

NATIONAL CURRICULUM AND TEXTBOOK BOARD, BANGLADESH



শিল্পী প্রাণেশ কুমার মণ্ডল ও নিতুন কুণ্ডুর আঁকা মুক্তিযুদ্ধের যুগান্তকারী পোস্টার

মুক্তিযুদ্ধ চলাকালীন গণপ্রজাতন্ত্রী বাংলাদেশ সরকারের তথ্য ও প্রচার মন্ত্রণালয়ের উদ্যোগে শিল্পী কামরুল হাসানের নেতৃত্বে একদল শিল্পী মুক্তিযুদ্ধের পোস্টার, কার্টুন, লিফলেট তৈরির কাজে যুক্ত হলেন। এঁদের মধ্যে ছিলেন দেবদাস চক্রবর্তী, নিতুন কুণ্ডু, প্রাণেশ মণ্ডল, নাসির বিশ্বাস ও বীরেন সোম। এই শিল্পীরা আঁকেন যুগান্তকারী সব পোস্টার, কার্টুন। এর মধ্যে শিল্পী নিতুন কুণ্ডু আঁকলেন ‘সদা জাগ্রত বাংলার মুক্তিবাহিনী’ আর শিল্পী প্রাণেশ মণ্ডল ‘বাংলার মায়েরা মেয়েরা সকলেই মুক্তিযোদ্ধা’। এই দুই পোস্টার হয়ে উঠল আমাদের মুক্তিযোদ্ধাদের অসাধারণ প্রতিকৃতি। মনপ্রাণ-জাগানিয়া মুক্তিযুদ্ধের এক অনন্য শৈল্পিক দলিল সেই যুদ্ধ সময়ে তো বটেই, এখনও অনুপ্রাণিত করে দেশের মানুষকে।

Developed by the National Curriculum and Textbook Board as a textbook according to the National Curriculum 2022 for Class Six from the academic year 2023

Art and Culture

Class Seven

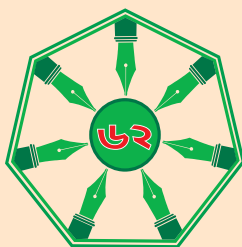
(Experimental Version)

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Preface

In this ever-changing world, the concept of livelihood is altering every moment. The advancement of technology, in accordance with knowledge and skill, has accelerated the pace of change. There is no alternative to adapting to this fast changing world. The reason is, the development of technology is at its zenith compared to any time in the human history. 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. Varied 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 upcoming future.

Although a huge economic development has taken place throughout the world, the problems of climate change, air pollution, migrations and ethnic violence have become much more intense than before. The epidemics like COVID 19 has appeared and obstructed the normal lifestyle and economic growth of the world. Different challenges and opportunities have been added to our daily life.

Standing on the verge of these challenges and possibilities, implementation of sustainable and effective solutions is required for the transformation of our large population into a resource. It entails global citizens with knowledge, skill, values, vision, positive attitude, sensitivity, capability to adapt, humanity 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 pivotal instruments to attain the goals and there is no alternative to the modernization of our education system. Developing an effective and updated curriculum has become crucial for this modernization.

Developing and revising the curriculum is a regular and vital activity of National Curriculum and Textbook Board. The last revision of the curriculum was done in 2012. Since then, a lot of time has passed. The necessity of curriculum revision and development has emerged. For this purpose, various research and technical exercises were conducted under the supervision of NCTB during the year 2017 to 2019 to analyze the prevalent situation of education and assess the learning needs. Based on the researches and technical exercises, a competency-based incessant curriculum from K-12 has been developed to create a competent generation to survive in the new world situation.

In the light of the competency based curriculum, the textbooks have been prepared for all streams (General, Madrasah and Vocational) of learners for Class Seven. The authentic experience driven contents of this textbook were developed in such a way that teaching learning becomes comprehensible and full of merriment. This will connect textbooks with various life related phenomenon and events that are constantly taking place around us. This is to be mentioned here that this textbook has already been refined through a logical evaluation by the writers and the subject specialists after collecting opinion from the teachers and students via an interim tryout. We hope that learning will be profound and life-long now.

Issues like gender, ethnicity, religion, caste, the disadvantaged and students with special needs have been taken into special consideration while developing the textbook. I would like to thank all who have put their best efforts in writing, editing, illustrating and publishing the textbook.

If any one finds any errors or inconsistencies in this experimental version and has any suggestions for improving its quality, we kindly ask them to let us know.

Professor Md. Farhadul Islam

Chairman

National Curriculum and Textbook Board, Bangladesh

Introduction to the Subject

When we express beautiful thoughts in our minds in a creative way, it becomes an art. Our culture is about our way of life, food, customs, rituals, and clothes. Every country and nation in the world has its own culture. Our world is so beautiful and varied because of the various culture. In Bangladesh, people belong to many ethnic groups and communities. In our country, these people of different races, ethnic groups and communities have their way of life and cultural traditions. This combination of various cultures has shaped our country with unique features.

The subject 'Art and Culture' will help us be respectful towards other cultures besides loving our own country and culture. We can also express our feelings freely through drawing, crafting, writing, and using voice and body language.

The nature around us is the source of our joy and an infinite world of art creation. In nature, there are natural things and elements. Their sizes, colours, melodies, rhythms, beats, and positions move us in various ways.

Through 'Art and Culture', we will be able to express our creativity as we desire in the field in which we are most comfortable. It can be arts and crafts, music, dance, recitation, acting and writing. Besides, we will learn how to enjoy art. By practicing it, as we can be skilled in the art, we can also reflect artistic values in our daily life. In addition, through this subject, we will learn and cherish the history from the great Language Movement to the glorified Liberation War, a history of our pride and self-sacrifice.



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বিশ্বজোড়া পাঠশালা

School Worldwide

সবার আমি ছাত্র

আকাশ আমায় শিক্ষা দিল
উদার হতে ভাই রে,
কর্মী হবার মন্ত্র আমি
বায়ুর কাছে পাই রে।
পাহাড় শিখায় তাহার সমান-
হই যেন ভাই মৌন-মহান,
খোলা মাঠের উপদেশে-
দিল-খোলা হই ভাই রে।

.....
বিশ্বজোড়া পাঠশালা মোর,
সবার আমি ছাত্র,
নানান ভাবে নতুন জিনিস
শিখছি দিবারাত্র।

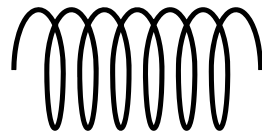
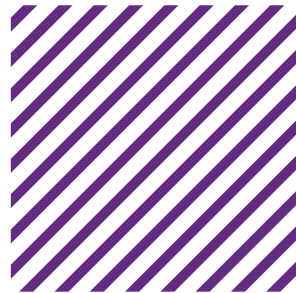
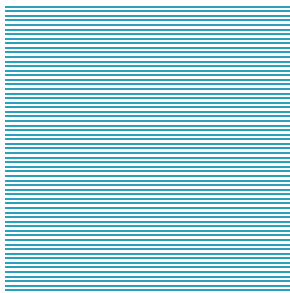
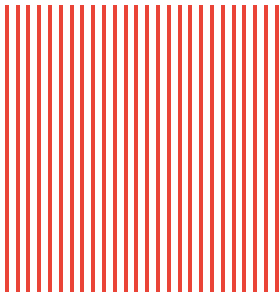
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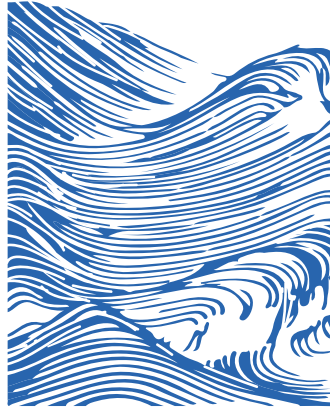
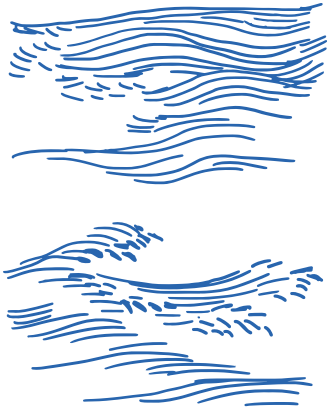
- সুনির্মল বসু

School Worldwide

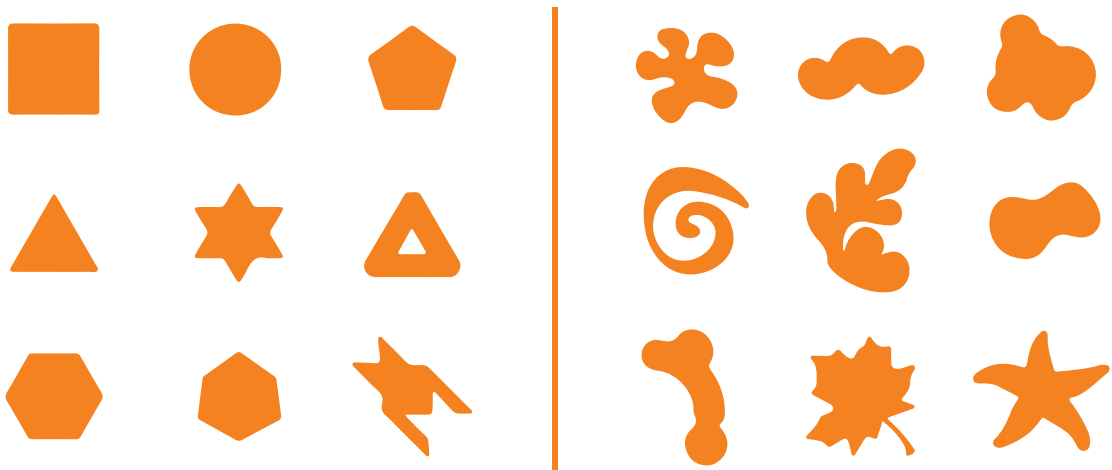
The whole world is our school. Here, we are watching, experiencing and learning about countless new issues every moment! The poet, in the above poem has clarified what elements of nature like the sky, the wind, mountains, rivers, soil, and the ocean teach us. Thus, by close observation of nature, we will start our lesson on art and culture.

Let's expand our vision and look around us. Like an artist, let's search for topics of drawing in the elements and themes of nature. Among countless elements of nature, what we can see most are trees. How many types of trees are there in nature! How strange are their branches and stems! They seem to be the collection of straight, curved, diagonal lines! If we advance further towards the trees, we might find out a snail creeping slowly. Its shell is like a twisted line. Clouds in the sky and waves in a river also look like curvy lines. If we search in this way, we will find varieties of lines in nature around us.





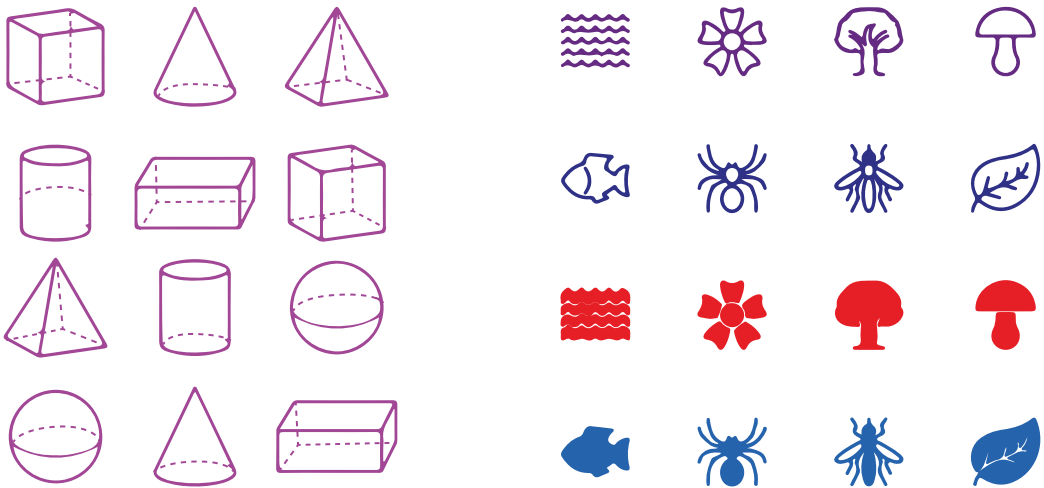
Shapes are made by enclosing lines. For example, connecting one end of a line to the other creates shapes. That means, shape is an aspect closed by external line or boundary. Generally, shapes in the pictures are drawn in length and breadth, they don't have depth. Usually, shapes are of two types—natural and geometric.





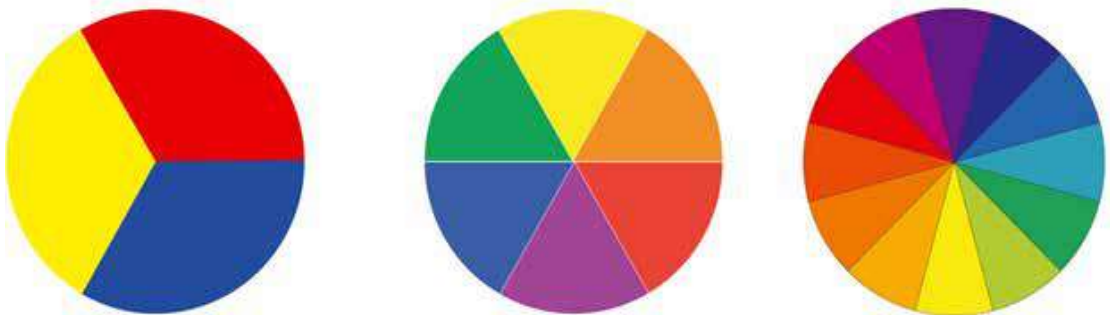
Form is three-dimensional. When we describe an object by its length, breadth and width/ depth that is called form. Like shapes, form are also two types— natural and geometric. Natural are like flowers, birds, trees, creepers. Again, geometric are like triangle, rectangle, circles, angles, cylinder etc.





The seven colors of sunlight are continuously painting our surroundings. We can learn about many interesting things related to the seven colors of the sun from our ‘General Science’ subject. However, here we will learn about the colorful world of painting.

The most common color among the innumerable colors of nature that we can see is green. Grasses in meadows, leaves of trees, green fruits - altogether so many shades of green are there in our nature! You have heard that, the primary colors are red, blue and yellow. Blue and yellow together make green. Green, orange and violet are the secondary colors. If we observe attentively, we will see that there are diverse kinds of green, e.g., yellowish green, bluish green. Such diversities are found in orange and violet as well, e.g., yellowish orange, reddish orange and reddish violet, bluish violet. These are called tertiary colors. We will be able to know about these differences in colors in the discussion on tertiary color wheel.



When light falls on one side of an object, it creates a shadow on the other side. For example, if we stand facing the sun, then the other side of our body remain in the side of the shadow. Thus due to light and shade, we can recognize the figure of an object.

Again, we can understand the textures and it's types of the elements of nature by observing and touching them.

The distance between shapes drawn by lines is called its space. We could learn about the elements of art by observing the themes and elements of nature.

