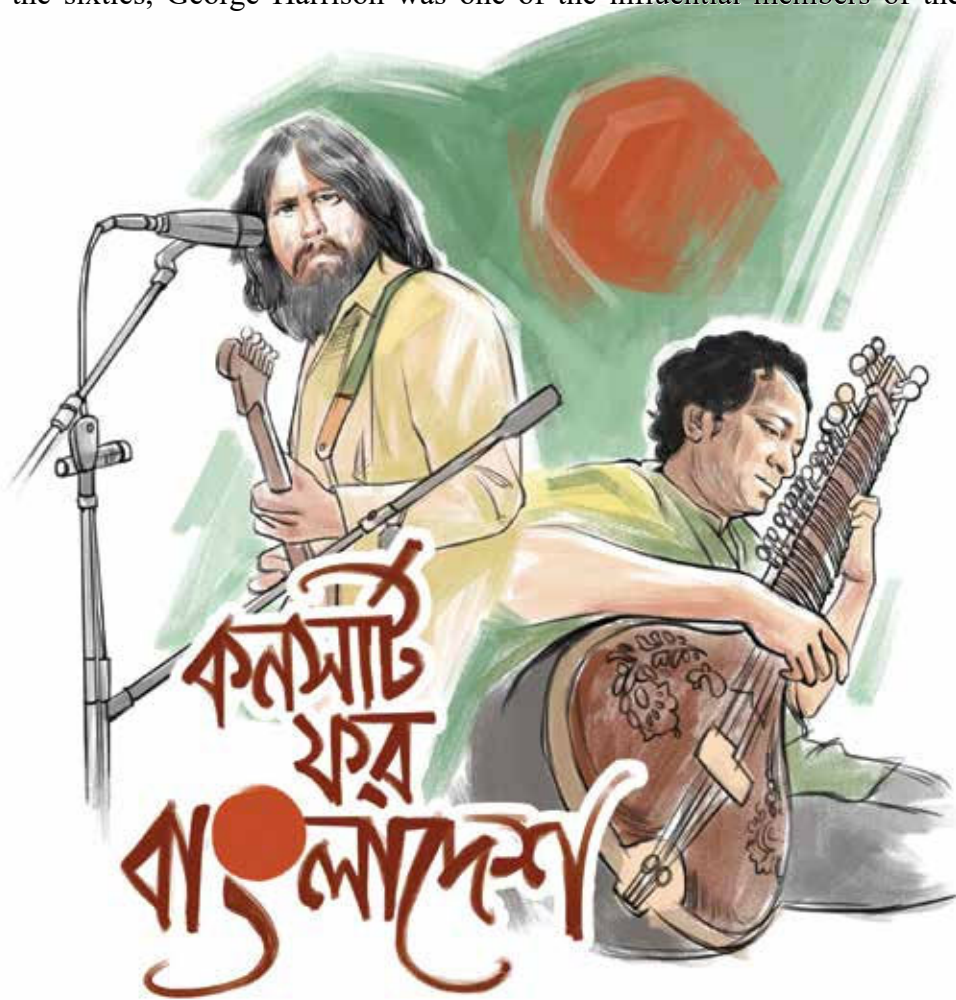
Zia Haider

Sheikh Foysal Abdur Rouf Mohammad Zia Uddin Haider is popularly known as Zia Haider. He is a legend in the field of dramas and performances. He attained his M.A. in Bangla Language and Literature in 1961 from the University of Dhaka. Later, he studied Dramatics at different universities in the USA and attained MFA and certificate in 'Shakespeare Theatre'. He started his career as a journalist. A theatre director, translator, writer, poet, and organizer, Zia Haider joined the University of Chittagong in 1970 as an Assistant Professor at the Department of Fine Arts. It is he who for the first time initiated drama as a subject matter in the curriculum of higher education. He worked in Bangla Academy and Bangladesh television as a senior producer in the mid-way. He was the founding president of the Theatre Group and established the Theatre Institute of Bangladesh. He has authored a number of research articles on dramatics and they are taught at the Department of Dramatics at home and abroad. He has published seven books of poetry, four trans-created dramas, a good number of translated dramas, and a number of drams on his own. Among his self-composed dramas, 'Sada Golape Agun' and 'Pankaj Bibhase' are based on the War of Liberation. He was born in Pabna on 18th November 1936 and breathed his last on 2nd September 2008. He was awarded Bangla Academy Padak in literature in 1977 and Ekushe Padak, in 2001.

The world is marveled with wonder

Contribution of Foreign Artist Friends in the Great Liberation War

Farmers, workers, youths, students, women all participated spontaneously in the Liberation War of Bangladesh. In addition, Bengalees living home and abroad made an outstanding contribution in creating public opinion in favour of the liberation struggle of Bangladesh. Apart from the military arena, continuous efforts are being made to motivate people through art, literature, music, sports, films, drama, and painting. Affirmation of foreign friends and their contribution who indirectly participated in the liberation war were important in creating public opinion globally. The people of Bangladesh will always remember the contribution of these foreign friends in the liberation war. Now let me know about some of my foreign artist friends and their activities, which have become memorable in the history of our great liberation war. In the sixties, George Harrison was one of the influential members of the famous



Concert for Bangladesh

American music group 'Beatles'. He was a close friend of Pandit Ravi Shankar, the famous sitarist of the subcontinent. Harrison and Ravi Shankar were working on an album called 'Raga' in Los Angeles during the liberation war in 1971. Ravi Shankar one day told Harrison about the brutality of the Pakistani occupation forces on the common people of Bangladesh. At that time, he collected news about the helplessness of the people of Bangladesh, refugees, wars, floods, etc. and showed it to Harrison and suggested that something should be done for these helpless people. Ravi Shankar decided to organize a concert to raise money for the help of oppressed, hungry, and homeless people. Their aim was to collect at least twenty-five thousand dollars. After that for about three months, Harrison, Ravi Shankar along with Eric Clapton talked to everyone and worked to arrange 'Concert for Bangladesh'.

The day was Sunday, August 1, 1971. At Madison Square Garden in New York, the two-part program was organized at 2:30 PM and 8:00 PM. The program was named 'The Concert for Bangladesh'. Ustad Ali Akbar Khan, Ustad Alla Rakha, Pandit Ravi Shankar, Kamala Chakraborty and others were among the Indian artists in the program. Besides Eric Clapton, Bob Dylan, Billy Preston, Leon Russell, Ringo Starr, Harrison himself led the entire program. Ustad Ali Akbar Khan played sarod, Ustad Ravi Shankar played sitar and Ustad Alla Rakha played tabla, while Kamala Chakraborty played the tanpura. On that day, the audience in Madison Square was full to the brim. At the beginning of the plan, they did not think of doing multiple events, but due to the demand of the audience, they organized two events on the same day. At the end of this historic concert, the total income was two hundred and forty-three thousand four hundred and eight dollars and fifty pennies. The entire proceeds of this event were handed over by cheque to UNICEF to help refugee children in Bangladesh.

The genuine friends of Bangladesh organized the programme that day which was published as an album later, and it won the famous Grammy award. Apart from the financial support, this event also created a huge public opinion in favor of the liberation war of Bangladesh. This organization of artists in the great liberation war of Bangladesh also inspired the people of Bangladesh to create mass resistance against the killings of the Pakistani forces.