In between, you have noticed the tree swaying from one side to another in winds. And the colorful butterflies are flying fast around the slowly creeping snails with twisted shells. In the same way, when we move our limbs rhythmically to give any expression, that is called chalan (movement) in the language of dance.



Likewise, when we give different expressions through movements of hands, in the field of dance, it is called 'mudra' (gesture). Meanwhile, the sunlight is slightly deemed by the disappearance of the sun behind the cloud and thus the nature tells her stories of pleasures and pains through lights and shadows. Such presentation through different facial expressions is known as rasa/ ros (emotion) in the world of dance.



Now, let us listen to nature. Can you hear the friction of leaves of the tree swaying by the gust of wind? And the continuous sweet tweeting of a bird sitting on the tree? Through the sound of the wind and the bird's sweet tune, let us enter the world of music. Sounds from the voice of people, animals, birds or the bangs of substances are called dhoni (phone) and acceptable Sweet dhoni is called the swar or swara (tone or note) of music. There are seven basics swars in music - sa, re, ga, ma, pa, dha, ni. More than one 'swar' together makes 'sur' (tune).



If we pay attention, we will understand that the sweet tune of the bird follows a certain tone which is sometimes fast and sometime slow. The pace of a song is called the loy

School Worldwide

(tempo) which is of three types - delayed loy, mid loy and fast loy. In music, loy is measured by matra (beat). The combination of rhythmic matras is called tala (taal), for example, Kaharba, Dadra etc. All the elements of music together create rhythm. Songs, music and dance together are called sangeet.



Through focused observation of different elements and subjects of nature, we could learn so much about the basics of drawing, construction, dance and music! Now we will use our learning to create art as we wish.

At first, let us create a natural color-wheel by collecting different elements of nature like flowers, leaves etc. of vivid colors.

Natural colour wheel



সে এক মজার খেলা
 রঙের সাথে সাথে রং মিলিয়ে চলছে রঙের মেলা
 সে এক মজার খেলা
 নীল হলুদে সবুজ হবে কালো লালে খয়েরী
 সাদা কালো ছাইয়ের মতো রংটি হবে তৈরি
 গোলাপি চাও, লালে সাদা মেশাও যায় বেলা।
 কমলা হবে লাল হলুদে,
 বেগুনি লাল নীলে।
 ফিকে হবে সব গাঢ় রং
 একটু সাদা দিলে
 এমনি করে চলছে মধুর রং বানানোর খেলা।

What we will do-

- We will look for different colorful leaves matching with the color-wheel.
- We have to search for different colorful flowers matching with the color-wheel.
- We will also try to make colors collecting natural elements like soil, ashes etc. according to the song.
- We can observe how it works if we mix other colors like blue, yellow, red etc. along with deep or light green while painting the leaves drawn in the exercise book.
- We will practice the song of colors well.
- We all will try to sing the song with the gesture of merriment.

We need an exercise book to do all these. Let us make an exercise book with different color papers. The cover of the exercise book should have our own hand-drawn design. We will paste whatever we would like to collect, for example, leaves, flowers, paper cuttings etc. in this book. It will also include our drawings and writings. We will write about work and practice of dance, music, recitation and acting in this exercise book. This book will be our constant companion. It will be our *Bondhukhata* (learners' diary).

We will write about what we did in this chapter and describe our feelings.



Let us look for
and
understand Designs

নকশা খুঁজি নকশা বুঝি

বহুদিন পরে মনে পড়ে আজি পল্লী মায়ের কোল,
ঝাউশাখে যেথা বনলতা বাঁধি হরষে খেয়েছি দোল
কুলের কাটার আঘাত লইয়া কাঁচা পাকা কুল খেয়ে,
অমৃতের স্বাদ যেন লভিয়াছে গাঁয়ের দুলালি মেয়ে
পৌষ পার্বণে পিঠা খেতে বসে খুশীতে বিষম খেয়ে,
আরো উল্লাস বাড়িয়াছে মনে মায়ের বকুনি খেয়ে।

সুফিয়া কামাল।

Bangladesh, our country, is the land of festivals. We say, we have 13 festivals in 12 months. These festivals are the roots of our heritage and culture. Like other countries, art has occupied a distinct position in our everyday life. How vivid are the designs on pata-puta (planks and pestles) to kantha (quilts)! Often, such things escape our notice. Even then, some designs are so eye-catching that you cannot overlook them.

Designed pitha is that type of beautiful art. Since decades, pithas have been the most attractive things in festivals. However, it would be amazing if someone forgets to devour pithas for a moment at the sight of them! It is the tale of designed pithas. Some usual stuffs from home like hair pin, date-thorn, needles, sticks, forks, brand-new combs are used for designing the pithas. In short, everything that helps to design are used. As if, all known flowers, fruits, fishes, trees, creepers from our familiar environment take the aspects of fairy tale and place themselves in designed pithas. These create curiosities in mind from the very childhood. The first lesson of appreciating beauty and practicing it starts along with our simple pitha-festivals.

Let us look for and understand designs



Enough have been told about pitha. Let us now talk about rickshaw. This is like a world of colorful designs. In our country, there are paintings on the body of rickshaw, designs in its hood – as if, altogether it is a moving art. Now the rickshaw art of Bangladesh is being adored even outside the country as a popular art genre through the long practice of the rickshaw artists.



We can see designs everywhere - from dresses, bed-covers, furniture, tea cups, plates, window grills, floors, make ups packets, watches to mobile phones.



If we notice the pictures in the previous page, we will see that designs have been created adding different types of lines. Varieties of designs can be created setting different lines side by side and using different natural and geometric shapes. In class six, we learnt about the elements like lines, shapes and structures of drawing pictures. Excellent artworks can be created by different types of lines like straight, curved, thick, thin, vertical, horizontal, diagonal lines. In this experience, we will find out designs made by different types of lines, write/ draw them in our Bondhukhata and use these to create designs. We will learn more about creating designs and artefacts using natural and geometric shapes and figures later.

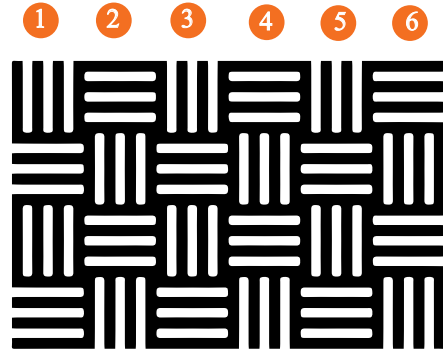
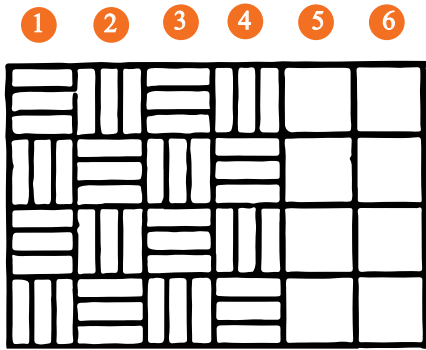
In this lesson, we will learn how to create designs easily.

Designs: We can create designs easily by organizing lines, figures or shapes repetitively according to a plan. There are some more rules for creating designs which we will learn later.

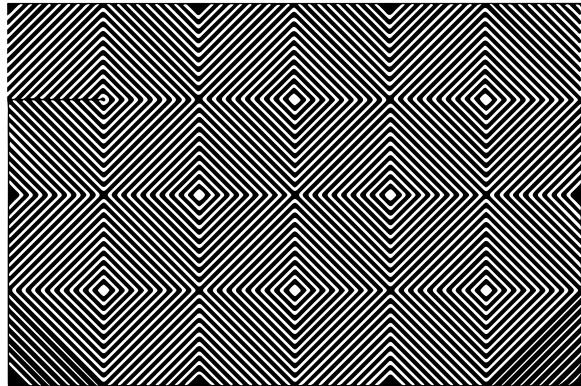
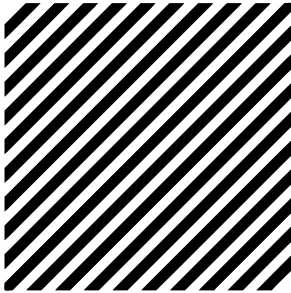
Now we will make designs with different types of lines. In this case, we can take the help of our collected samples of designs.

- At first, we will draw a rectangle at least of six inches in length and four inches in width.
- We have to make boxes of 1” by 1” so that we get 6 boxes towards the length and four boxes towards the width. In order to remember, we can number the rows like 1, 2, 3,...
- We will draw two straight lines side by side in the first box of the first row.
- We will draw two straight lines vertically in the first box of the second row.
- Thus we can make an easy design pattern by filling 24 boxes upto sixth row.

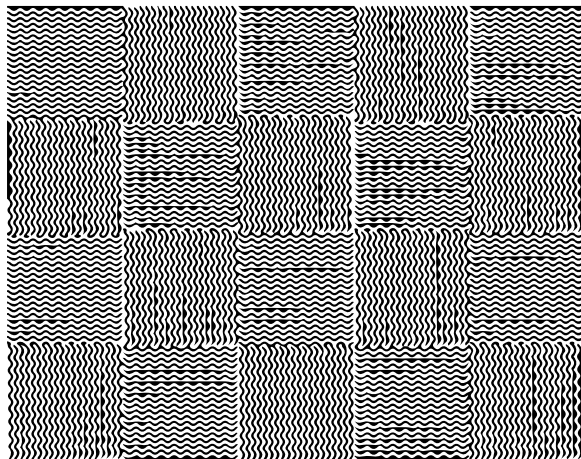
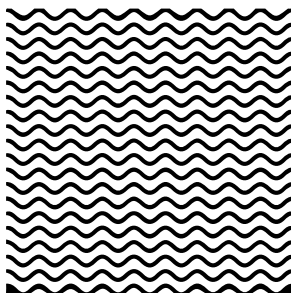
Let us look for and understand designs



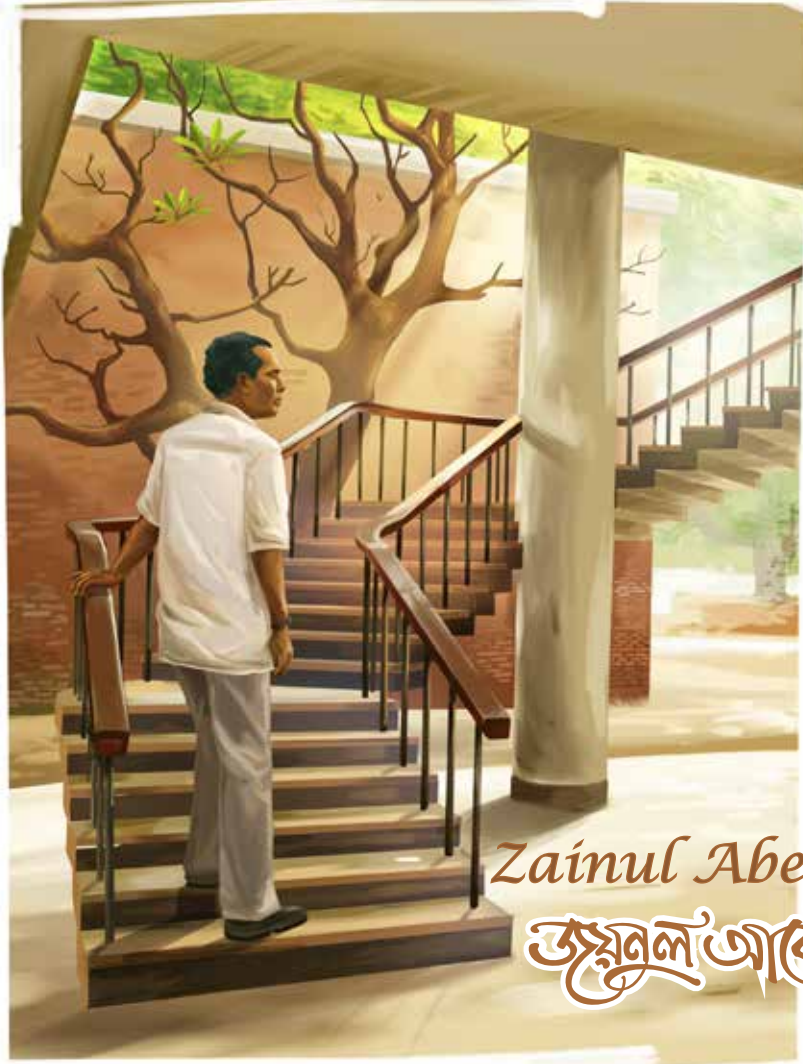
In the same way, we can make design pattern by organizing straight lines diagonally and increasing or decreasing number of rows.



We can also make design patterns by drawing curved lines side by side instead of straight lines. Besides, we can draw different designs by using different patters together.



Now we will know about a renowned artist who has created timeless art pieces. He worked drawing lines with ink. However, he used some other mediums of paintings also – water color, oil paint etc. He is none other than our Shilpacharya Zainul Abedin. Let us know why he is called Shilpacharya.



Zainul Abedin
জয়নুল আবেদিন

Zainul Abedin played a pioneering role in the Modern Art Revolution which started in the year 1948 by establishing Government Institute of Art and Crafts (presently known as Faculty of Fine Arts, University of Dhaka). In this journey, he was accompanied by Anwarul Huq, Safiuddin Ahmed, Shafikul Amin, Quamrul Hasan and some others eminent artists. Shilpacharya Zainul Abedin was the founding principal of this institute. The art education received institutional status by his foresightedness and leadership. This is why, he was awarded the title ‘Shilpacharya’.

Let us look for and understand designs

Some sketches of Zainul Abedin



দুর্ভিক্ষ, ১৯৪৩, কালি ও তুলি



দুর্ভিক্ষ, ১৯৪৩, কালি ও তুলি



বিদ্রোহী, ১৯৫১

Shilpacharya Zainul Abedin had infinite love for our folk art. He took some revolutionary steps to popularize the genres of folk arts among all. The Sonargaon Folk Arts and Crafts Museum was established by his efforts



The Sonargaon Folk Arts and Crafts Museum

What we will do-

- We can write the list of the seen/ known folk arts around us in Bondhukhata.
- We can draw the drafts/ layouts of the designs existing repetitively in Bondhukhata.
- We can separate line-based and shape-based designs that we may find out.
- We can create repetitive patterns from papers/ mud.
- We can make fringe (jhalor) by cutting papers.
- We will try to know more about the works of Shilpacharya Zainul Abedin

Let us look for and understand designs



We will draw designs--

The Sweet Mother Tongue



আপনি কেমন আছেন?

ঢাকা – আপনে কিমুন আছেন?

চট্টগ্রাম -অনে ক্যান আছেন?

খুলনা- আপনি কিরাম আছেন?

রাজশাহী- কেমন আছেন গো?

বরিশাল – এই তুমি আছো কেমন?

সিলেট – আফনে কিলা আছইন?

রংপুর- তোমরা কেমন আছেন বাহে?

ময়মনসিংহ- আফনে কিরুম আছইন?

The Sweet Mother Tongue

Usually, we live with our parents. Often our parents live with us in a town or district other than their own village or district because of their workstation. Then we live in a different place. We visit our grandparents' homes or some other areas during different vacations or occasions. Our relatives, neighbors and local people in those areas speak Bangla but, the type of the words and the speaking styles of those languages are somewhat different.

Again, in our class there are many students. There, different students from different districts or area attend the same class. In this same class, many of us use a little bit of our own language in addition to the language of textbooks. This area specific language is called local language. It is also called dialect. We know that in our country there are some ethnic groups in addition to the Bangalees. These ethnic groups have their own languages, for example, Chakma language, Marma language, Garo language, Mru language etc. Some of these dialects have their own alphabets. Language is one of the parts of culture.

Most of us speak our dialect at first. The reason is, we first listen to our mothers speaking those words. We first communicate our feelings in this dialect. This is why, we call this language our mother tongue. Most probably that is the reason why our dialects are so sweet to us. Though we speak in standard Bangla outside our home, we talk to our own relatives using our dialects. Since we grow up in local environment, we feel more comfortable in using our dialects.

Let us now listen and find out who has come from which district and how the languages of these different areas are. If we do not know our local languages, we will take the help of our parents or grandparents. We should not forget to write down the names of all the languages we have come to know in our Bondhukhata.

Do we know, there are different kinds of fonts with different names in order to write our Bangla alphabet? Bangla fonts have got a rich heritage starting from the era of hand writing to this era of computer. This heritage also has a vast history. It cannot be expressed in one word how many types of Bangla fonts in writing posters and wall magazines for different programs have been created starting from our great Language Movement to all movements including our fight for liberation, As if, it were a different empire. We will learn about Bangla font variance later in detail.

আমার সোনার বাংলা
আমি তোমায় ভালোবাসি

আমার সোনার বাংলা
আমি তোমায় ভালোবাসি

আমার সোনার বাংলা
আমি তোমায় ভালোবাসি।

আমার সোনার বাংলা
আমি তোমায় ভালোবাসি

আমার সোনার বাংলা
আমি তোমায় ভালোবাসি

আমার সোনার বাংলা
আমি তোমায় ভালোবাসি

আমার সোনার বাংলা
আমি তোমায় ভালোবাসি

আমার সোনার বাংলা
আমি তোমায় ভালোবাসি





Let us now practice how to write Bangla alphabets easily. Let us find out and write the alphabets if we have them in our mother tongues.

After learning to write according to pictures, we will prepare posters with the sentence 'The Sweet Mother Tongue' using Bangla or our own mother tongues. We will display these posters on the 21st of February.

'The Sweet Mother Tongue'

Language is mainly used orally and later on adopts its written form. A language is created depending on the natural or geographic position of a place. This is why, there are variances in the dialects of different areas.

Folk music, folklore, folk drama, folktales, ballads, rhymes, proverbs, idiomatic expressions etc. have been created depending on the local dialect. Kobigan or poetic face-off is a popular genre of folk music.

The professional bards who write for poetic contests are poets and singers together'. They have to compose music instantly and sing to response to the opponent. Ramesh Shill was a legend in the world of poetic contests. Now we will know about him.



Ramesh Shill

রমেশ শীল

Ramesh Shill was born in 1877 in the village named Gomadandi in Chottogram district. He was the best bard in the undivided Bengal. He has initiated a new era for this art. The last half of nineteenth century and the first half of twentieth century are considered as the golden age of poetic contests. Poetic contests are traditionally mythological. They use folktales as the sources for their themes. Some common themes were Ram-Ravan, Radha-Krishna, and Hanifa-Sona Banu etc. What differentiates Ramesh Shill from others is that he came out of this tradition and selected his own themes. He chose truth-lie, saint-householder, teacher-disciple, male-female, gold-iron, rich-poor, wealth-knowledge etc. as his themes.

The Sweet Mother Tongue

In course of time, his music grew up as more socially aware songs. He used to address more complicated ideas: property-science, war-peace, farmers-laborers, farmer-landlord, autocracy-democracy, capitalism-socialism. The changes he brought in poetic contests were no less than revolutions. He made it more relevant to the society than before. It was a prime transformation in the 200 years history of poetic-contests.

The bard could create his masterpieces like the epic poem ‘Jatiyo Andolan’ (National Revolution) without any training or education. He composed music on different movements including the Language Movement. As a result of this, he was imprisoned. He considered poetic-contests as the medium of social awareness.

Another contribution of Ramesh Shill was composing Maizbhandari songs. The Maizbhandari song composed by him are one of the relics of our national culture. The total number of his Maizbhandari songs is around three hundred and fifty. These were published in nine books named Ashekemala, Shantibhandar, Muktir Darbar, Nure Duniya, Jibansathi, Satyadarpan, Bhandare Maula, Manab Bandhu and Eshke Sirajia. His creation-

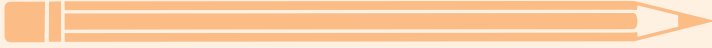
‘ইসকুল খুইলাসে রে মওলা, ইস্কুল খুইলাসে’

is a famous song closely related to Maizbhandari spiritual viewpoint. The songs composed by him in Chottogram’s local language are unique resources of our folk music.

What we will do-

- We will write the Bangla fonts according to the rules in our Bondhukhata.
- We will make a poster written ‘The Sweet Mother Tongue’ in our own language using a font we wish. We will display this poster on the 21st of February – the International Mother Language Day.
- Now we will select a local age-suitable and easy-to-sing song from our area (locality).
- In one group, we will try to sing that song in chorus.
- In another group, we will express it through body language. In this case, we will check if there is any specific folk dance in our area. If yes, we will practice poses of that type of dance along with the song following proper beats.
- If we want, we can also arrange a short drama or skit according to the theme.
- We will try to know more about the works of Ramesh Shill .

We will write about what we understand by **The Sweet Mother Tongue**



A large rectangular area with horizontal lines, intended for writing. The lines are evenly spaced and extend across the width of the page.



My Independence

We all know the meaning of the word 'Independence'. Even if we do not have a clear idea, somehow, we understand. It is very essential and a desired condition for a country and its people. None but we own the country. We are the citizens of our country. However, it was not like that always. We had to fight for independence for nine months at a stretch.

As a result of the speech that Bangabandhu delivered on 7 March, 1972, the people of Bengal started to dream a single dream. Those dreams are called 'Independence' and 'Freedom'.

All dreams with their eyes closed. But the dream, which is dreamt with eyes open, is enrooted in mind. A man does everything to make it happen. There were many teenagers among the people who dreamt of independence, fought for it and got martyred. We will be able to know about the freedom fighters from our Bangla book. Let us do the work in order to show our respect for all freedom fighters. Let us name this work 'Let us be Design'

We learnt about how to draw designs on papers with pens. Now we will try to use our own body to create different designs. In different programs including national days, we can see display shows presenting designs by using human bodies.

Let us be designs—

- Let us form some groups for making designs with our bodies.
- We will see different designs and each group will select one design e.g., triangle, circle, wave, shapla, mausoleum etc.



My Independence

- We will draw the design in bigger size on the each with chalk, stick, pieces of brick or the broken part of a clay pot.
- Now we will stand according to that design, we will practice for making designs with our bodies thus. We can do that by standing on the design, or sitting or lying on it.
- Finally we will make it by using our body only, without drawing.
- During the final display, each group will become a design on the selected place, will there for a while, and then come out. Our groups will follow the same procedure. Thus each group wil display their design.
- While displaying designs, we can count 1, 2, 3, and clap to create taal and sign the following swars repetitively.

সা রে গা, রে গা মা, গা মা পা

মা পা ধা, পা ধা নি, ধা নি সী

সী নি ধা, নি ধা পা, ধা পা মা

পা মা গা, মা গা রে, গা রে সা

Besides, we can express our thoughts about independence though painting and creative writing. We will demonstrate our paintings on the day of ‘Let us be designs’ demonstrations program.

Sacrificing their own life out of their love for the country, our freedom fighters gifted us our favorite independence. We must work for our country for materializing their dreams into reality.

Let us figure out independence through a song. the lyrical and composen of this song is respected Khan Aatur Rahman

হায় রে আমার মনমাতানো দেশ

হায় রে আমার সোনা ফলা মাটি

রূপ দেখে তোর কেন আমার পরান ভরে না।

তোরে এত ভালবাসি তবু পরান ভরেনা

যখন তোর ওই গাঁয়ের ধারে

ঘুঘু ডাকা নিঝুম কোনো দুপুরে

হংসমিথুন ভেসে বেড়ায়

শাপলা ফোটা টলটলে কোন পুকুরে

নয়ন পাখি দিশা হারায়

প্রজাপতির পাখায় পাখায়

অবাক চোখের পলক পড়েনা।

যখন তোর ওই আকাশ নীলে

পাল তুলে যায় সাত সাগরের পশরা

নদীর বুকে হাতছানী দেয়

লক্ষ ঢেউয়ের মানিক জ্বলা ইশারা

হায়রে আমার বুকের মাঝে

হাজার তারের বীণা বাজে

কাজের কথা মনে ধরেনা।

It was a time when the whole country became involved in the Liberation War. Artists were not away from it. Their easel and brush were their armors. Their responsibility was then to create enthusiasm and stimulation among freedom fighters to fight for the motherland.

Creating public opinion inside and outside the country through monogram, poster, cartoon, leaflet, banner, designs etc. became the prime tasks of the artists.



Quamrul Hasan

কামরুল হাযান

Artists like Nitun Kundu, Debdas Chakraborty, Nasir Biswas, Pranesh Mandal, and Biren Some, started to work under the leadership of artist Quamrul Hasan.

Artist Quamrul Hasan mainly made two posters. One was a bloodsucker's face; red blood is dripping from two monstrous teeth on two sides of its open mouth. Two large eyes and huge upright ears are giving the appearance of a monster.

In the other poster, there was a face with large red eyes looking at the front with upright ears like those of an elephant. The mouth is a bit closed. The two corners of the lips are open. Four teeth from two sides of the mouth are exposed. It seems to be the face of the monstrous Yahya Khan. The poster showed the depth of the artist's imagination and expert strokes of pens and brushes. The deadliest expression demonstrated in it was the deep hatred towards the enemy. This very hatred then was transmitted to each and every freedom fighter.

One of these two posters was two-color and the other was one-color. The two posters were printed and circulated openly. These two posters, on the one hand, expressed tremendous disgrace and protest against Pakistani genocide; on the other hand, it incorporated enthusiasm and stimulation in the freedom fighters for the country.

The poster was sent to many countries of the world from Mujibnagar Government through diplomatic bags. These two posters stirred people at home and abroad. It is needless to restate how sharply it attacked the enemy during our Liberation War. This kind of war poster transmitting hatred and raising anger was not seen before.

Some other posters were made during the Liberation War. Those are: ‘বাংলার হিন্দু, বাংলার খ্রিস্টান’, বাংলার বৌদ্ধ, বাংলার মুসলমান, আমরা সবাই বাঙালি’ (The Hindus, the Christians, the Muslims, we all are Bangalees), ‘সদা জাগ্রত বাংলার মুক্তিবাহিনী’ (‘The Mukti Bahini of Bangla is ever awake’), ‘বাংলার মায়েরা, বাংলার মেয়েরা সকলেই মুক্তিযোদ্ধা’ (‘All the mothers and sisters of Bangla are freedom fighters’), ‘একেকটি বাংলা অক্ষর অ, আ, ক, খ একেকটি বাঙালীর জীবন’ (Each Bangla letter অ, আ, ক, খ is the life of Bangalees), ‘এবারের সংগ্রাম মুক্তির সংগ্রাম’ (The struggle this time is for freedom), ‘রক্ত যখন দিয়েছি, রক্ত আরও দেব’ (‘When we have suffered bloodshed, we are prepared to do it again’) -- innumerable posters and leaflets like these were published from the Ministry of Information of the expatriate government. The spectators and freedom fighters became emotional at the sight of the posters drawn by the artists.

The designer of our flag was artist Quamrul Hasan. There is a red circle inside a green rectangle. Green is the symbol of youth and green nature of Bangladesh, and the red circle signifies the rising sun. The red also signifies the blood of the liberation war martyrs. This aspect of the national flag of Bangladesh was created by artist Quamrul Hasan. It was accepted officially on 17 January, 1972.



However, the first flag with the map engraved inside was designed by Shib Narayan Das. In the month of June, 1970, the then student leaders of Sergeant Zahurul Haq Hall of Dhaka University had long discussions. Then the design and measurement of the flag was finalized.



Our flag inspires us to fight for the country and to love the country.

My Independence

Under the leadership of Potua Quamrul Hasan, the national symbol of the sovereign country was designed. The floating water lily by Mohammed Idris and the jute leaves with the rice stalks on both sides along with four stars drawn by Shamsul Alam were combinedly given the final look.

At the center of the national symbol of Bangladesh is the floating water lily which is our national flower. There are two rice stalks surrounding the water lily. On top, there are three connected jute leaves and there are four stars, two on each side of the jute leaves. The symbols of water, rice and jute characterize the nature and the economy of Bangladesh. The bloomed water lily on these symbols symbolizes promise, beauty and good taste. The stars state the vision and ambitions of the nation.



Artist Quamrul Hasan is also called Potua (canvas painter) Quamrul Hasan. Do we know why he is called so? Patachitra is a famous branch of our folk art. Artist Quamrul Hasan became influenced by this and drew many a patachitras. That is why he is called Potua.

Works of the artist Quamrul Hasan



বাংলাদেশ সরকারের ডাক বিভাগ কামরুল হাসানের 'নাইওর' নামের এই শিল্পকর্ম দিয়ে ১৯৮৬ সালে স্মারক ডাকটিকিট প্রকাশ করে।



বক, ১৯৭৪

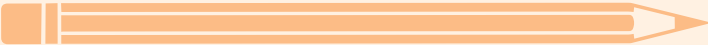


তিন কন্যা, তেলরং, ১৯৮৩

What we will do-

- We will create designs using our own bodies.
- We will practice swars using claps.
- We will discuss our feelings about the posters of Independence.
- We will write our own opinions/ feelings about Independence.
- We will form an idea about creative writing from teacher's direction and write a story/ poem/ essay.
- We will express our own independent opinion through painting.
- We will try to know more about the artist Quamrul Hasan.

What I mean by Independence--



A large rectangular area with horizontal lines, intended for writing the student's response to the prompt.

ষেচিৎ উষা বৈশাখ

Baishakh Full of Diversity



Baishakh- Full of Diversity

Every year Bangla new year comes in the cycle of months. So many arrangements are made regarding the new year! All in villages and cities becomes engaged in the celebration of welcoming the new year. Boishakhi Mela (Boishakhi fair) is organized both in villages and cities. Local and folk music ashore (gathering), jatrapala (traditional theatrical performance), putul nach (puppet show) etc. are seen around in the fair. Vividly colorful and different designed things and toys are available here. One most attractive thing in the fair is nagordola (merry go-round). Varieties of tasty foods are sold here. These are – muri (puffed rice), murki (sweetened parsed rice), khaja-goja (local sweetened bars) and sugar-made sweets of different shapes, like elephants, horses, fishes, birds. The places of celebrating Baishakhi are decorated with different colorful things like – dala-kula (flat basket), mask, paper-made flowers, different types of designs and alpona (motifs or designs drawn on floor, pots etc. during rituals). Cultural programs including songs, dances and recitations are presented.