Contribution of Indian artists and writers in the liberation war:

India is our nearest neighbor country with which we have many similarities in terms of language, history and culture. Numerous songs by Salil Chowdhury and Gananatya Sangha in Kolkata on the eve of our independence war in 1971 gave constant inspiration to the freedom fighters.

A cultural troupe including famous Indian actresses Wahida Rahman, Hemant Mukherjee, Salil Chowdhury, Bappi Lahiri organized concerts in various places including Bombay, Goa, Kanpur, Pune to raise money for the Bangladesh Liberation War.

The world is marveled with wonder

In order to help the refugees, artists from Bangladesh and India jointly organized concerts at Park Circus Ground, Rabindra Sadan, Jorbagan Park, various schools and colleges in Kolkata. In these events, Kazi Savyasachi and Kazi Aniruddha, two sons of Kazi Nazrul Islam, along with Banasree Sengupta, Sandhya Mukhopadhyay and others performed music. Famous painters of India, Vikas Bhattacharya, Prakash Karmakar, Shyamal Dutta Roy, Ganesh Pine and other artists contributed significantly to the Bangladesh Liberation War.

Annadashankar Roy, Dipendranath Banerjee, Maitreyi Devi, Pranab Ranjan Roy, Shantimoy Roy, Subhash Mukhopadhyay, Tarun Sanyal, Professor Dilip Chakraborty, Nirmal Chakraborty, Dr. Fulrenu Guha, Dilip Basu, Ila Mitra, Ramen Mitra, Abdur Rahman, Renowned poets, writers and intellectuals like Dr. Gani, Gautam Chattopadhyay collected money from door to door.

In the Liberation War of 1971, writers, intellectuals, cultural activists from the bordering states of Bangladesh, especially West Bengal, Assam, Meghalaya, Tripura, etc., contributed the most to help the refugees of Bangladesh. The contribution of 'Akashvani Kolkata' and its staff to disseminate news, report and created public opinion related to the Liberation War was unique.

Besides, British journalist Simon Dring was a brave foreign friend during the Liberation War of Bangladesh. In 1971, he attracted the world consciousness by making a report on the ground of the massacres of the Liberation War with pen and camera. Moreover, British journalist Mark Tully, Lear Levin played a strong role in the Liberation War. American poet Allen Ginsberg wrote his famous poem 'September on Jessore Road' and contributed a lot in creating international public opinion in favour of Bangladesh's Liberation War. Such numerous foreign music artists, poets, writers, journalists played an important role in the great Liberation War of Bangladesh.

In this diverse world, there are people belonging to many countries, races and culture, Among them there are oppressive classes, as well as freedom-seeker people. The history of human liberation of the world has been written through the self-sacrifice of struggling people.

Over the ages, some humane people of other countries, races and cultures have extended their this love to support the struggle of these freedom-seeking people. In 1971, the loving hands of so many foreign friends inspired our freedom fighters and propelled our struggle for liberation. The people of Bangladesh will always remember these friends with respect.

What we will practice in this lesson

The way people of different nations, cultures from diverse countries create a peaceful world together, variety along with other rules of drawing makes pictures attractive. Now, we will know about one of the rules of drawing pictures.

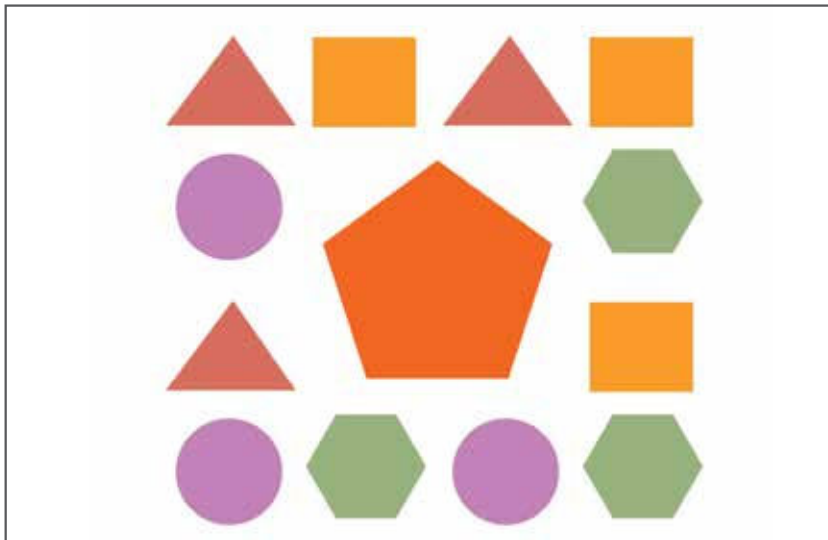
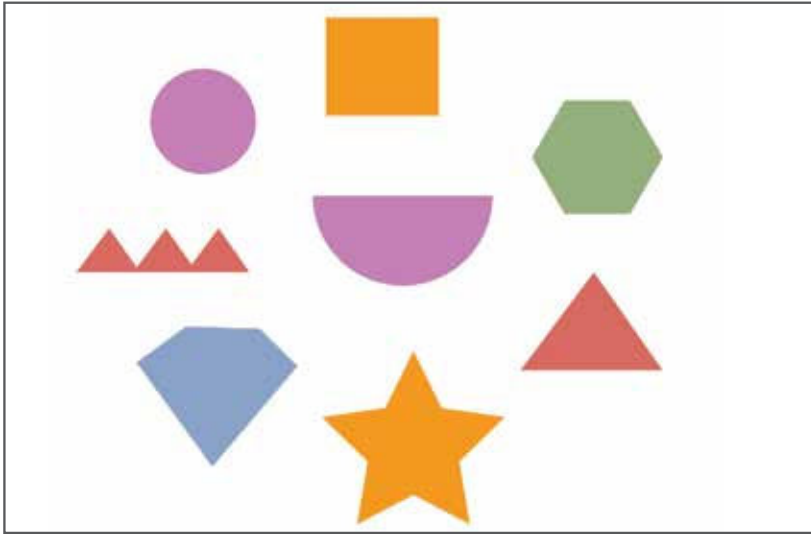
Variety

Variety in painting is the use of contrasting elements to make a picture interesting. The elements of the picture are - line, shape, structure, color, range, shadow, texture. By following the

Variety, natural shape



Variety, geometric shape



rules of painting, one or more elements are used in different ways to bring out variety in the picture. Instead of using the same element repeatedly in the picture, the variety is expressed in the picture by using it differently. In the world of diverse arts, as there are rules in painting, there are rules in acting and dancing as well, and head movement is one of them. Now we will know about the head movement of the body acting.

Mastakchalan (Head Movement)

Expressing gestures through the movement of the head during physical performance is called Mastakchalan. Different types of gestures are done to express the meaning of a song or performance correctly. Mastakchalan is very important among them.

Akompito (Shaking head)

Slow movement of the head up and down is called Akompito. Gestures are used to express the meaning of addressing, calling, advising, asking, instructing, indicating, etc.



up and down slowly

up and down slowly

Vibrating

Moving the head up and down rapidly and many times is called shaking head movement to indicate anger, especially burden, argument, etc.