Bishwa kobi Rabindranath Tagore wrote an excellent song welcoming the new year. It tells us to welcome the new leaving old griefs and despairs. It invites us to advance further with new enthusiasm.

এসো হে বৈশাখ এসো এসো,
তাপসনিশ্বাসবায়ে মুমূর্ষরে দাও উড়ায়ে,
বৎসরের আবর্জনা দূর হয়ে যাক যাক যাক এসো এসো।
যাক পুরাতন স্মৃতি, যাক ভুলে-যাওয়া গীতি,
অশ্রুভাষ্প সুদূরে মিলাক।।
মুছে যাক গ্লানি, ঘুচে যাক জরা,
অগ্নিস্নানে শুচি হোক ধরা।
রসের আবেশরাশি শূঙ্ক করি দাও আসি,
আনো আনো আনো তব প্রলয়ের শাঁখ।
মায়ার কুঙ্কটিজাল যাক দূরে যাক যাক যাক।।

The ethnic people of our country celebrate new-year and year-ending through programs like Boishabi, Biju, Boishu Sangrain, Chakran Poi.



Baishakh- Full of Diversity

Alpona has got a huge appreciation throughout the whole Bangalee culture. We have a long tradition of drawing alpona mixing water with rice powder on different ceremonies. Besides, there is a tradition of drawing simple and easy alponas on different rural things like favorite cooking pots, earthen toys by the folk artists. The subjects of these alponas are flowers, creepers, leaves, fishes, birds etc. In addition to that, the use of different types of lines and dots are also seen in these alponas. The traditional folk-art system has gradually become the essential part of our national culture. Wide uses of alponas are found in celebrations starting from International Mother language Day to year-ending and new year.

In the previous lesson, we learnt about creating designs from different lines. Now, we will learn about how to draw alponas from different natural shapes like – flowers, creepers, leaves, fishes, birds and different geometric shapes like – triangles, rectangles, circles.

Let us compare the alponas and designs found in new-year celebration with those found in the previous lesson. We can complete the task in groups/ pairs. We will draw the drafts of the alponas we have seen and record all necessary information about them in Bondhukhata. Now we will use the drafts to draw our own alpona. We will prioritize the materials available around us. Moreover, we can also make designs in jhalor (fringes) by cutting different colored papers.



Along with creating alponas and designs, we will now learn about another heritage of folk arts known as putul nach (puppet show). Putul nach is a kind of presentation before spectators by preparing different types of hand-made puppets and making them dance with different gestures. Puppets are made with varieties of materials like metals, fabrics, grasses, cork, papers, stones, soil, wood etc. In some puppet shows, human beings take the aspect of puppets and then dance. Hand-made puppets are prepared colorfully according to the characters and are made to dance. The puppet-artists then produce different types of voices to make the puppet-characters lively. In some puppet shows, people themselves become puppets and dance like them.



Since we are talking about voice, let us sing a song and try to learn the tunes of song. Let us also make gestures of puppet-show as we wish to express the theme of the song.

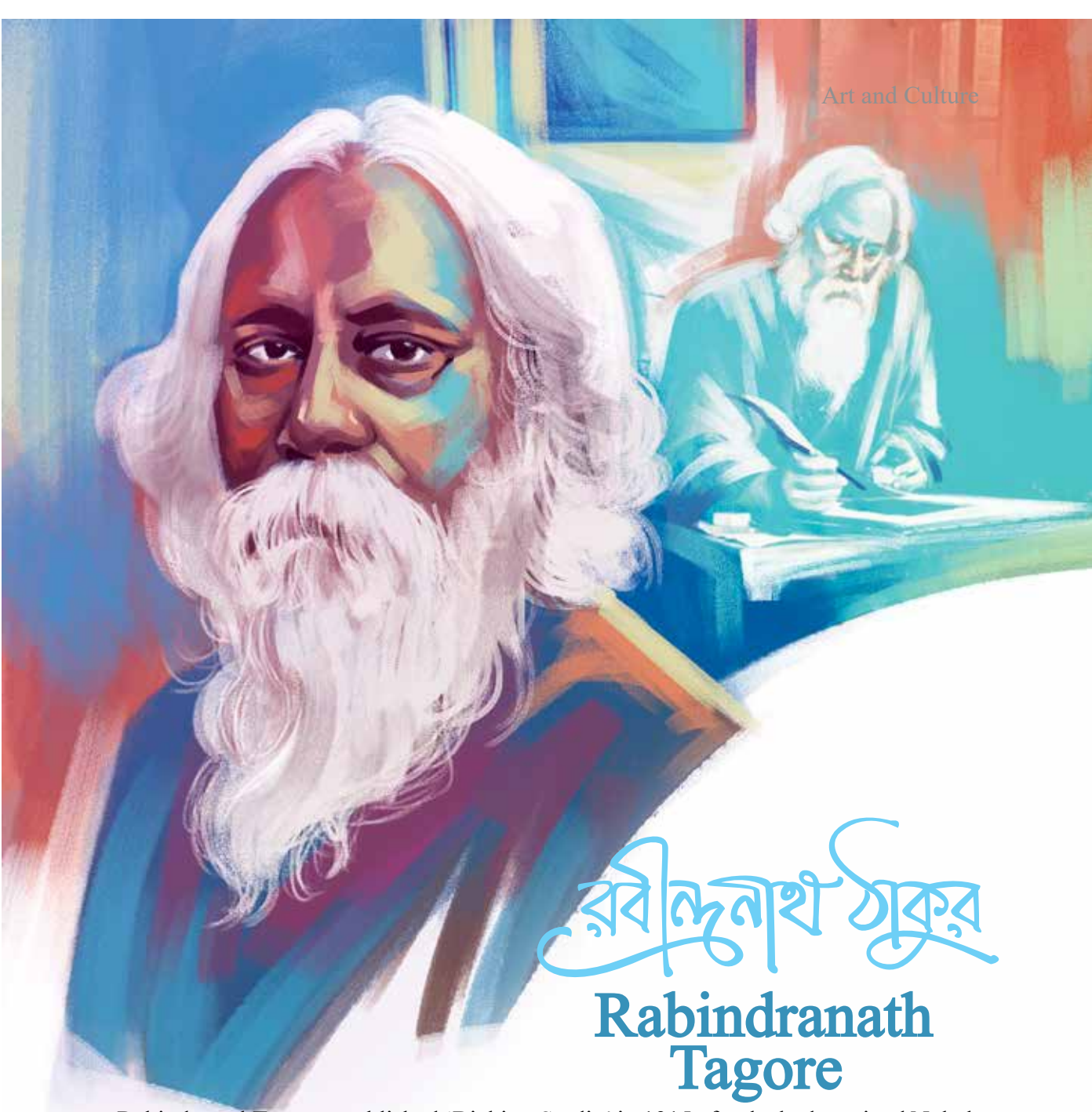
Let us sing a song together-

সা তে সঁতার কাটি মোরা সুরে
 রে তে রেখা টেনে যাই বহুদুরে
 গা তে গান করি এস গলা খুলে
 মা তে মান্য করি গুরুজনে
 পা তে পাঠশালা যাই খুশি মনে
 ধা তে ধৈর্য ধরি বিপদে
 নি তে নৃত্য শিখি পারি যত ।

How we will sing the song-

১	২	৩	৪	৫	৬	৭	৮	৯	১০	১১	১২	১৩	১৪	১৫	১৬
সা	।	রে	গা	সা	।	রে	গা	সা	।	রে	গা	মা	।	।	।
সা	০	তে	০	সঁ	তা	র	কা	টি	০	মো	রা	সু	০	রে	০
রে	।	গা	মা	রে	।	গা	মা	রে	।	গা	মা	পা	।	।	।
রে	০	তে	০	রে	খা	টে	নে	যা	ই	ব	হ	দু	০	রে	০
গা	।	মা	পা	গা	।	মা	পা	গা	।	মা	পা	ধা	।	।	।
গা	০	তে	০	গা	ন	ক	রি	এ	সো	গ	লা	খু	০	লে	০
মা	।	পা	ধা	মা	।	পা	ধা	মা	।	পা	ধা	নি	।	।	।
মা	০	তে	০	মা	০	ন্য	ক	রি	০	গু	রু	জ	০	নে	০
পা	।	ধা	নি	পা	।	ধা	নি	পা	।	ধা	নি	সা	।	।	।
পা	০	তে	০	পা	ঠ	শা	লা	যা	ই	খু	শি	ম	০	নে	০
ধা	।	পা	মা	ধা	।	পা	মা	ধা	।	পা	মা	গা	।	।	।
ধা	০	তে	০	ধৈ	র	য	ধ	রি	০	বি	০	প	০	দে	০
নি	।	ধা	পা	নি	।	ধা	পা	মা	।	গা	রে	সা	।	।	।
নি	০	তে	০	নৃ	০	ত্য	শি	খি	০	পা	রি	য	০	ত	০

Have you noticed that there are the designs in the songs also- designs of tune!



রবীন্দ্রনাথ ঠাকুর

Rabindranath Tagore

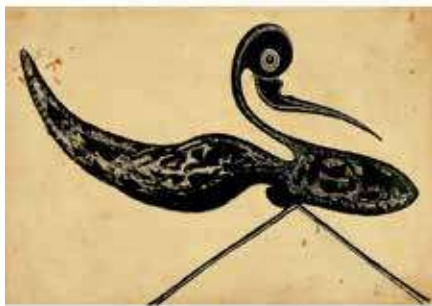
Rabindranath Tagore established 'Bichitra Studio' in 1915 after he had received Nobel Prize in 1913 for 'Geetanjali', the collection of poetry. The main aims of Bichitra Studio were stopping copying from foreign paintings and creating opportunities for young artists for practicing their own original painting. But this studio could not exist long. Being upset by the incident, Tagore told his own daughter Mira Devi, "I expected that a wave of fine arts, originating from Bichitra, will enlighten the mind of all in the country. However, nobody could devote themselves truly. I tried my best, but nobody

Baishakh- Full of Diversity

was inspired. Art education is not my cup of tea. Otherwise, I would show what I could do'. In order to make his dream come true, the poet established Kalabhaban (Arts Building) at Shanti Niketan on 3 July, 1919. Kalabhaban was established combining different streams of art including painting, craft, dance, music etc.

Tagore's collection of paintings is another significant creation among innumerable creations of his life including songs, poems, drama, novels etc. The world of Tagore's thoughts and emotions was his songs, poems, dramas and novels whereas his world of beauty was his paintings. The rough sketches made by artist Tagore while writing were his immortal arts. His paintings were displayed in the exhibitions in 12 cities in America and Europe. Artist Tagore won the world through his paintings.

Picture drawn by Rabindranath Tagore



Tagore fulfilled every moment of his life with his creations. There is no sector of art which did not have the touch of Tagore's creativity. So far, we knew about Tagore's songs, poetry, drama and novels. Now, we could learn about world winning artist Tagore.

This time we will celebrate new year with our own alpona and designs.

What we will do to celebrate new year--

- A draft plan should be prepared to celebrate Boishakhi.
- We will make fringes by cutting papers.
- We will practice different presentations (music, dance, drama, recitation) of national cultures/ celebrations of new year.
- We will draw alpona and designs to decorate stage and place.
- We will organize or take part in fairs/ celebrations in classroom or school.
- We will try to know more about the works of Tagore.



Let us write about what we learnt ifrom this lesson.



A large rectangular area with horizontal lines, intended for writing. The lines are evenly spaced and extend across the width of the page.



কাজের
মাঝে
শিল্প
খুঁজি

Let us look for Art in Work

There are people from different classes and professions around us. Almost all of us use different commodities and furniture, made of bamboo and cane at our home. Earthen home decorations and utensils are available more or less in almost all of our houses. Let us learn about some arts like these-

Pottery

The oldest art of our country is pottery. The art made of soil is called pottery. The main element of this art is soil. However, all types of soils are not used for this purpose. It needs clean clay soil. Those who make commodities using clay are called kumbhakar or, in colloquial language kumar (potter). Potters make earthen pitchers, flower tubs, lid, decorative pots, banks, different toys for children and different utensils. Different earthen furniture, chair, table etc. are of great demand these days. Additionally, earthen jewelries for women are found in the fairs and shops of the country. Pottery is one of the heritages of Bangladesh.



Handloom

The handloom industry and the weavers of Bangladesh are the beholders and carriers of our heritage. Our culture is connected with this industry. Our handloom industry, that passed on from the ancient time as a part of our heritage, is equally appreciated at home and abroad. Once hand-cut fine thread used to be made due to the production of phuti karpas (a kind of cotton) in this region and clothes were made in the handlooms in different parts of the country. The world famous maslin added to the glory of Bangla all over the world. Even now, the historical Jamdani from Sonargaon, Narayanganj, the resham or silk from Rajshahi, Khadi or Khaddar from Cumilla, lungi and gamcha from Sirajganj, Banarasi from Mirpur, Dhaka, Monipuri handloom from Moulovi bazar and the Rangamati Handloom from greater Chottogram district made by the weavers of the country have demands and appreciation all over the world.



Bamboo and Cane Industry

Bamboo and cane are among the natural elements of Bangladesh which are ingrained in the folk life of Bangladesh. There are very few areas of folk life of Bangladesh where products of bamboo or canes are not used. Kula (winnowing), Chalun (sieve), cage, mancha (platform), Moi (ladder), chatai (mat), dhaner gola (granary), jhuri (basket), mora (cane chair), chai (fishing device) for catching fish, mathal (a sort of wicker hat), sofa set and different furniture are used in our daily life. Besides, rack, bamboo hut, bera (fence), jhap (hanging door or lid), dorma (screen) etc. are the symbols of the original art and culture of Bangladesh. The household pots made of bamboo are very attractive. Different kinds of designs are made in these pots and baskets through weaving. Flute, specially decorated one, is one of the main elements of folk musical instruments. These days, furniture, ash tray, flower vase, cosmetic boxes, photo frames, mirror frames, pen made of bamboo are also found in cities.



Let us now come back to our work.

What we will do—

- We will try to learn, whether there are any families or communities of these kinds involved in such art or professions in the area or in mahalla we live in.
- After we make this list and the search is done, we will select some of these art-based professions and think a little deeper about them. The main aim of this thought is to feel that art can be a means of livelihood and also this is an honorable profession.
- The task that we have to at first, is we have to know about the full process of that specific profession and write in the Bondhukhata.
- Get into groups and visit some art-based professionals or invite them to your school to know more about them and to learn their tasks.

For example, we can try to make something with clay like the potters. We can make refillable design with clay plate to decorate home. Sticky soil is especially suitable for making design plates.

Things that we need to make design plate

- Sticky soil or clay
- A knife or a bamboo stick with a sharp end
- A large ball point pen without ink
- A scale
- A water pot
- A piece of cloth to wash hand

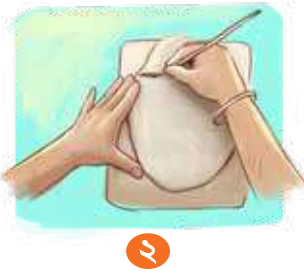
How to do-

- We need to weed out unnecessary materials (gravel, weed, grass etc.) from the clay as much as we can.
- It is important to make a draft design before creating any piece of art. We will make a draft design in the Bondhukhata. It is better to mention the actual measurement in the design. Try to do everything according to that design.
- At first, we have to take a lump of clay. Then we have to knead that with accurate amount of water. We have to be careful about the accurate amount of water. The task will be difficult if the dough becomes too soft. After enough kneading, we have to check if the clay sticks to palm or not. If not, then we have to understand that the lump is now ready for the task.
- At first, we have to make small balls with the dough. Then we will press them to flat plates or slabs with fingertip. We can flatten the upper side of the slab with a scale or a small piece of wood or a bamboo stick. This slab will be the base slab. We will set the design on this slab. We will make two holes on the upper side of the slab so that we can hang them by treading the holes with a piece of rope later.
- The least size of the base slab will be 6" in length, 4" in breadth and 1" in width.
- We will make another slab just exactly like the base slab and name it as cutting slab. Its size will be 6" in length, 4" in breadth and 1" in width. We will engrave our required designs on the cutting slab.

- We will now draw designs like flowers, leaves, birds as we wish on papers. We have to look out in taking measurements in such a way that the designs on the cutting slab does not become larger than the base slab.
- Now, we will place the design paper on the cutting slab. We will draw the designs on the cutting slab by gently pressing on the designs with a ball point pen without ink.
- Next, we will cut the designs from the cutting slab with a sharp-ended knife or small bamboo stick.
- Now, it is the time to set the cut designs on the base slab according to the plan. But, before that, there is a necessary task to do. With a knife or bamboo stick, we have to scratch on the back side of the designs and on the parts of the base slab where we are going to set the designs. Also, we have to wet those parts with some mud-mixed water to ensure that the designs sit firmly on the base slab and remain attached even when they are dry.
- We will dry the plate in a place under a shade after it is made. We have to dry it at least for two days.
- When the designed plate is hard, we can color it as we wish. If we give it an initial white coating, other colors will appear bright.
- We will again dry the plate in a place under a shade after it is colored.
- However, if we want, we can even present it without coloring



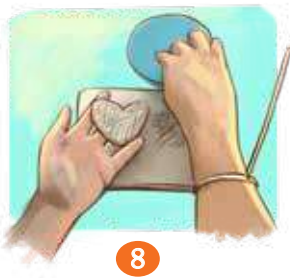
1



2



3



4



5



6

Let Us Look for Art in Work



१



२



In the journey of looking for art work, we will search for another art which is dance. The posture we will know about is labor posture.

Labor posture: In our everyday work, we make different postures unmindfully. One posture is different from the other. Generally, our postures depend on what job we are doing. These postures are called labor postures, for example, the posture of a potter while making earthen things, the postures of an ironsmith softening iron blowing fire, the postures of digging soil, weaving, leveling roofs, extracting coals, breaking bricks, chopping woods etc.



‘সংগ্রাম’, ক্যানভাসে তেলরং, ১৯৭৬

If we adjust the labor postures with beats, an interesting art will be created. Let us now learn about beats (taal). We can form an idea easily by clapping. In this lesson we will know about ‘Taal Dadra’.

Taal Dadra Taal Dadra is a Samapodi Taal (Symphonic rhythm) with six matras divided in two equal rhythms of ‘three matras each’. Now, we will see how to understand this taal well.

We all can count 1, 2, 3, can’t we? In this way, we can express the matra of Taal Dadra 3 I 3 rhythm counting 1, 2, 3 I 1, 2, 3, or, 1, 2, 3 I 4, 5, 6. The Act of clapping in first matra is called ‘Som’, The act of not clapping in the fourth matra by keeping the two palms away is called ‘Faank’. Different rhythms can also be found in the movements of different animals and birds, for example, three beats in elephant, four beats in horses etc.



The Act of clapping in 1st matra is called ‘Som’,



The act of not clapping in the 4th matra by keeping the two palms away is called ‘Faank’

The bol (verbal expression) of Dadra Taal is

	+			o		
	ধা	ষি	না		না	তি
	১	২	৩		৪	৫
					৬	১

Let Us Look for Art in Work

Let us now express our feelings through the following poem by clapping and matching postures with Taal Dadra

আজ সৃষ্টি সুখের উল্লাসে—
মোর মুখ হাসে মোর চোখ হাসে মোর টগবগিয়ে খুন হাসে
আজ সৃষ্টি-সুখের উল্লালে।
আজকে আমার রুদ্ধ প্রাণের পললে -
বান ডেকে ঐ জাগল জোয়ার দুয়ার – ভাঙা কল্লোলে।
আসল হাসি, আসল কাঁদন
মুক্তি এলো, আসল বাঁধন,
মুখ ফুটে আজ বুক ফাটে মোর তিক্ত দুখের সুখ আসে।
ঐ রিক্ত বুকের দুখ আসে -
আজ সৃষ্টি-সুখের উল্লাসে!

আজ হাসল আগুন, শ্বসল ফাগুন,
মদন মারে খুন-মাখা তুণ
পলাশ অশোক শিমুল ঘায়েল
ফাগ লাগে ঐ দিক-বাসে
গো দিগ বালিকার পীতবাসে;
আজ রঞ্জন এলো রক্তপ্রাণের অজ্ঞানে মোর চারপাশে
আজ সৃষ্টি সুখের উল্লাসে!

আজ জাগল সাগর, হাসল মরু
কাঁপল ভূধর, কানন তরু
বিশ্ব-ডুবান আসল তুফান, উছলে উজান
ভৈরবীদের গান ভাসে,
মোর ডাইনে শিশু সদ্যোজাত জরায়-মরা বামপাশে।
মন ছুটছে গো আজ বল্লাহারা অশ্ব যেন পাগলা সে।
আজ সৃষ্টি-সুখের উল্লাসে!
আজ সৃষ্টি-সুখের উল্লাসে!!
(সংক্ষেপিত)

Our National Poet Kazi Nazrul Islam has composed the highest number of songs and poems about the laborers from different professions. The daily activities of the day laborer occupy a large part of his poems.



কাজী নজরুল ইসলাম

Kazi Nazrul Islam

Kazi Nazrul Islam was one of the best personalities in the field of literature, society and culture of the undivided Bengal. Nazrul was born in the village Churulia in Bardhaman district on 11 Jaistha, 1306 Bengali year (24 May, 1899 A.D.). ‘Dukhu Mia’ was Nazrul’s nick name. Actually, he struggled all his life to make the countrymen free from dogmatism, conservatism, superstition and absolute ritualism.

He did not limit swadeshi (patriotic) songs to independence and patriotism, but, transformed them into inspirational songs for the proletariats. In Hugli jail, he composed two songs, ‘এই শিকল-পরা ছিল মোদের এ শিকল-পরা ছিল’, and in Bohrapur jail he wrote ‘জাতের নামে বজ্জাতি সব জাত-জালিয়াৎ খেলছে জুয়া’.

Nazrul nurtured both Hindu-Muslim mixed traditions. He is the creator of Bangla gazals and added different flavour to Shyama Sangeet. Most of the lyrics of his gazals are excellent poems and their tunes are classical based. They are songs with beats and without beats like Urdu gazals according to styles. After working on recording, radio and stage, Nazrul became involved with films in 1934. The first movie he worked for was 'Bhakta Dhruvo'(1934) written by Girishchandra Gosh. Nazrul himself was the director, lyricist, music composer, music director, actor for the role of Narad and playback singer of four songs of Narad.

Let us celebrate the International Labor Day for all the professionals of the world by organizing a program in the school premises to honor the creative professionals we found out.

What we will do—

- We will try to practice Dadra taal
- We will try to practice different labor postures
- We will try to practice reciting the poem with taal
- we will try to know more about the creative works of Kazi Nazrul Islam, the rebel poet.
- We will write about the art that we like after finishing this lesson.



Let us write about what we learnt ifrom this lesson.



A large rectangular area with a light orange background and horizontal lines, intended for writing a response to the prompt above.



রাফি স্কুল থেকে ফিরছে। পথে কাঠ বিড়ালি, পাখি, নদীর সাথে দেখা

রাফি : কাঠবিড়ালি, ও কাঠবিড়ালি কি হয়েছে যাও না বলি।

কাঠবিড়ালি : কি হবে আর কথা শুনে বড্ড কষ্ট পেলাম মনে। বন বাদাড় সব উজাড় করে থাকার জায়গা নিয়েছো কেড়ে।

রাফি : ও পাখিরা কোথায় যাও সবাই দলে দলে কেনোই বা যাচ্ছে চলে?

পাখিঃ কোথায় যাবো তা জানি না তবে যাচ্ছি চলে এটাই জানা।

রাফি : এখানে থাকতে কিসের মানা?

পাখিঃ গাছ কেটেছো, আবাস ভেঙেছো কি আর হবে থেকে তাই চলেছি বাঁকে বাঁকে

নদী : আমায় মেরেছো, দখল করেছো দুষিত করেছো, প্রাণ কেড়েছ, দালান করেছো বাঁকে বাঁকে। তাই চলেছি অজানার দিকে।

রাফি : না, চলে যেও না, কথা শোনো একথানা,

প্রজাপতি : ফিরে যাও খোকা পিছু ডেকো না। আমরা চলেছি অজানা পথে বিদায় নিলাম এখান হতে।

রাফি : তবে কি আর খেলতে পাব না তোমাদের সাথে?

পাখি : আরে বোকা মানুষ গাছ না থাকলে অক্সিজেন পাবে কি করে?

কাঠবিড়ালি : বিষাক্ত হয়ে আসবে চারপাশ নিশ্বাস নিতে করবে হাস পাশ।

প্রজাপতি : তিলে তিলে মরবে সবে নিজের ধ্বংস নিজ হাতে, কে এমন দেখেছে কবে?

নদী : বিরানভূমি হবে দেশ নিজ হাতে ধ্বংস করছ স্বদেশ।

রাফি :না না, এমন করে বলো না এমন পৃথিবী আমরা চাই না।

পাখি : না চাইলে যাও লেগে পড়ো কাজে প্রকৃতিকে সাজাও সবুজে সবুজে।

নদী : সুন্দর করে তোলো পৃথিবী গাছ, পাখি, নদী বাঁচাও সবি।

প্রজাপতি : গাছগাছালিতে সব দাও ভরে আমরাও ফিরব আপন ঘরে।

সবাই : হাসিখুশিতে উঠব মেতে আনন্দেতে বাঁচব একসাথে। যাও, দেরি কোরো না সবাই কে হবে বোঝাতে....

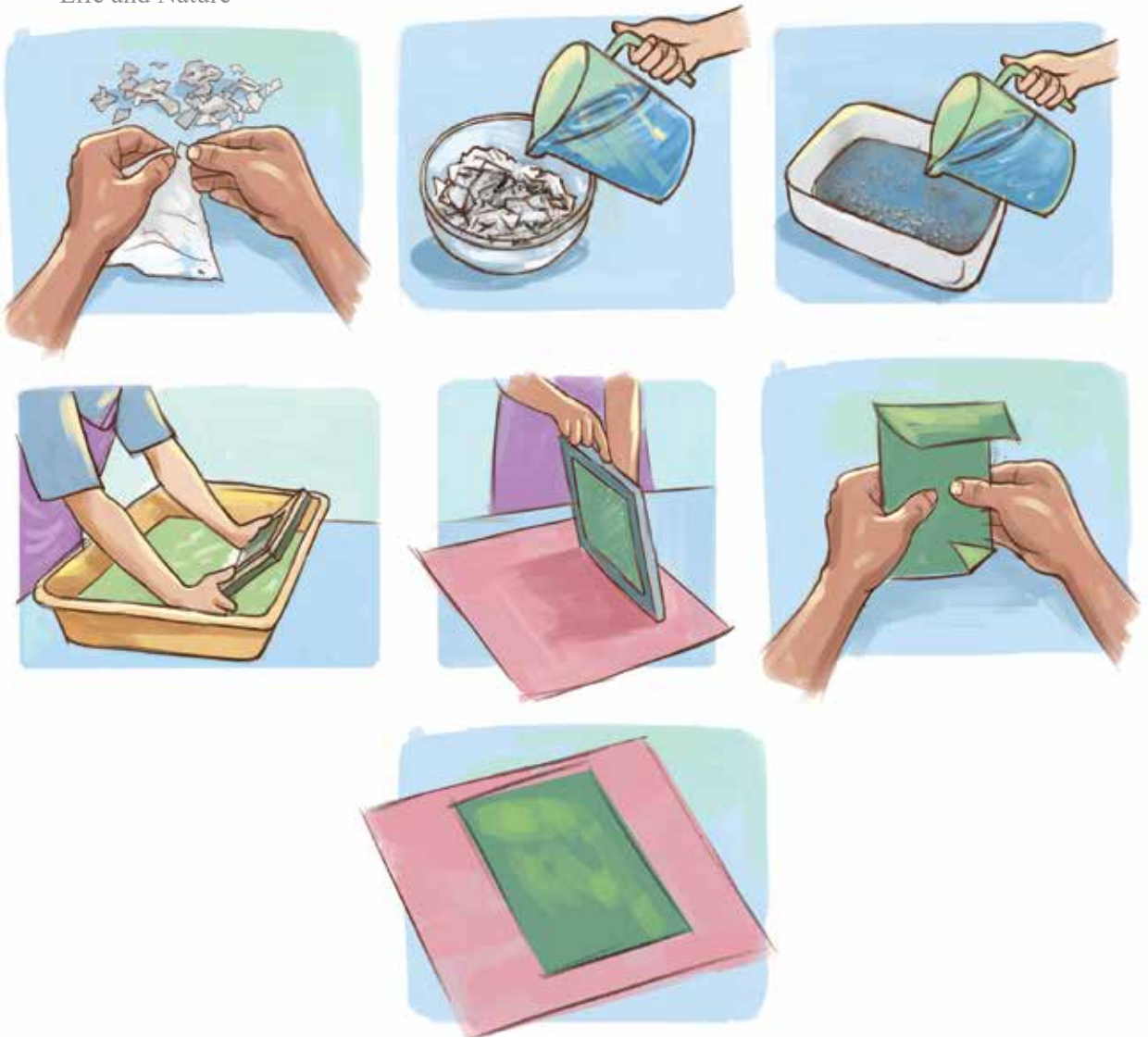
we can save nature if we want. How? Let's find the answer through an interesting task.

Let us name this work 'The Green calls me.'