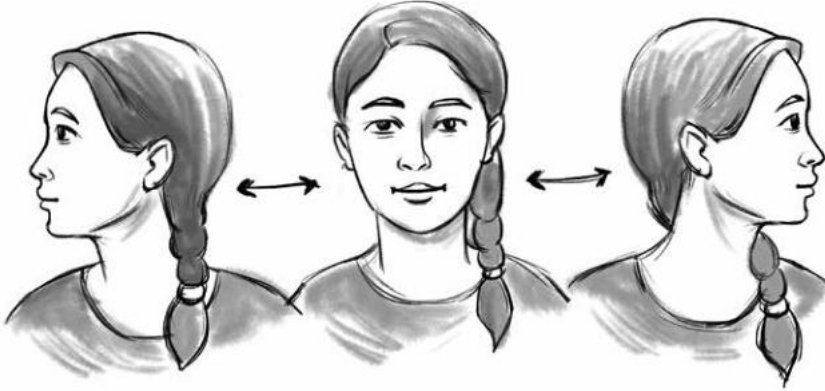
up and down quickly

up and down quickly

Dhoot

A slow movement of the head from right to left is called Dhoot. Dhoot is used to express asides, wonder-sadness-fixed faith.

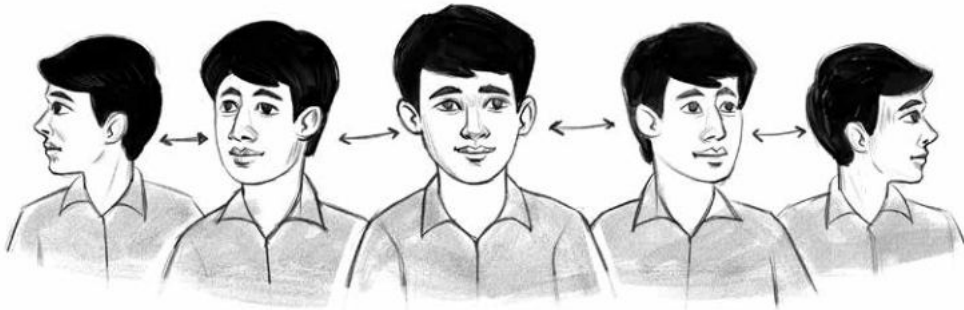
The world is marveled with wonder



Slowly turn the head from right to left and left to right

Bidhoot

Like Dhoot, fast head circulation is called Bidhoot to mean feeling cold, afraid, suffering from disease etc.



Quickly turn the head from right to left and left to right

IN THIS LESSON, WE CAN EXPERIENCE

Its task is to highlight the glorious story of Bengali from the language movement to the great liberation war. At the same time, we will organize a programme to honor all the heroes and foreign friends who participated directly and indirectly in these struggles. The name of this programme will be “পূর্ব দিগন্তে সূর্য উঠেছে.” We will form seven groups with equal numbers of all the classmates. Language movement of 1952, United Front Elections of 1954, Regime Movement of 1956, Education Movement of 1962, Six Point Movement of 1966, Mass Uprising of 1969, Liberation War of 1971 – considering these seven events as the cycle of freedom movement, our National Martyrs’ Monument have been built. The teams will be identified by this name respectively. On the day of the event, each group can highlight any event from the language movement to the Great

War of Liberation through their own exhibition and performance. Even if the group is named according to the above steps, any team can arrange the theme of the exhibition and performance in their own way, from the language movement to the Great War of Liberation. Now I will plan the exhibition and performance of my own team in the following manner.

How we will work to create artwork for group performances and exhibitions:

- First, we will divide all the classmates in equal numbers and form seven groups.
- We will name the groups-The Language Movement of 1952, United Front Election of 1954, Governance Movement of 1956, Education Movement of 1962, Six-point movement of 1966, Mass Uprising of 1969, and Liberation War of 1971 respectively.
- First, each team will decide the plan of the team’s exhibition and performance through discussion among its team members. Accordingly there will be two parts in the group, one part will participate in exhibitions and performances, the other part will organize all group exhibitions and performances.
- After that, each team will submit their plan along with the names of the students participating in the exhibition and the list of organizers of their team to the Art and Culture teacher.
- Each member of the team will collect the necessary information about his content before creating his exhibition and performance artwork. To collect this information, the member can take the help of various sources such as books, newspapers, magazines, news, documentary images, pictures, videos etc. With the data, the member will prepare the theme of his artwork and hand it over to the rest of the team so that all the team members can support the exhibition and performance.
- All members of the team who will be painting or making pictures, can highlight any subject from Language Movement to Great Liberation War through painting, and calligraphy. Those who want to create artworks with materials can present their artworks in a story-like manner with Shaheed Minar, National Martyrs’ Monument, national flower water lily etc. using available materials around them such as paper, wood, clay etc.
- All the members of the team who will participate in the song can first make a list of songs written about the language movement or patriotic songs. Besides, they will make a list of their choice from the list of songs composed during the Great Liberation War, songs played by the Shadin Bangla Betar Kendra. In making the list of these songs, we will collect all the information about the original song’s lyricist, composer, and artist. Now, we will choose the song suitable for my singing from among these songs. We will arrange the performance by discussing it with the team members.
- Among the members of the group who are interested in participating in the dance, we can plan to dance with songs composed from the Language Movement to the Great Liberation War. The dance plan can be solo or dual or group. Within the group there

The world is marveled with wonder may be arrangements for a joint performance of a singing group with a dance group.

- Any member of the party can express any topic from the Language Movement to the Great Liberation War through mime. Moreover, the members of the party can express any topic from the Language Movement to the Great Liberation War through the team acting.
- The members will discuss among themselves and decide which member will perform or exhibit what.
- The rest of the team members will play the role of host/organizer in the team performance who will be responsible for the management of the entire activities of the team and will be responsible for overall supervision including stage decoration, classroom decoration, making posters for the team performance according to the theme of the team.
- The members participating in the team exhibition or performance will present their team theme through creative presentation and exhibition by painting, designing, calligraphy, making or weaving, singing, dancing, acting or covering, in accordance with the team theme created by them.
- Each group will highlight the contribution of one or more foreign friends who played an important role during the Great Liberation War of Bangladesh during their exhibition and presentation.
- After each team's performance, the rest of the team members will give their constructive feedback on the specific team's presentation and performance.

WHAT WE WILL DO IN THIS CHAPTER

- We will practice regular variations of images with natural and geometric shapes as per the instructions given in the text book.
- We will practice head movement of dance and ritual performance as per the instructions given in the text book.
- As per the instructions given in the text book, we will organize the program পূর্ব দিগন্তে সূর্য উঠেছে in the class room.
- We will learn more about the artworks and creative world of local and foreign artists who contributed to the Great Liberation War.





How well you sing, thou, o, gifted!

কেহ নাহি জানে কার আস্থানে
কত মানুষের ধারা
দুর্বীর স্রোতে এল কোথা হতে
সমুদ্রে হল হারা।
হেথায় আর্য, হেথা অনার্য
হেথায় দ্রাবিড়, চীন--
শক-হন-দল পাঠান মোগল
এক দেহে হল লীন।
পশ্চিম আজি খুলিয়াছে দ্বার,
সেথা হতে সবে আনে উপহার,
দিবে আর নিবে, মিলাবে মিলিবে
যাবে না ফিরে,

— রবীন্দ্রনাথ ঠাকুর

How well you sing, thou, O, gifted!

With the passage of time in the history of the art of the world, there have been some people who have enlightened the whole world with their creativity, crossing the borders of their own country. Now we will know about some of the enlightened people in the history of the world art. In this lesson we will learn about such creative people and their great creations.