We get whatever we need for our sustenance from trees. Even the papers we write on are also produced from trees. Getting inspired by the play, instead of destroying the used paper, we can recycle them and thus play a role in saving our environment

The necessary things required for doing this job are as follows:

- i. Old newspaper/magazines/ old used papers
- ii. Water
- iii. A big bowl/ bucket
- iv. Sieve/ net/ light cotton clothes
- v. Little seeds of flowers and vegetables.



The way we will do the work

- Initially the old torn papers are to be taken in a large bowl. Then we need to add water in right proportion. If we keep them in this state, after a while we will find them to be transformed into scum. If the pulp becomes thick, we need to add more water. If needed, we can mix natural paste with the scum.
- Afterwards this pulp is to be filtered by dropping it on a sieve/ net/or thin cotton clothes. We need to be aware so that it spreads around in right proportion. And then we have to wait till all water is dropped down.

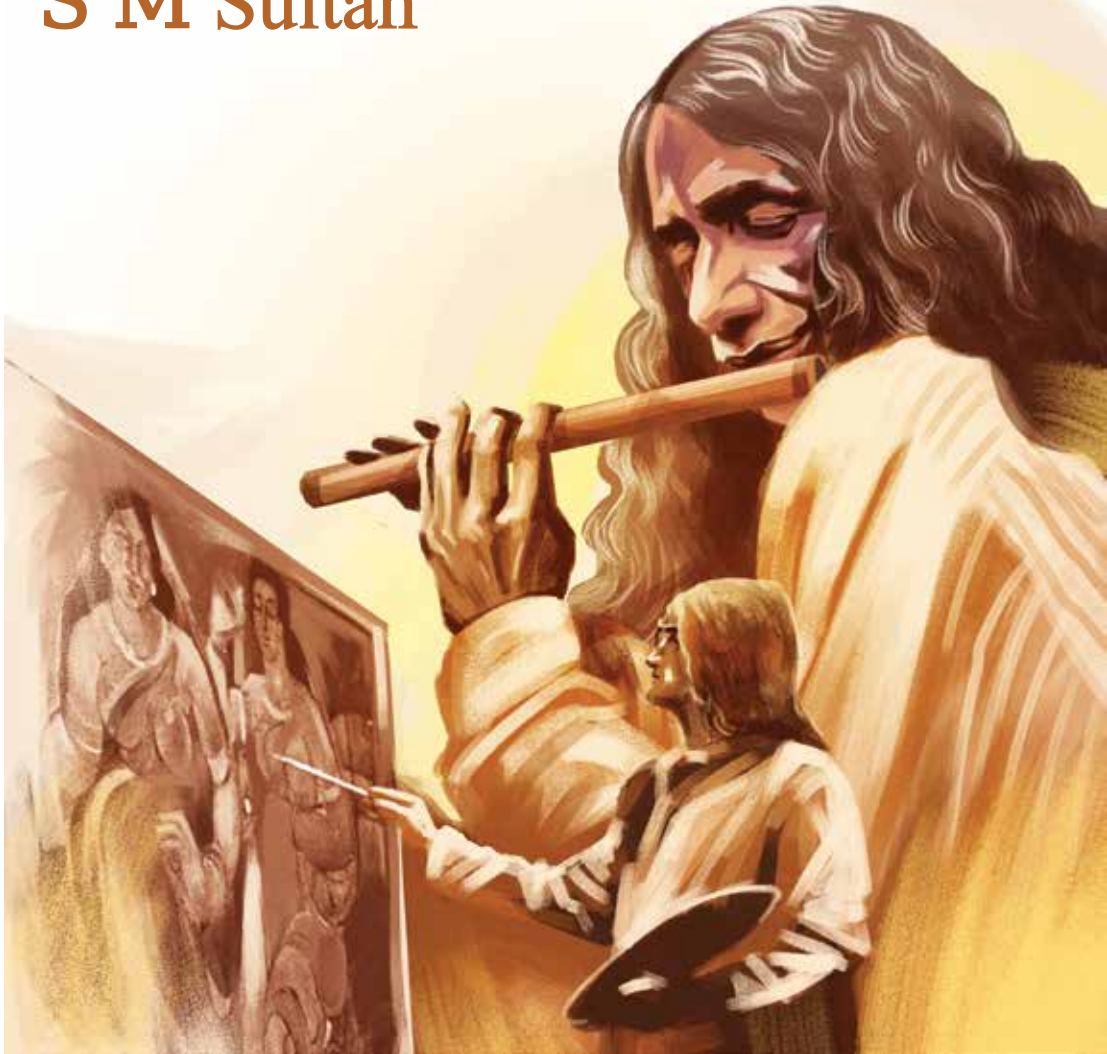
- We need to spread two to four seeds upon the pulp as long as it is wet. Afterward, the shed of the pulp needs to be carefully removed so that it does not get torn.
- Again, it needs to be dried up. Whenever it is dried up, it becomes a piece of paper.

The paper we have created from the old ones now will be used to produce some greeting cards. We can send these self-made cards to our teachers, friends, and relatives. While sending the card we need to find out the portion where the seeds are. Tearing the part that contains the seeds, we need to bury it in the ground and a sapling grows out of it. Thus, we can make our garden at school or at home.



Now we will see some pictures drawn by S M Sultan and know about him.

শ্ৰী শ্ৰী সুলতান S M Sultan



S M Sultan was born on 10 August, 1923 in the village of Machimodia, Narail. His full name is Sheikh Muhammad Sultan. Since childhood, he loved to draw pictures. The land of Bengal and its mass people are main themes of his pictures. He fostered an infinite love for nature and the people. With a view to building a thoughtful generation, he established an organization named Shishuswargo, (the Child Heaven). He made a large boat there so that the young children can gather the experience of drawing pictures in a cheerful mood by riding on it.

Some pictures of S M Sultan



‘জমি কর্ষণে যাত্রা-২’, তেলরং ১৯৮৯



‘ফেরা’ তেলরং ১৯৯০

Life and Nature

He had a belief that farmers are the vital forces of this country. Hence, we find the farmers occupying a key position in Sultan's pictures. The indomitable heroism of the farmers, their life force, and unending devotion to land are portrayed in his pictures. Farmers are the real heroes of our country. Can heroes be weak? So, they have to be strongly muscled. To grow crops they have to plow rough land manually. If they were not here, our existence would be at stake. They are the heroic offsprings of our nation. Although their physical state does not appear so strong in reality, Sultan imagined them symbolically powerful. He expected a prosperous life for them. Sultan tried to portray their heroic stories through his pictures.

We also need to express love for nature like S M Sultan. We need to keep it in mind that keeping the green alive and spreading it is very necessary.

What we will do –

- By recycling the old paper, we will produce new paper.
- We will add seeds to this new sheet of paper.
- We will make cards with the newly made paper according to our own design.
- We will gift the cards to our friends.
- We will bury the card in the ground that contains seeds received from our friends.
- We will observe the process of growing saplings from seeds. If we want, we can write or draw this story of growing trees in our bondhukhata.
- We need to be careful in our daily activities so that the environment doesn't get contaminated by us.
- To prevent wastage and save environment we need to take self-initiative to prepare a list of things that we can recycle and use in our own family.
- We will try to know about the world of arts by S M Sultan from different sources.

Let us write about the environment of our locality.



A large rectangular area with horizontal lines, intended for writing. The lines are evenly spaced and extend across the width of the page, providing a guide for the student's handwriting.

স্বাভের গান

Songs of the Soul



Songs of Soul

Different characteristics are found in different regions because of the variations in natural environment and geographical location. Every area has its own characteristics with regards to uniqueness in language, food habits, and rites and rituals. Culture comprises the sum of all characteristics carrying local identities. Thus, it can be said that local culture is area-based culture or lifestyle.

In this country of six seasons, we observe different celebrations or festivals in different seasons. And in these festivals or celebrations, different musical performances, dramas and food feasts are arranged. This time we will attempt to learn about such local songs that are sung about the rivers and rains. We might have known the names of Bhatiyali and Sari songs. Let us know or hear about them from our family or other sources.



Bhatiyali Gaan

One of the famous trends in Bangla folk songs is Bhatiyali Gaan (boatmen's song) of the downstream lands. The way to which the wave of a river goes is called downstream. This song of souls of the people of riverine Bengal is related to boats, boatmen, and tow of boats.

One of the key features of Bhatiyali Gaan is it is not rhythm oriented. The words and lyrics of nostalgia are clearly found in these songs. The boatmen have to sail across the river to reach far land. In an urge to have the near and ones close, songs of nostalgia come to the minds of the boatmen. A large extension of tune is found in the middle of songs. These songs are sung with an extended tune and express all the earnings of the boatmen.

Boats reach downstream easily. Then it requires less labor to drive boats. And with the speed and rhythm of going at ease boatmen sing with affection. These songs that are sung by the simple-minded people of Bengal embrace our culture. It is our duty to practice these songs and keep the tunes of soul

Sari Gaan

The word 'sari' comes from the word 'queue'. The key feature of Sari Gaan is these songs are sung in chorus. There is a lead vocal or Boyati and others follow him. These members of the chorus are called Dohar or accompanists.

Sari Gaan is practiced in different places in Bangladesh. They are sung in Kishoreganj, Mymensingh, Sunamganj, the Cholonbill of Rajshahi, Pabna, Barishal, Jashore, and Rajbari. Generally, Sari Gaan is sung in the areas comprising marshy lands, Haor, and rivers. It becomes a festival of Sari Gaan during the rain. The reference to Sari Gaan is found in the poetry of the middle age. Later, with the boat race, the introduction of singing Sari Gaan began.

Sari Gaan is called songs of work for they are basically related to different professions. At one stage, singing of this song was common during harvesting of paddy, garnering paddy, beating roofs, etc. Based on the nature of work different names are given to Sari Gaan, for instance, song of the boat race, song of roof beating, song of the harvest, etc.

To make teamwork prompt and bring rhythm to it, Sari Gaan is sung. Sari Gaan is sung to make a synchronization between the rhythm and beat of the song and the collective rowing of the boat, beating of the roof, and moving something heavy.

Generally, Sari Gaan is sung in a quick beat and rhythm. As we have talked of rhythm let us know about another rhythm or taal to some extent. Now we will know about Kaharba

Kaharba taal

Kaharba is a taal of 8 degrees (somopodi). They are divided into two, having 4 matras each. We can count 1, 2, 3, 4 | 1, 2, 3, 4 or 1, 2, 3, 4 | 5, 6, 7, 8 and thus express 4 | 4 matra of Kaharba taal. In the first matra we will count 1, 2, 3, 4 by clapping and raising hands and in the fifth matra we will count 5, 6, 7, 8 without clapping and raising hands. 'Som' will be in the first clapping or matra, and 'khali' (Faank) in the fifth degree. The way we assemble legs 'right left right left right left right left, right left' in our physical exercise session at school is also done in four matras.

Bol (verbal expression) of Kaharba taal

+					o				+
ধা	গে	তে	টে	।	না	গে	ধি	না।	ধা
১	২	৩	৪	।	৫	৬	৭	৮।	৯

Sari Gaan is not only a collection of ‘labor- song’ but also a source of recreation. They are appraised as the songs of competition too. Now, we will learn the gestures of Sari Gaan to reflect body movement in conjugation with the taal of songs.

Saribhongi or the Gesture of Sari Gaan

The gesture of Sari Gaan refers to the same gesture done by all together. Generally, when we perform a job together, the body movements we see are called Saribhongi. It is related to labor. In a word, the synchronous body movement by all is called Saribhongi. For instance, rowing boats together, beating roofs, and lifting something heavy up, etc. together.



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We can practice the following song with Kaharba taal and sing together. If anyone wants from the team wants to express the theme of the songs independently through body movements, he/she can

নাও ছাড়িয়া দে, পাল উড়াইয়া দে
ছল ছলাইয়া চলুক রে নাও মাঝ দইরা দিয়া চলুক মাঝ দইরা দিয়া।। হো
উড়ালি বিড়ালি বাওয়ে নাওয়ের বাদাম নড়ে (আরে)।
আখালি পাখালি পানি ছলাৎ ছলাৎ করে রে।
আরে খল খলাইয়া হাইসা উঠে
বৈঠার হাতল চাইয়া হাসে, বৈঠার হাতল চাইয়া (হাতে)।।
ঢেউয়ের তালে পাওয়ার ফালে নাওয়ার গলই কাঁপে
চির চিরাইয়া নাওয়ার ছৈয়ায় রোইদ তুফান মাপে,
মাপে রোইদ তুফান মাপে
(আরে) চিরলি পিরলি ফুলে ভ্রমর-ভ্রমরী খেলে রে।
বাদল উদালি গায়ে পানিতে জমিতে হেলে রে
আরে তুর তুরাইয়া আইলো দেওয়া জিলকী হাতে লইয়া
আইলো জিলকী হাতে লইয়া।
শালি ধানের শ্যামলা বনে হইলদা পঞ্জি ডাকে
চিকমিকাইয়া হাসে রে চান সইশা খেতের ফাঁকে
ফাঁকে সইশা খেতের ফাঁকে
সোনালি রূপালি রঙে রাঙা হইল (আরে)।
মিতালী পাতাইতাম মুই মনের মিতা পাইতাম যদি রে
আরে ঝিলমিলাইয়া খালর পানি নাচে থেইয়া থেইয়া
পানি নাচে থেইয়া থেইয়া।।

Do we know about our famous folk singer Abbasuddin Ahmed. Now let us know about him.



আব্বাসউদ্দীন
আহমেদ
Abbasuddin Ahmed

Abbasuddin Ahmed, who is credited to make Bhawaiya song popular, was born in Cooch Bihar in 1901 in British India. There are fewer rivers in the northern part of Bangladesh. Once, bullock carts were in use in this area. While driving, the carriage men used to sing with emotions. Due to the unevenness of roads, it used to create a pause in tongues. This style of singing with elongation is called Bhawaiya.

Abbasuddin Ahmed became interested in music by attending different cultural programs in schools and colleges. Along with different kinds of songs, for instance, Bhawaiya, Jari, Sari, Bhatiyali, Murshidi, Bicchedi, Dehtottwa, palagaan, folk songs, modern songs, and patriotic songs he sang the Islamic songs written by Kazi Nazrul Islam, Jasimuddin and Golam Mostafa. But he became popular as a singer of folk songs. By signing in different programs in towns and villages and recording his songs, he made songs acceptable and popular to the conservative Bengali Muslims.

Abbasuddin was the first person to sing “O mon Romjanero Rojar Sheshe” by Kazi Nazrul Islam which has become an integral part of the Eid Celebration.

For his contributions to music, he won Pride of Performance Award, the Shilpakola Academy prize, and the highly respectable Independence Award.