Leonardo da Vinci

Academic Year 2024

Leonardo da Vinci, the most important artist of the Italian Renaissance, was born on April 15, 1452 in the Tuscan village of Vinci, near Florence, Italy. His full name is Leonardo di Piero da Vinci. The multi-talented Vinci was a painter, sculptor, architect, inventor, musician, philosopher, and thinker. There was no branch where he did not contribute, Rather he contributed to all branches of human knowledge like zoology, botany, body anatomy and blood circulation during the Italian Renaissance. As a result of which he is called ‘The Universal Man’. Vinci began his artistic practice as an

apprentice in the studio of the famous Italian painter and sculptor Andrea Verrocchio in 1469. He became master in painting and sculpture by 1476. He started his life as a painter by joining the Society of Painters in 1472 while he was still an apprentice.

He had a great attraction towards nature. He used to observe the flight of various types of insects and birds. He used to chase after the plying birds with moving their wings. He drew the design of the helicopter using the experience. He gave the basic idea of today's spaceship 500 years ago. To unravel human mysteries, he used to dissect organs to learn about various aspects of the body, including the blood circulation system, and drew perfect pictures of them. Many 20th century scientific instrument inventions are credited to his conceptual designs. He could write with both hands simultaneously, many of his educational sayings have become immortal words.

Leonardo da Vinci is the most famous painter of the Italian Renaissance period. His paintings number no more than ten; but surprisingly, each of his limited works of art is one of the greatest. Leonardo's famous works are as follows:

- 1.The Monalisa
- 2.The Last Supper
- 3.Lorenz de Medici
- 4.Virgin of the Rocks
5. Lady with an Armin
- 6.St. John the Baptist etc.

With these famous paintings, the design of scientific instruments, sketches of human organs, architectural designs, etc., Leonardo da Vinci, a multifaceted genius, has been immortalized.

Mona Lisa:



Mona Lisa is a famous painting painted by Leonardo da Vinci. It is difficult to find people who have not heard of Mona Lisa. This is the most talked about and mysterious work of art in the world. There is a portrait face of a woman. Vinci began to paint this painting while staying in Milan, Italy in 1503. He finished the painting in 1506. Who is Mona Lisa? There is still no end of research to find out the reason for her oblique gaze and mysterious smile. Many researchers think that the woman in the portrait is 'Lisa Geradini', the wife of a wealthy silk merchant in Italy. The painting depicts a gentle smiling face of a woman.

An imaginary heavenly scene is set behind. Painted in oil on poplar wood panel, Vinci used a variety of techniques. One of these is the Sfumato method, a method of painting by creating the illusion of light and shadow without any line drawing. It is also painted using a special geometric method in such a way that if you look at the eyes, it looks like a happy smile on the lips, and if you look at the smile, the smile slowly fades away. Mona Lisa painted 800 years ago is also considered as the best painting in the world.

Leonardo da Vinci's Mona Lisa is preserved in the famous Louvre Museum in Paris.



The Last Supper

The Last Supper is one of the world's best paintings by Leonardo da Vinci, created between 1495 and 1498. This is a mural painting, that is, a wall painting on the back wall of the dining hall of Santa Maria Delle Grazie in Milan, Italy. It was painted in Fresco style in Italy at that time. The most common type of wall painting was Fresco. It is a mural painting using pigment, oil and chemicals while the plaster of lime was wet or raw. Leonardo da Vinci came out of this method and painted 'The Last Supper' using powder paint, water-soluble pigments and gum on dry plaster. This method is called Tempera method. It is a special type of Fresco. Later Leonardo da Vinci further improved the Tempera method. Measuring 29 feet long and 15 feet wide, this massive painting is considered Leonardo da Vinci's masterpiece.

The Last Supper was the scene of the last supper with His Disciples on the eve of Jesus Christ's death. Jesus participated in the supper with the 12 disciples. At one point during the feast, He announced that any one of the twelve disciples would betray Jesus the next day. After hearing this great surprise, some of the disciples - who is the traitor? Someone is thinking - unbelievable, someone is thinking – how did Jesus know! These expressions are perfectly portrayed in the painting of 'The Last Supper' by this great painter. Hundreds of years after painting, millions of people of the world flock to see this painting in the city of Milan, Italy.

How well you sing, thou, O, gifted!

Leonardo da Vinci's Sketches of flowers, and leaves: In his sketchbook, Vinci had perfectly sketched many elements of human body anatomy, blood circulation, design of different weapons, and different elements of science. Along with these sketches, he used to write down the necessary information. If you look at the sketches of these flowers and leaves painted by Vinci, you can understand that he observed these objects of nature with a perfect eye. We can guess some of it by looking at the pictures below.



What we will practice in this lesson

We will collect leaves or flowers of any plant of our choice and practice sketching their details by observing them closely. During the exercise, we will make sure that our sketch is the same size as the original leaf or flower and neither too small nor too big.

- First we will collect a leaf or flower of our choice and try to identify its parts.
- After that, we will keep the collected flowers and leaves in front of us and observe them closely, such as how big the leaf or flower is in length and width, how deep it is, what its colour, whether it has cracks or holes, how straight or crooked, its veins are and what the structure of the circle is etc. In the case of flowers we will, how many petals are there, what the structure of the petals is, what the structure of the anthers is, how the petals are connected to the circle etc.
- Now we will try to draw a light outline of the leaf or flower by sensing how it looks from where we are sitting and then slowly we will try to draw its details.
- While drawing, the light and dark parts of the leaf or flower should be seen carefully and the light and shadow should be brought out with the pencil tone.
- After this practice, if we want, we can practice it with colored pencils, watercolors, etc. By using the images of this practice in a variety of ways, we can create new forms of images. In the language of painting, it is called composition.
- Besides, we can create designs by using the desired parts of these leaves or flowers in the same way again and again.

Do we know when the World Art Day is celebrated? April 15 is The World Art Day. It is celebrated to raise awareness about the creative work of artists worldwide.



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Light outline drawing of leaves

Detailed drawing of a leaf

Full sketch of a leaf



Light outline drawing of flowers

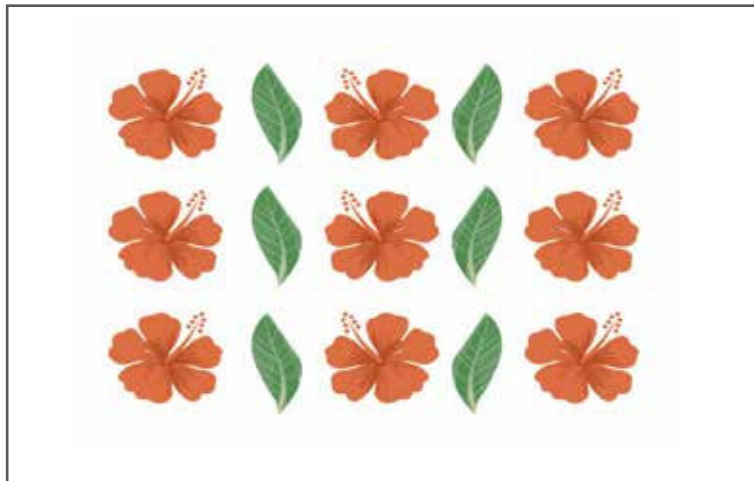
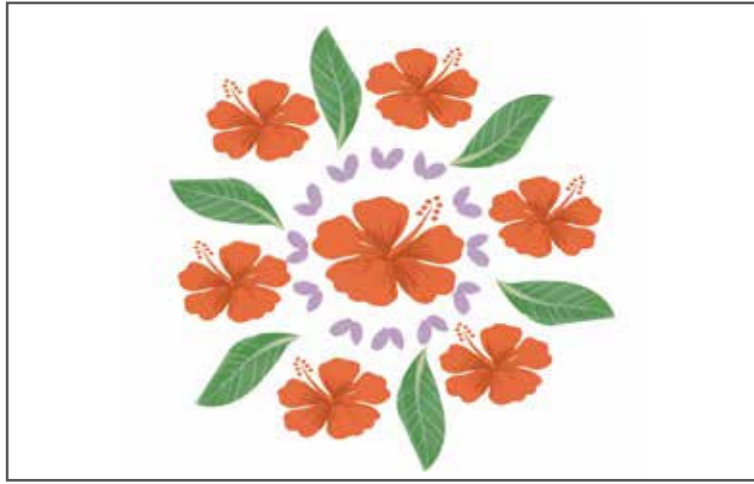
Detail drawing of flower

Full sketch of flower

Composition with flower and leaves



Design with flowers and leaves



This declaration was first made by the International Association of Art (IAA) and later recognized by UNESCO.

World Peace, freedom of expression, tolerance, fraternity and respect for multiculturalism, Artist Leonardo da Vinci has made outstanding contributions to every branch of art and science including. To give due respect to this great artist, 15th April his birthday, is celebrated all over the world as “World Art Day”.

This time we will know about a world famous writer and dramatist. He William Shakespeare. William Shakespeare is the greatest name ever in the history of English literature and drama. He is known as the national poet of England and Bard of Avon.



William Shakespeare

He was born on April 23, 1564 in Stratford-upon-Avon, England. As one of the world's leading playwrights, his works have made a unique contribution to the English language and literature.

William Shakespeare was the third child of John Shakespeare and Mary Arden. Little is known about his early life, but it is believed that he attended the local grammar school, and there he studied Latin grammar and classical literature. At just 18, he married Anne Hathaway and had three children. In his early teens, Shakespeare moved to London.

Between 1585 and 1592, during the reign of Queen Elizabeth, he became prominent as a dramatist. He became a prominent member of the Lord Chamberlain's Men, a leading theatrical troupe of the time. The company was later known as the King's Men at the Globe Theatre. The dominance of his dramas on the famous stage became a centre of exchange for cultural entertainment.

Shakespeare's literary contributions are vast, including 37 plays, 154 sonnets, and two

How well you sing, thou, O, gifted!

long narrative poems. His plays are divided into three categories: tragedy, comedy, and historical drama. Most of his famous plays such as Macbeth, Othello, A Midsummer Night's Dream, and Julius Caesar were staged between 1589 and 1613. In 1623, his colleagues produced the first folio of Shakespeare's 36 plays in which the plays were classified for the first time. Besides, he has also composed some plays jointly with other playwrights.

William Shakespeare's plays generally follow a 5 act or act structure in terms of structure, called the dramatic pattern.

For more than four centuries, Shakespeare's works have been studied worldwide. His plays have been translated into countless languages, and his characters and stories have inspired all medium, from films to novels, to the history of Bangladeshi drama.

Shakespeare's plays are studied and appreciated even today. The greatest dramatist of all time died in 1616.

What we will practice in this lesson

Eye posture is an important factor in expressiveness during body acting and dance. This time we will learn about eye posture.

Eye posture:

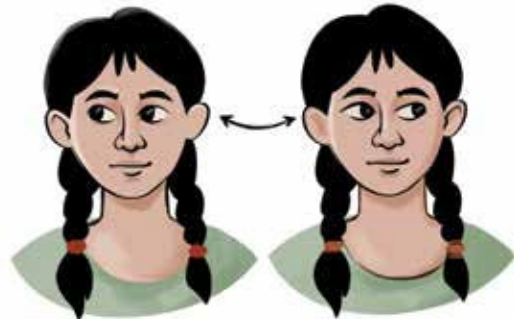
When the eye stars, eyelids and eyebrows work together to express the expression of acting or dancing, it is called eye posture.

In the case of acting, it is said that where the hand goes, the eye goes, where the eye goes, the mind goes, and where the mind is engaged, and expression takes place. Thus, the beauty of acting or dancing is revealed. Eye gaze is one of the means of expression. Some important eye postures are discussed from different types of eye postures.

Somo: When the eyes, eyelids and eyebrows are normal, steady and even, the eye pose is done to convey calmness, gentleness.



Sachi: When the eyes look at an angle or diagonally, once to the right, then to the left, then the Sachi eye posture is made. This posture is made to look to the side, to observe a person or object on the side, to hide something.



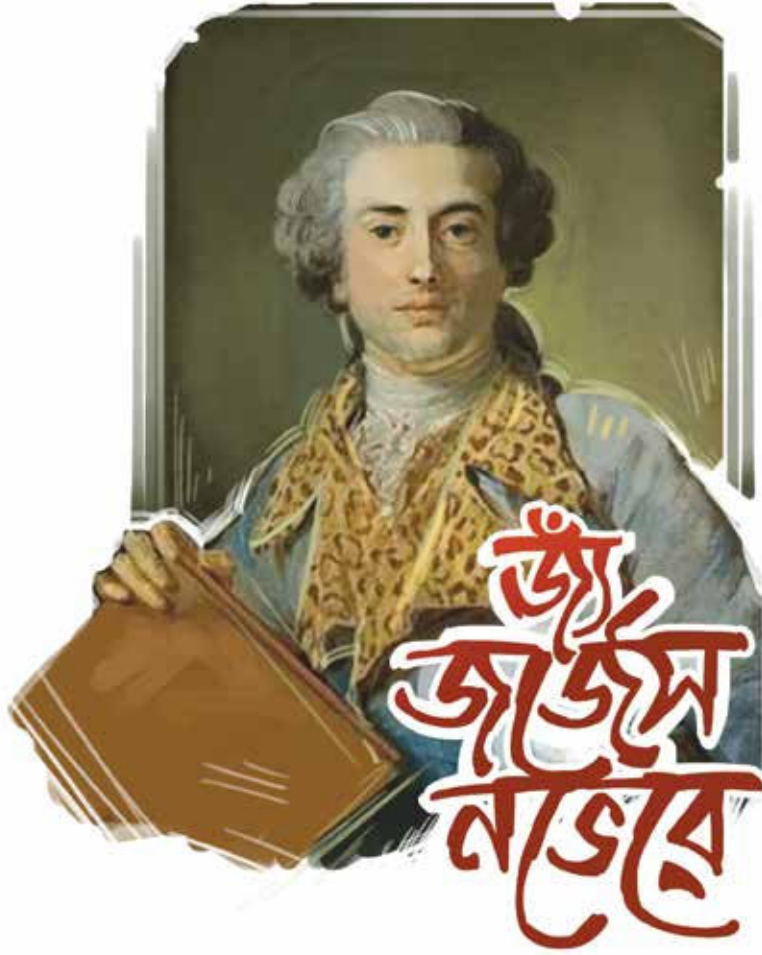
Prolokito: When the eye stars are side by side alternately looking left-right then prolokito eye posture is used to express shyness, fear, hesitation etc.



Ullokita: Looking up is called Ullokita. The above mentioned eye postures are used for seeing, thinking etc.



How well you sing, thou, O, gifted!