<p>আর কতকাল ভাসব আমি দুঃখের সারি গাইয়া জনম গেল ঘাটে ঘাটে আমার জনম গেল ঘাটে ঘাটে ভাঙ্গা তরী বাইয়া রে আমার ভাঙ্গা তরী বাইয়া।।</p> <p>পরের বোঝা বইয়া বইয়া নৌকার গলুই গেছে খইয়ারে। আমার নিজের বোঝা কে বহিবে রে আমার নিজের বোঝা কে বহিবে। রাখব কোথায় যাইয়ারে আমি রাখব কোথায় যাইয়া।।</p> <p>এই জীবনে দেখলাম নদীর কতই ভাঙ্গা গড়া আমার দেহতরী ভাঙল শুধু না যা দিল জোড়া।।</p> <p>আমার ভবে কেউ কি আছে দুঃখ কবো কাহার কাছে রে আমি রইলাম শুধু দয়াল আল্লাহ রে আমি রইলাম শুধু দয়াল আল্লাহ তোমার পানে চাইয়া রে আমি তোমার পানে চাইয়া।।</p>	<p>নোঙ্গর ছাড়িয়া নায়ের দেরে দে মাঝি ভাই, বাদাম উড়াইয়া নায়ের দেরে দে মাঝি ভাই। গাঞ্জে ডাইকাছে দেখ বান, ওরে গাঞ্জে ডাইকাছে দেখ বান।।</p> <p>হাল ধরিয়া বইসো মাঝি বৈঠা নেব হাতে মোরা বৈঠা নেব হাতে। সাগর দইরা পাড়ি দেব, ভয় কি আছে তাতে রে মাঝি ভাই।।</p> <p>উখাল পাখাল গাংগের পানি, আমরা না তাই ডরি হায় রে আমরা না তাই ডরি। সাগর পারে মাঝি মোরা। সঞ্জী তুফান ঝড়ি রে মাঝি ভাই।।</p> <p>হেইয় হো হেইয়া হো হেইয় হো হেইয়া হো হোক না আকাশ মেঘে কালা কিনার বহ দূর হায়রে কিনার বহ দূর বৈঠার ঘায়ে মেঘের পাহাড় কইরা দেব দূর রে মাঝি ভাই আল্লাহ নামের তরী আমরা রসূল নামের ঘোড়া, হায়রে রসূল নামের ঘোড়া। মা ফাতেমা নামের বাদাম মান্তুলেতে উড়া রে মাঝি ভাই।।</p>
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What we will do --

- We will read the words in the two songs above. We will listen to these two songs from any source. Afterward by knowing the features of Sari Gaan and Bhatiyali, we will identify the features of these two songs from the above tables and mark them separately on the book.
- We will know if there is any local song in our area and write it in Bondhukhata certainly.
- We can sing the local songs of our region before everyone in the class.
- If we want, we can dance with local songs by practicing different mudras and movements in the class.
- We will try to learn more about the artist Abbasuddin Ahmed.

We will write about what we learnt in this lesson.



A large rectangular area with a light orange background and horizontal lines, intended for writing.



চিত্রলেখা

Pictograph

From the previous lessons, we have learned about designs and practiced them to some extent as well. In this lesson, keeping the theme of stories in mind, we will draw pictures. This lesson is named Pictograph probably because we will express our feelings independently by drawing pictures. The story that we are going to read in this lesson is named “Ami (I)”, and it is written by Leela Majumder. You have to read the story very carefully. Based on your reading of the story, you have to do some exercises which are noted at the end.

আমি

লীলা মজুমদার

এই যেটাকে আমি কাঁধে করে নিয়ে যাচ্ছি, সেটাকে কি লাঠি ভেবেছ? মোটেই না। ওটা হলো গিয়ে আমাদের চাকর জগুর ছাতার বাঁটা। জগু ওটাকে হাঁটুর ফাঁকে গুঁজে ট্রামে চেপে বাজারে যাচ্ছিল, এমন সময় একটা দুষ্ট লোক ওর মধ্যে একটা আধপোড়া বিড়ি ফেলে দিয়েছিল। তাই ছাতার কাপড়চোপড় পুড়ে একাকার। জগুর রাগ দেখে কে। বাড়ি এসে ছুঁড়ে ওটাকে সিঁড়ির নীচে ফেলে দিয়েছিল। আমি লোহার খোঁচাগুলো ছাড়িয়ে ওটাকে নিয়েছি।

লাঠির আগায় পুঁটলি বাঁধা দেখেছ? ওতে আমার টিফিন আছে। পিসিমার ডুলি থেকে বের করে নিয়েছি। ওরা আমাকে কেউ কিছু দেয় না, তাই নিজেই নিতে হয়।

আমার সঙ্গে সঙ্গে কালোমতন একটা কী যাচ্ছে দেখেছ? ওটা ছোট্টকার কুকুর, পুকি। কোনো কিছু আমার নয়। খালি প্যান্টটা আর শার্টটা। জুতোটাও গন্টুর। ওকে না বলে নিয়েছি।

কোথায় যাচ্ছি জানো? রামধনুর খোঁজে। কেন জানো? রামধনুর গোড়ার খুঁটিতে এক ঘড়া সোনা পৌতা থাকে নাকি, তাই। সোনা দিয়ে কী করব জানো? এক-শিংওয়লা একটা ঘোড়া কিনব। কেন কিনব বলব? ওতে চেপে দিদিমার কাছে ফিরে যাব বলে।

দিদিমার কাছে কেন যাব জানতে চাও? দিদিমা আমাকে দারুণ ভালোবাসে, তাই। আমার জন্যে নারকেল-নাডু বানায়, ঘুড়ি কেনে, আপেল কেনে, রাত জাগতে দেয়, পড়তে বলে না, কেউ বকলে রাগ করে, কেউ নালিশ করলে বুকো টেনে নেয়, ঢোল পিটিয়ে ঘুম ভাঙালে হাসে, পড়ে গিয়ে সারা গায়ে কাদা লাগলে কোলে নেয়।

আমি খুব খারাপ ছেলে, তা জানো? মা বাবা ছোটকা, পিসিমা, বড়দি, মেজদি, সন্সাই বলেছে, আমার মতো খারাপ ছেলে ওরা কোথাও দেখেনি। আমি ঘুম থেকে উঠতে চাই না, দাঁত মাজি না, পড়তে চাই না, খাতা পেন্সিল খুঁজে পাই না, বই ছিড়ি, স্নান করতে দেরি করি, মুখোমুখি উত্তর দিই, বড়োদের কথার অবাধ্য হই। আমার মতো দুষ্ট ছেলে হয় না। জানো, আমি না বলে ছোড়দির লজেঞ্জুষ সব খেয়ে ফেলেছিলাম, একটাও রাখিনি!

জানো, আমি ভালো করে ভাত খাইনা, ফেলি, ছড়াই, রাগমাগ করি, খালিখালি কাঁচা আম খেতে চাই, বাতাসা খেতে চাই। আমি দিদিমার কাছে চলে যাচ্ছি। দিদিমা আমাকে ঝকঝকে মাজা কাসার গেলাসে করে জল খেতে দেয় আর হাতে একটা লালচে বাতাসা দেয়। আমি জলের মধ্যে, বাতাসাটাকে যেই ফেলি, বাতাসাটাও অমনি জল-টুস-টুস হয়ে ডুবে যায়। তক্ষুণি চো চো করে জলটা খেয়ে ফেলতে হয়। নইলে গুঁড়ো হয়ে যায়।

আমার দিদিমা দুপুরবেলায় কেঁচুচূড়া গাছের নীচে মাদুর পেতে, বালিশ নিয়ে আমার পাশে শুয়ে, আমাকে গল্প বলে। সব সত্যি গল্প। দিদিমার বাবা-কাকারা কেমন গোরাই নদীতে কুমির দেখেছিল, তাদের বুড়ি জেঠিমাকে ভাসিয়ে ভাসিয়ে নিয়ে যাচ্ছিল। আর যেই-না মাঝিরা নৌকো করে গিয়ে কুমিরের মাথায় দাঁড়ের বাড়ি মেরেছে, অমনি বুড়িকে ছেড়ে দিয়েছে। আর ওরাও নৌকোতে তুলে নিয়েছে। আর বুড়ি কেঁদে কেঁদে বলছে, বাঁচালি বাপ, বেঁচে থাক বাপ আমার আমসত্ত্ব শুকোয়নি আর আমাকে কিনা কুমিরে নিলে!

আমার দিদিমা দুপুরবেলায় কেঁচুচূড়া গাছের নীচে মাদুর পেতে, বালিশ নিয়ে আমার পাশে শুয়ে, আমাকে গল্প বলে। সব সত্যি গল্প। দিদিমার বাবা-কাকারা কেমন গোরাই নদীতে কুমির দেখেছিল, তাদের বুড়ি জেঠিমাকে ভাসিয়ে ভাসিয়ে নিয়ে যাচ্ছিল। আর যেই-না মাঝিরা নৌকো করে গিয়ে কুমিরের মাথায় দাঁড়ের বাড়ি মেরেছে, অমনি বুড়িকে ছেড়ে দিয়েছে। আর ওরাও নৌকোতে তুলে নিয়েছে। আর বুড়ি কেঁদে কেঁদে বলছে, বাঁচালি বাপ, বেঁচে থাক বাপ আমার আমসত্ত্ব শুকোয়নি আর আমাকে কিনা কুমিরে নিলে!

আমার দিদিমা এই সব গল্প বলে আর ছোট কাগজের ঠোঙা থেকে আমার জন্যে আমসত্ত্ব বের করে দেয়। আমি চেটে চেটে খাই আর দিদিমা আঁচল দিয়ে আমার মুখ মুছিয়ে দেয়।

ওরা বলে, বাবা-কাকারা যখন কাটোয়া গেছিল আর আমি দিদিমার কাছে দু-মাস ছিলাম, দিদিমা তখন আমার মাথাটি চিবিয়ে খেয়েছে। আমার বাবা মা এইরকম বলে।

একদিন কিন্তু সত্যি সত্যি দিদিমা আর আমি মটকা চিবিয়ে খেয়েছিলাম। আমরা বাঁধের ধারে গেছলাম ফেরবার সময় আর হাঁটতে পারি না। শেষটা একটা আলো ওপর বসলাম দু-জনায়। দিদিমা আমার পায়ের গুলি ধরে নেড়ে দিল, অমনি আমার সব জ্বালা যন্ত্রণা জুড়িয়ে গেল। তারপর সেখান দিয়ে মটকাওয়ালা যাচ্ছিল, দিদিমা মটকা কিনে বলল কাল বাড়ি থেকে পয়সা নিয়ে যা। মাওয়ালাকে চেনে আমার দিদিমা। তারপর আমরা মটকা চিবোতে চিবোতে বাড়ি চলে এলাম। এসে লুচি খেলুম। দিদিমা আমার জন্যে রোজ রাতে লুচি করে দিত। বলত, মাকে যেন আবার বলিসনে, সে হয়তো রোজ লুচি খেলে রাগ করবে। মাকে আমি কিছু বলিনি।

দিদিমা আমাকে বেড়াল কোলে নিয়ে শুতে দিত। পুষ্টি আমার বালিশে মাথা রেখে আমার পাশে রোজ ঘুমোত। আর আজ দেখোনা পুষ্টিকে আমার খালার কোনায় একটু খেতে দিয়েছিলাম বলে সে কী বকাবকি! তাই আমি আর এখানে থাকবনা। রামধনু খুঁজে তার খুঁটির গোড়া থেকে সোনার ঘড়া বের করে তাই দিয়ে এক-শিংওয়ালার ঘোড়া কিনে, তাতে চেপে দিদিমার কাছে গিয়ে হাজির হবো। ভীষণ আশ্চর্য হয়ে যাবে না দিদিমা? আমি জানি, ওসব ঘড়া-টড়ার গল্প, এক-শিংওয়ালার ঘোড়ার গল্প দিদিমা সব বানিয়ে বলে। তাই সত্যি করে যখন এক-শিংওয়ালার ঘোড়া চেপে হাজির হব, কেমন চমকে যাবে না দিদিমা?

How did you like the story? Do you have any questions after reading it?

What we will do ---

- We will write our feelings in Bondhukhata. We need to discuss these with our mates in the class.
- We have to draw pictures of the characters on our own. We will fix it among our friends who will draw which one. Through drawing pictures, we will compose a scene of the story. It needs to be kept in mind that we have to write the whole story through pictures.
- We will exhibit the pictures sequentially from the beginning to the end in our classroom. We will write through images.
- Like the artists we will express our thoughts and feelings to the spectators present in the class.



By drawing pictures with a story, we have tried to know about the world of painters. Now, we will know about a personality who wrote all timeless plays. Those who act in plays or cinemas are called actors and a person who writes plays is called a playwright

মুনির চৌধুরী

Munier Chowdhury



In this lesson, we will know about a person who is at the same time a teacher, playwright, eloquent speaker, pioneer of the Bangla keyboard, an activist of the Language Movement, and above all he is one of the martyred intellectuals. Munier Chowdhury was a sincere devotee to the Bangla language and culture. He was imprisoned for joining the Language Movement in 1952 when he had the accompaniment of other prisoners including Bangabandhu Sheikh Mujibur Rahman. During his imprisonment, he studied Bangla language and literature with diligence and appeared in the M.A. examination and attained first class first. He got another Master's degree in Linguistics from Harvard University.

He composed his famous symbolic play Kobor (The Grave) during his imprisonment. He protested against every kind of cultural restraint and oppression by the then-Pakistani ruler. His remarkable plays include: Roktakto Prantor, Cithi, Dondokaronyo, Manush, Noshto Chele, Rajar Jonmodin, Polashi Barrack, and others. He was awarded the Bangla academy prize. Apart from plays, he translated short stories, essays and foreign plays.

At the beginning of 1971, he participated in the non-cooperative movement actively and rejected the prize 'Sitara-e-Imtiaz' by Pakistan Government.

He was captured by the Pakistani Army from his home and was inhumanly tortured and killed by their collaborators Al- Badr and Al-Shams.

Pictograph

Let us write about pictograph--



A large rectangular area with horizontal lines, intended for writing about pictographs.

শরৎ উৎসব

Autumn Festival

শিউলি তলায় ভোরবেলায়

কুসুম কুড়ায় পল্লিবালা

কাজী নজরুল ইসলাম

Have we ever woken at dawn and noticed the grasses in our yard and drops of water on their tips? It seems it's drizzled just a few moments ago. In fact, they are dews, not drops of rain. It means the rainy season s ended and the autumn has just started. On a moderate sun-light, the drops of water look like pearls as if the beads of pearls were just torn and were spread everywhere in the yard.

Autumn Festival

Those who have Sheuli trees (Nyctanthes arbor-tristis or the Night-flowering jasmine) around their houses, localities or schools know that in this season Sheuli flowers bloom. The white-orange-colored flowers that fall at the bottom of the trees, create different patterns that look similar to alpana. The sweet scent of these flowers spread around the yard. Gathering these flowers, many of us make beads and different ornaments, wear them and them as gifts to others. Have we noticed another fact in our way of life? We are walking in the shiny sun but all of a sudden, a piece of cloud appears and it rains around. Sudden appearance of sunshine and rain is the feature of autumn. We see it happening in autumn.