Jean-Georges Noverre

The practice of classical dance in the Indian subcontinent began about a thousand years ago through drama study written by Bharatamuni, but at that time classical dance was not practiced in Europe. French ballet choreographer Jean-Georges Noverre put an end to this dense tamsa. He revolutionized ballet by writing 'Lettres sur le danse et sur le ballet'. This great personality was born in Paris, France on April 29, 1727. His birthday is celebrated as International Dance Day for his contribution to dance through the creation of the Ballet d'Action in the production of dance. Between 1661 and 1681, ballet began to be performed on the stage in the court of France, while elements of ballet were used in the French opera La Triomphe de 'Amour, which lost its own tradition of ballet, creating a long-lasting tradition of opera-ballet. In the mid-eighteenth century, the French ballet master Jean-Georges Noverre rebelled against

opera-ballet and believed that ballet was an art form of its own. He developed the ballet d'action which combined the elements of ballet performance - stage design, costumes and production methods. Noverre's famous productions are *Les fêtes chinoises* (1754), *Médée et Jason* and *Psyche et l'amour* (1760-67). He was subsequently appointed ballet master at the Paris Opera in 1776. For his groundbreaking evolution, in 1982, the International Dance Committee of the International Theater Institute (ITI) of UNESCO named Jean-Georges Noverre's birthday as International Dance Day. Today it is celebrated worldwide as International Dance Day. Jean-Georges Noverre died on October 19, 1810.

What we will practice in this lesson

Rotation is another important factor for expressiveness during body movements and dance. Now we will learn about rotation.

Rotation:

Moving around in physical activity or dance is called rotation. In analogy with nature, i.e. moving around like a bumblebee for drinking honey is called *bhamari*. There are many types of rotation, some of which are mentioned.

Chakra: Spinning to the left with the other foot on the right leg is called *Chakra* as it spins like a wheel and is called a single *chakra*.



How well you sing, thou, O, gifted!

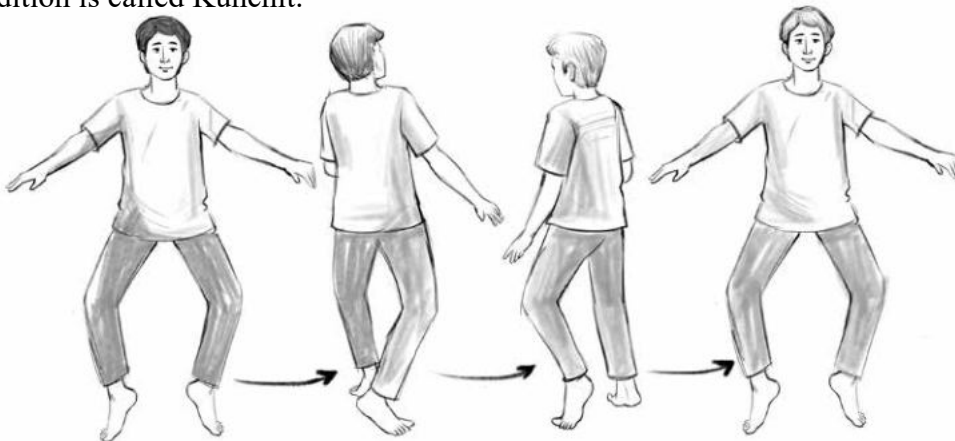
Ekpad: Spinnig with one leg folded and another leg is on the ground is called Ekpad.



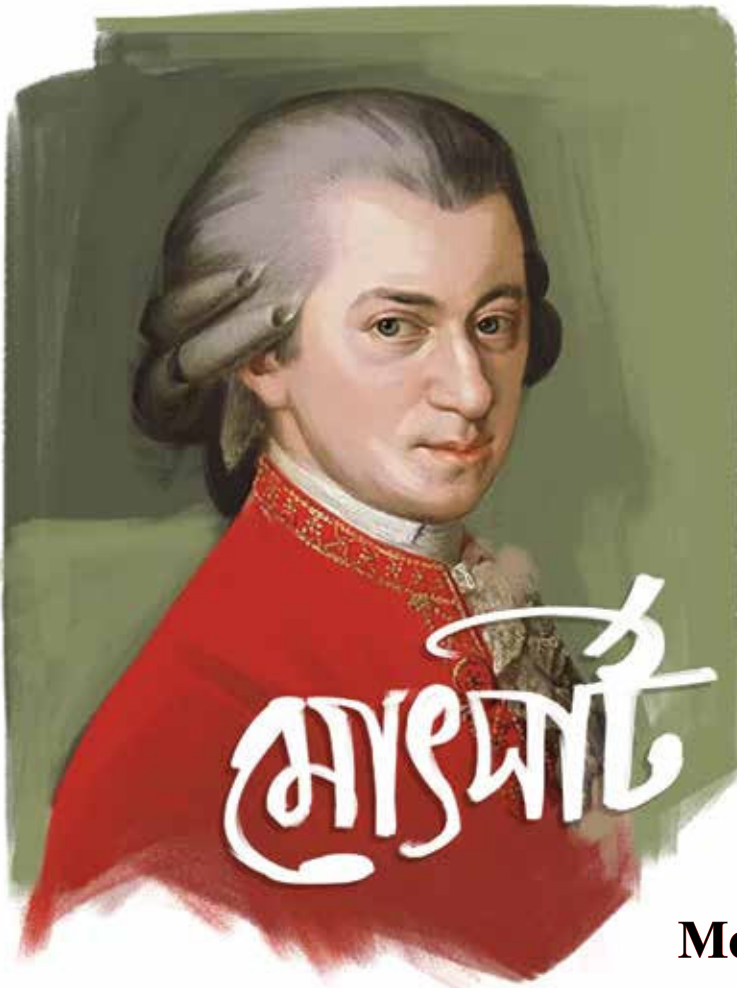
Akash: Jumping with two legs apart and returning to the original place is called akash.



Kunchit: Standing on tiptoes and retrieving to the previous position while half sitting condition is called Kunchit.



Now we will know about a music creator who has enthralled all the music lovers of the world with his creations. He is one of the greatest composers of all time. How easily people's thoughts can be moved through the creation of music and melody, can be easily guessed by listening to the music created by Mozart. His music lesson was started at the hand of his father.



Mozart

Mozart was born on January 27, 1756 in the city of Salzburg, Austria. His full name was Wolfgang Amadeus Mozart. His father's name was Leopold, and mother's name was Anna Maria Mozart who was the music teacher of the archbishop there.

From a very early childhood, Mozart's special interest in music can be seen. For his interest, his father, Leopold decided to teach Mozart music. He was able to impress everyone by composing music at the age of five. At the age of seven, he went on a musical tour with his father. During this time, he impressed the emperor and empress by performing at the palace in Vienna. Princess Marie Antoinette was especially fascinated by the music of little Mozart. During his childhood, he became adept at playing the violin, organ, etc. musical instruments. At the age of thirteen, he went to Italy and performed music in different cities for about two years. After that, he visited London and Paris. While staying in London, Mozart wrote ten sonnets. The people of both countries were enthralled by the melody of his violin and organ. He once impressed the

How well you sing, thou, O, gifted!

Pope of Rome by performing spiritual music in the Sistine Chapel in Italy. He married at the age of twenty-six. His major works are known as operas, symphonies, masses and prayers. Of Mozart's forty symphonies, 'Jupiter Symphony' is the most popular, 'The Marriage of Figaro' and 'Don Giovanni' are his best operas, but 'Magic Flute' is called the greatest opera.

At the end of his musical life, he composed music for 'requiem' or the peace of the soul of the deceased. He was able to successfully apply a lifetime of musical pursuits as his compositions stirred the hearts of the common people throughout Europe, which has become an invaluable asset to music lovers around the world. He commented that it was a tune 'composed for his own funeral'. The music created by him overshadows the inner thoughts of happiness, sorrow, birth and death and takes the mind to another mystical world. On December 5, 1791, this famous music composer passed away.

What we will practice in this lesson

In this lesson, first we will learn about classical music, and then we will learn about a rhythm and understand and practice the scales of rhythm by hand clapping.

The music which is performed according to the rules of Shastra is called classical music. According to the specific rules of music, raga, form of ragini, voice and musical instruments are performed. The story where these rules, laws, regulations, prohibitions



শাস্ত্রীয় সংগীত Classical Music

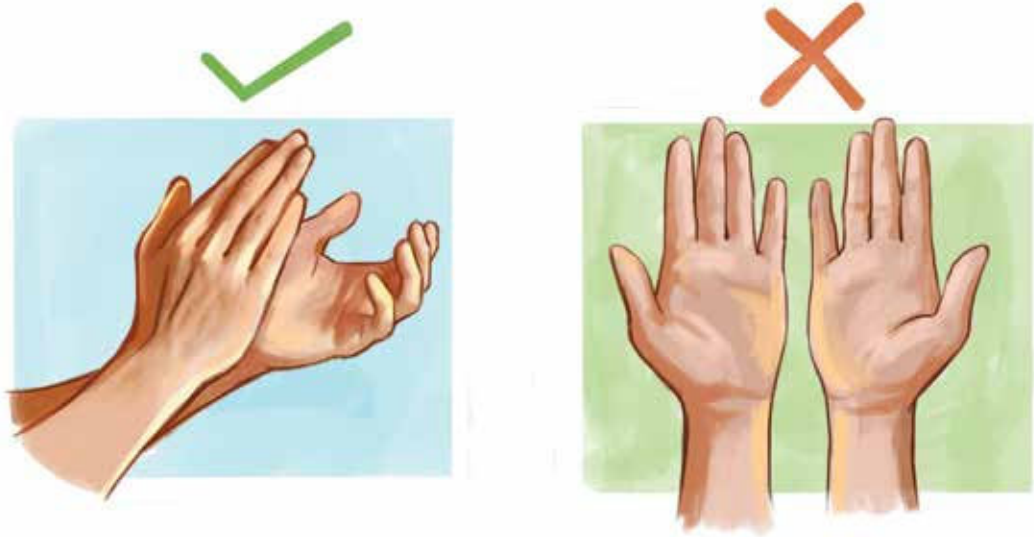
of music, are elaborately discussed, are called music study.

This classical music is known as Ucchanga Sangeet, Raga Sangeet, Dhrupadi Sangeet or Shuddha Sangeet. Classical music is performed both vocally and instrumentally. History of Classical Music is very old. The history of classical music can be traced

back to the ancient Vedic period.

1. North Indian or Hindustani classical music,
2. South Indian or Carnatic classical music

This time we will be familiar with a taal. The name of this taal is Teora Taal. This asymmetric taal has seven beats. It has three Som (তালি) and no Khali (খালি).



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১	২	৩		৪	৫		৬	৭
ধি	ধি	না		ধি	না		ধি	না

Now we will know about a composer who was born in Bangladesh. He introduced subcontinental classical music to the world. He was given the title of “Sur Shamrat” for his outstanding contribution to subcontinental classical music. He is the great composer Ustad Alauddin Khan.

His elder brother Fakir Aftab Uddin Khan was his first music teacher. Father’s name was Sabdar Hasen Khan, everyone knew him as ‘Sadu Khan’. His mother’s name was Sunduri Khanom Almost all of Sadu Khan’s five sons were attracted to music. He was a very popular musician of that time.

How well you sing, thou, O, gifted!



Ustad Alauddin Khan

Ustad Alauddin Khan was born in 1870 AD in this family of Shibpur village in Brahmanbaria district of Bangladesh. His nickname was Alam. Due to family reasons, he was deeply attracted to music in his childhood. Due to his love for music, he joined a jatra group in a neighboring village without his family's knowledge. With that group, he went to Kolkata via Dhaka. In his early life, he started taking vocal training from Nulo Gopal a singer from Kolkata. He spent almost 6 years of his life in constant endeavor of music. But as a result of Guru's death, his efforts were interrupted. At some point, he decided that he would not practice vocal music anymore; he would practice instrumental music. This time, he joined the orchestra of Kolkata's famous orchestra player Amritlal Dutt. The famous dramatist Girish Ghosh used this orchestra in his plays. Here he trained during the day and played in the orchestra at night. He also worked for a while at the famous Minerva Theatre, during which time he studied violin in the Western style with Goanese Bandmaster Mr. Lobo and in the Hindustani style with Amar Das. He also learned Pakhwaj from Nanda Babu and Sanai from Ustad Hazari, and learned the clarionet from Amritlal. In musicology, he became proficient in almost all kinds of musical instruments. After that, he went to perform music at Jagat Kishore's court in Muktagacha, Mymensingh, where he met the famous sarod player Ustad Ahmad Ali Khan. After listening to Ahmad Ali's playing, he expressed his interest in taking sarod lessons and later studied for four years under him. For a long time, he took lesson under Tansen-descendant Wazir Khan, a famous musician from Rampur . Then he moved to Kolkata to start his music practice. His extensive

knowledge of raga music, mastery of instrumental music, amazing ability to create melodies, wonderful musical compositions from instruments has earned him the status of a legend in our music. In 1918, the King of Maihar took him to the court as Guru for musical education. Around 1934-35, he went on a world tour to perform music with Uday Shankar's dance troupe. He popularized the country's music, melody and instruments. He has received numerous awards and titles from around the world for his contribution to music.

His created ragas, melodies and special musical styles were also taught to his disciples equally. Among his disciples are Ustad Ali Akbar Khan, his daughter Annapurna, Ustad Ravishankar, Timirbaran, Pannalal Ghosh, Shyamgali, Niharbindu Chowdhury, Dutikishore Acharya Chowdhury, Ustad Bahadur Khan, Nikhil Banerjee, Sharan Rani Madhur etc. are particularly noteworthy, who have made the music and tunes of the subcontinent popular worldwide today.

He did many philanthropic works including the establishment of Shivpur mosque which is still standing in his memory. He dug a pond there for drinking water. His greatest contribution was the establishment of 'Myhar College of Music' in Maihar State. He was the all-time director of the college.

On September 6, 1972, this famous music composer of the subcontinent passed away at his home in Maihar.

What we will practice in this lesson

We have already learned the rules for writing soft vowels – Re (र) as 'ऋ', Ga (ग) as 'ऌ', Dha (ध) as 'द', and Ni(न) as 'ण'. Moreover, in Korri note, Ma is written like ऋ.

Now we will practice the soft note of 'Ma' (म) which is written in the language of music – 'ऋ'.

Sargam practice using the note 'ऋ'

Ascending- स र ग ऋ प ध न र्

Descending- र् न ध प ऋ र स

How well you sing, thou, O, gifted!

‘বিশ্ব সভায় আবার মোরা নতুন করে আসন লবো
আবার মোরা এই জীবনে পুণ্যজ্ঞানে ধন্য হব।’

It was 1913 when the world poet Rabindranath Tagore won the Nobel Prize for his poetry book Gitanjali. Through this, Bengali language, Bengali literature and culture took their place in the world court. After six decades, Bangabandhu Sheikh Mujibur Rahman, the great hero of the liberation of the Bengali nation, addressed the United Nations in Bengali. On September 25, 1974, he addressed the world in Bengali for the first time in the session of the United Nations General Assembly, and made the world surprised. It was an attempt to pay homage to the language, culture and tradition of the Bangalee and the immortal saga of their great sacrifice.

Following the footsteps of these great personalities we have to highlight our distinct art and culture to the world with their full essence. At the same time, we have to know well about the art and culture of different nations of the world. Besides presenting our culture to the world, we have to know the good aspects of world culture simultaneously, and, if necessary, it should be accepted. But, in this case, we have to remember that this acceptance should not damage the mainstream of our culture and values. Our roots will spread in our own culture and its branches will spread globally.

This time we will plan a work. This work will be called “We Shall Overcome”

How we will get experience in this lesson

‘আমরা করব জয়’ (We shall overcome)

Before starting the work, we will know a few things about this world famous song. Over the ages, this song has united all the people of the world, all countries, races, white-black, high-low, and all the freedom-seeking people. This song has been sung in almost all languages of the world. The people of the world have repeatedly sung this song to cheer themselves up during times of crisis.

At first it was sung as a prayer song, but later some composers turned it into a mass song in the American black rights movement.

Pete Seeger recomposed the song through various changes and refinements. At this instance he changed some lyrics of this song. He inspired libertarians by performing the song at many Civil Rights Movement rallies on behalf of his group ‘The Weaverson’.

The song was sung at Martin Luther King Jr.’s March for Black Americans in Washington which created a great stir across the world and shook people’s minds.

John Harris sang this song while standing on the gallows in a prison in Johannesburg, Africa in 1965. Against apartheid in South Africa, the song inspired and emboldened

people in the Irish human rights movement.

Moreover, this song can be heard in the voices of humanitarians in protest of Israel's siege in Gaza and after terrorist attacks in Norway. The students of Tianamen Square on the issue of their own rights sang this song in Chinese language. Moreover, this song was sung by French citizens against nuclear war in the hope of a peaceful world.

Poet Girija Kumar Mathur translated the song 'Hum Honge Kamiyab Ekdan' in Hindi. It became popular.

Hemang Biswas, a legendary figure of folk music born in Sylhet district of Bangladesh, translated this song in Bengali and performed it himself. Later translated by Hemang Biswas and sung by Bhupen Hazarika in Bengali, the song 'Amra Karbo Joy' became popular to the people of Bengal.

Another translation of this song titled 'Ekdin Surjer Bhor' was given by Shivdas Bandopadhyay in the context of the Bangladesh Liberation War– Calcutta Youth Square recorded the song in 1971 under the supervision of Ruma Guthakurta.

Through the history of this song, we were able to understand how this song 'আমরা করবো জয়' has bound people all over the world in bonds of humanity.



আমরা করব জয়

হেমাঙ্গ বিশ্বাস

আমরা করব জয়, আমরা করব জয়!
আমরা করব জয় নিশ্চয়ই!
আহা বুকের গভীরে, আছে প্রত্যয়
আমরা করব জয় নিশ্চয়ই!
আহা বুকের গভীরে, আছে প্রত্যয়
আমরা করব জয় নিশ্চয়ই!
আমাদের নেই ভয়, আমাদের নেই ভয়!
আমাদের নেই ভয় আজ আর!
আহা বুকের গভীরে, আছে প্রত্যয়
আমরা করব জয় নিশ্চয়ই!
আমরা নই একা, আমরা নই একা!
আমরা নই একা আজ আর
আহা বুকের গভীরে, আছে প্রত্যয়
আমরা করব জয় নিশ্চয়ই!
সত্য যে সাথি, সত্য যে সাথি!
সত্য যে সাথি মোদের!
আছে মুক্তি নতুন, বন্ধ পাতি
সত্য যে মোদের সাথি
আমরা করব জয়! (আমরা করব জয়!)
আমরা করব জয়! (আমরা করব জয়!)
আমরা করব জয় নিশ্চয়ই! (আমরা করব জয়
নিশ্চয়ই!)
আহা বুকের গভীরে, আছে প্রত্যয় (আহা বুকের
গভীরে, আছে প্রত্যয়)
আমরা করব জয়! (আমরা করব জয়!)
আমরা করব জয়! (আমরা করব জয়!)
আমরা করব জয়! (আমরা করব জয়!)
আমরা করব জয় নিশ্চয়ই!

WE SHALL OVER COME

Pete Seeger

We shall overcome, we shall overcome
We shall overcome some day
Oh deep in my heart, I do believe
That we shall overcome someday
We'll walk hand in hand, we'll walk hand in
hand
We'll walk hand in hand someday
Oh deep in my heart, I do believe
That we shall overcome someday
We shall live in peace, we shall live in peace
We shall live in peace someday
Oh deep in my heart, I do believe
That we shall overcome someday
We shall brothers be, we shall brothers be
We shall brothers be someday
Oh deep in my heart, I do believe
That we shall overcome someday
The truth shall make us free, the truth shall
make us free
The truth shall make us free someday
Oh deep in my heart, I do believe
That we shall overcome someday
We are not afraid, we are not afraid
We are not afraid today
Oh deep in my heart, I do believe
That we shall overcome someday

- First, I will try to understand the Bengali and English lyrics of the song ‘আমরা করবো জয়’ ‘We shall overcome’.
- Now, I will arrange the scenario that I have created in my thoughts about the content of the song in a consistent manner, one after another, and write it down in my Bandhu Kahata.
- Now we will decide how we will present these scenarios of our thoughts so that through our presentation or performance, the right expression of thought takes place.
- If we want to express our thoughts through painting, then we will present all the scenes of the scenario of our thoughts through two full pictures.
- If we want to express ourselves through music, we will try to present the scenarios of our thoughts as well as a song that we like and perform in our own way. However, in the case of song choice, I will choose any new song except the favorite song ‘আমরা করবো জয়’.
- In acting and dancing, we will express the essence of the scenarios through gestures. In the case of dance, if necessary, we will perform along with rhythm or music.
- After each demonstration and performance, he will read the written version of the scenario he wrote in his notebook to the audience. Along with this, we will get constructive feedback from everyone including the class teacher, classmates.

What we will do in this chapter

- We will practice flowers and leaves as per the instructions given in the text book
- According to the instructions given in the text book, we will practice making designs and compositions with flowers and leaves.
- We will practice sargam using Teora Tal and Hma-swara as per instructions given in the text book
- I will practice the eye movements, rotations of dance and ritualistic acting as per the instructions given in the text book
- Completing the ‘We Shall Overcome’ task as per the instructions given in the text book and display or present it in the class room
- Learn more about the artworks and creative worlds of world-renowned artists.



Academic Year 2024

Class Nine

Art and Culture



সমৃদ্ধ বাংলাদেশ গড়ে তোলার জন্য যোগ্যতা অর্জন করো
- মাননীয় প্রধানমন্ত্রী শেখ হাসিনা

তথ্য, সেবা ও সামাজিক সমস্যা প্রতিকারের জন্য '৩৩৩' কলসেন্টারে ফোন করুন

নারী ও শিশু নির্যাতনের ঘটনা ঘটলে প্রতিকার ও প্রতিরোধের জন্য ন্যাশনাল হেল্পলাইন সেন্টার
১০৯ নম্বর-এ (টোল ফ্রি, ২৪ ঘণ্টা সার্ভিস) ফোন করুন



Ministry of Education

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