এসেছে শরৎ হিমের পরশ লেগেছে হাওয়ার পরে
সকাল বেলায় ঘাসের আগায়, শিশিরের রেখা ধরে।

রবীন্দ্রনাথ ঠাকুর

The tenderness and softness of autumn is vividly portrayed in the writings of our poets and writers through stories, novels, songs, plays, poetry and rhymes. With the passage of time autumn has become an occasion of special arrangement for us. We celebrate autumn as a token of our love for nature.

The first autumn celebration was arranged in a park named Boldha Garden situated in Wari, the older part of Dhaka. Presently it is regularly observed in the Bakultola yard of the Institute of Fine Arts, University of Dhaka, and different other places.

শারদোৎসব



For the arrangement of the autumn celebration, Kabiguru Rabindranath Tagore wrote an excellent play suitable for the youth.

We can choose a part of this play in this year's autumn festival of our school.

দ্বিতীয় দৃশ্য
বেতসিনীর তীর। বন

ঠাকুরদাদা ও বালকগণ

গান
বাউলের সুর

আজ ধানের ক্ষেতে রৌদ্রছায়ায়
লুকোচুরি খেলা।
নীল আকাশে কে ভাসালে।
সাদা মেঘের ভেলা!

একজন বালক — ঠাকুরদা, তুমি আমাদের দলে।
দ্বিতীয় বালক — না ঠাকুরদা সে হবে না, তুমি আমাদের দলে।
ঠাকুরদাদা — না ভাই, আমি ভাগাভাগির খেলায় নেই; সে-সব হয়ে-বয়ে গেছে।
আমি সকল দলের মাঝখানে থাকব, কাউকে বাদ দিতে পারব না। এবার গানটা ধর।-

আজ ভ্রমর ভোলে মধু খেতে
উড়ে বেড়ায় আলোয় মেতে,
আজ কিসের তরে নদীর চরে
চখাচখীর মেলা!

অন্য দল আসিয়া। ঠাকুরদা, এই বুঝি! আমাদের তুমি ডেকে আনলে না কেন? তোমার সঙ্গে আড়ি! জন্মের মতো আড়ি!

ঠাকুরদাদা। এতবড় দণ্ড! নিজেরা দোষ করে আমাকে শাস্তি! আমি তোদের ডেকে বের করব, না তোরা আমাকে ডেকে বাইরে টেনে আনবি! না ভাই, আজ ঝগড়া না, গান ধর।-

ওরে যাব না আজ ঘরে রে ভাই,
যাব না আজ ঘরে।
ওরে আকাশ ভেঙ্গে বাহিরকে আজ
নেব রে লুঠ করে।
যেন জোয়ার-জলে ফেনার রাশি
বাতাসে আজ ছুটছে হাসি,
আজ বিনা কাজে বাজিয়ে বাঁশি
কাটবে সকল বেলা।

Autumn Festival

প্রথম বালক। ঠাকুরদা, ঐ দেখো, ঐ দেখো, সন্ন্যাসী আসছে।

দ্বিতীয় বালক। বেশ হয়েছে, বেশ হয়েছে, আমরা সন্ন্যাসীকে নিয়ে খেলব। আমরা সব চেনা সাজব।

তৃতীয় বালক। আমরা ঔঁর সঙ্গে বেরিয়ে যাব, কোন্ দেশে চলে যাব কেউ খুঁজেও পাবে না। (সংক্ষেপিত)

What we will do —

- In the beginning, we will be divided into some groups.
- One group will be the characters of the play, some will be in the boys' group, and one will be Thakurda and we will present the drama through dialogues.
- We will choose a place for our stage. One group will draw pictures and decorate the stage. With the help of the natural things available in autumn, we will create an autumnal environment.
- Some of us from a group can take the role of paddy field, some others will play the role of floating cloud, some can fly away like birds, and someone acts like plying a boat.
- One group can sing the song of the play.
- Understanding the message of the song another group will present the song through body language and thus we will have the opportunity to enjoy a creative dance performance.

In the lesson titled 'Let Us Look for Art in Work', we learned about the Dadra Taal and, in this lesson, along with it, we will practice the following Sargam with matra.

+				o		
১	২	৩	৪	৫	৬	
সা	রে	গা	।	রে	গা	মা
গা	মা	পা	।	মা	পা	ধা
পা	ধা	নি	।	ধা	নি	সা
সা	নি	ধা	।	নি	ধা	পা
ধা	পা	মা	।	পা	মা	গা
মা	গা	রে	।	গা	রে	সা

Creative Gesture

Naturally, we see and learn gestures from nature and from the various elements in it.

For example, We have seen and learned the gesture of waves from rivers. Some of us makes this gesture of the wave with our hands; someone, by our legs; someone, by our waist; or someone, by our shoulders. That we are making the wave in different ways is our creativity. For this, we call these gestures creative.

Do we know the person who introduced us to this creative gesture to understand the meaning of the words in a song? He is the talented dance director and dance artiste of Bangladesh Bulbul Chowdhury.



বুলবুল চৌধুরী

Bulbul Chowdhury

Bulbul Chowdhury is a pioneer in modern dance. His contributions to dance in Bangladesh cannot be forgotten. Through his dance, he inspired most of dance artistes. Unfortunately, he lived a very short life of thirty-five years only. Not only a dance artiste, but Bulbul Chowdhury was also, a dramatist, actor, lyricist, and poet too. He was a self-educated artiste.

Bulbul Chowdhury wanted to make dance the companion of joy and sorrow of mass people, and an accompanying art form to assist them in their different socio-political struggles. He came to realize that one needs to take its subject matter from the life of the masses if one wants to make dance universally acceptable. Acting or expression needs to be added to dance as well so that it can be easily understood by the people belonging any language and culture

He initiated directing dances based on simple stories in several subjects; i.e., Ajanta Jagaran, Milan O Mathur, Tin Bhuboghure, Hafizer Swapno, Sohrab Rostam etc.

Rashid Ahmed Chowdhury, who is familiar to us as Bulbul Chowdhury was born in 1919 in Satkania upazilla, Chattogram. In his career of more than two decades, he composed more than 70 scripts for dance and choreography.

After the partition of India, he settled in Dhaka and had been acclaimed as the national dance artiste of the then Pakistan. He was awarded with the Independence Award of Bangladesh.

What we will do ---

- Now, we will try to know more about the works of Bulbul Chowdhury.

Let us write about what we have done in this lesson and learnt from it —



A large rectangular area with horizontal lines, intended for writing a reflection on the lesson.



The Smile of Golden Sun

Bangladesh is an agrarian country. The life of most people is still related to agriculture. Some cultivate their own land and others by taking leases. They sow paddy saplings in the rain or the sun with utmost care. With regular care, the green paddy fields gradually become golden. Paddies get ripened in in the months of Karthik, and Agrohayan. In The golden light of the paddy field is seen spread wide across the horizon. It is also reflected on the glittering and smiling faces of the farmers. That's why Pallikobi (the poet of the Villages) spoke the minds of the farmers

মোর খানক্ষেত, এইখানে এসে দাঁড়ালে উচ্চ শিরে,
 মাথা যেন মোর ঝুঁইবারে পারে সুদূর আকাশটিরে!
 এইখানে এসে বুক ফুলাইয়া জোরে ডাক দিতে পারি,
 হেথা আমি করি যা খুশী তাহাই, কারো নাহি ধার ধারি।
 হেথায় নাহিক সমাজ-শাসন, নাহি প্রজা আর সাজা,
 মোর ক্ষেত ভরি ফসলেরা নাচে, আমি তাহাদের রাজা।
 -জসীমউদ্দীন



We need to know deeply about the life of the farmers, the kings of harvest. If the agricultural activities are done in the localities, we can go there and meet the farmers to know about their life. We can learn about their stories and work. Again, we can find out the songs, poems, and stories written about farmers and farming. We can also learn about them and their work through these. We can record our feelings about the farmers in writing or drawing in our Bondhukhata.

By knowing about the farmers and farming, we will know about the harvest festival of the rural Bengla. This is, in fact, a folk festival. Do we know what folk festival is? Folk festivals are festivals celebrated with the participation of the people from all walks of the rural life in different seasons.



শিল্পাচার্য জয়নুল আবেদিনের শিল্পকর্ম, 'ফসল মাড়াই', ১৯৬৩

In autumn, a fantastic aroma of the new Amon paddy is smelt. Reaping and threshing go on in full swing. The songs in the voice of the farmers remind us of the Nabanna (harvest) festival. Nabanna means new rice. After the new Amon paddy is harvested, new rice is produced from them. On the occasion of cooking the rice of the newly reaped paddies for the first time, the Nabanna festival is arranged. At this festival, new rice is powdered, and pitha-puli and payes are made from this powder. Everyone becomes busy in taking them together with their neighbors in elation. Moreover, puffed rice, flattened rice, and Naru (sweet) are also made.

In many villages, fairs are arranged on the occasion of the Nabanna festival. Pitha-puli, Monda-mithai (sweets), toys, dolls, and articles made of clay, bamboo, and cane are also found in the fair. In addition, the congregations of kirtans, palagaans, and Jarigaan are also arranged in many localities and houses.

Now, in our class, we will arrange a festival named 'In the aroma of my country's soil'.

'In the aroma of my country's soil'

We will this festival on a specific day in our classroom. For arranging the program, we will form some groups. Next, all members of the group will collect information from the farmers of their own areas and put them together. We will also make a list of songs, poems and paintings about the farmers.

Now, we will find ourselves how Nabanna Festival is arranged in our areas and what happens there. How it was observed in the past and how it is observed now? After knowing about them we note them down in our Bondhukhata. If we find any poem, song, story, and anything else that goes with this festival, we will collect them as well.

Now each of the groups will take preparations for demonstrating paintings, songs, gestures etc. related to farmers' lives and harvest festival. If any group wants, they can take the help of other groups and arrange for muri, chira, naru, pithapuli etc. according to their own choice on the day of the festival. By arranging this festival, we will pay respect to our farmers and nurture our own agro-based culture.

We, in groups, can organize the 'In the aroma of my country's soil' festival and practice the swars given below. We learnt about the Bol (rhythm) of Kaharba taal in the previous lesson. In this lesson, we will practice the following sargam with Kaharba taal.

+					o			
১	২	৩	৪	।	৫	৬	৭	৮
সা	রে	গা	রে	।	সা	রে	গা	গা
রে	গা	মা	গা	।	রে	গা	মা	মা
গা	মা	পা	মা	।	গা	মা	পা	পা
মা	পা	ধা	পা	।	মা	পা	ধা	ধা
পা	ধা	নি	ধা	।	পা	ধা	নি	নি
ধা	নি	র্সা	নি	।	ধা	নি	র্সা	র্সা

What we will do ---

- We need to plan together for celebrating the Nabanna festival. We will write about the plan in Bondhukhata.
- We can decorate the festival by experiencing how the Nabanna festival is celebrated in our locality or friends' locality.
- We have to keep the arrangement of pitha-puli of Nabanna.
- Through songs, dances, poems and drama of Nabanna we have to arrange a cultural program.
- We will practice Sargam



মমতাজুদ্দীন আহমেদ Momtazuddin Ahmed

In this lesson, we are going to learn about a cultural personality named Momtazuddin Ahmed. He competently portrayed the plights of the subaltern, human relationships, and other factors in his creative works. His plays created a huge impact. He started his teaching career in 1964 by joining Chittagong College as a faculty in the department of Bangla. He also taught as a professor in the department of Bangla, Jagannath University, and an adjunct Professor in the Department of Music and Dramatics, University of Dhaka. He taught dramatics and researched. After the War of Independence, he started practicing modern theatre and enriched our theatre with his timeless works.

While studying at Rajshahi Government College, he took part in the Language Movement. Due to his involvement in political activities, he had to go behind bars several times. He was actively engaged in liberation movement as well.

He is mostly known for his satirical plays that aim at depicting the socio-political incongruities of his time. Momtazuddin Ahmed wrote around 40 plays for radio, stage, and television; directed some of them, and acted in some popular television dramas.

His popular plays include Ki Chaho Shankhochill, Rajar Onushorer Pala, Hridoyghotito Bepar Separ, Saat Ghater Kanakori, and Bokulpurer Swadhinata etc.

What we will do ---

- We will try to know more about artist Momtazuddin Ahmed.

We will write our feelings about Nabanna



A large rectangular area with a light orange background and horizontal lines, intended for writing.



The month of our Victory comes at the end of every year. After a long bloody war of nine months, we attained our victory. It is not that the people of Bangladesh snatched their victory away from the Pakistani only with arms, there were some personalities who used their art as weapons of war. They fought with arts, not weapons. A group of cultural activists formed a wing named Bangladesh Mukti Sangram Shilpi Sangstha. Upon getting the chance, this group used to sing in open fields, training camps, and refugee centers near the frontiers to energize and motivate the fighters. Later, based on these songs, a documentary named Mukti Gaan (The Songs of Liberation) was made.

Another such weapon of struggle was Swadhin Bangla Betar Kendra, (The Independent Bangla Radio Station). At midnight on 25 March, 1971, all radio stations went under the control of the Pakistani soldiers. Some leaders from Chattogram transformed the dispatch center of Kalurghat into Swadhin Bangla Bipolbi Betar Kendra, (The Independent Bangla Revolutionary Radio Station).

My Country, My Victory

On 28 March, it was named Swadhin Bangla Betar Kendra by leaving the word Biplobi. The Pakistani Army demolished this station by throwing bomb on 30 March, 1971. Later, on 25 May, it was re-established in Baligonj, Kolkata, and initiated its broadcasting in the second step. The Swadhin Bangla Betar Kendra used to broadcast patriotic songs and another program named Chorompatra (The Ultimatum).

The artistes at that time supported the War of Independence not only through Swadhin Bangla Betar Kendra but through different other activities as well. We will also remember their contributions.

We need to remember that different media of art are the means of expressing our minds, feelings, and emotions, and they preserve our tradition and culture too.

What we will do—

- After reading books, magazines, stories, seeing pictures, reading and listening about the War of Independence we will write our feelings and concept in Bondhukhata.
- We will learn about the contributions of the artists through different media.
- We will try to learn about the history of Swadhin Bangla Betar Kendra.
- After reading books, magazines, stories, seeing pictures, reading and listening about the War of Independence and based on them we will try to paint, make and write for expressing our feelings.
- We will listen to songs written on the War of Independence, and try to express our feelings independently through body movements with those songs.
- After finishing this lesson, we will try to organize an annual demonstration.

All through the year, we have done a lot of activities through which we found many topics/ rites and rituals/ artwork/ cultures and traditions of our own locality. Upon discussion with our friends, we need to choose on which topics/ rites and rituals/ artworks/ cultures and traditions, we will arrange an annual exhibition



While selecting painting, making, song, dance, and drama, we need to keep the following things into consideration:

- Things that contain our natural diversity.
- Things that represent our folk- culture, and tradition.
- So that they include creativity and uphold aesthetics.
- Works/ presentations that express nationalism

Zahir Raihan is a film producer and writer. He was born in 1935 in Feni.

He actively took part in the Language Movement of 1952. Though such activities were forbidden, he was one of the ten students who joined the procession on 21 February, 1952. Among others, he was arrested and sent to jail.

In his student life Zahir Raihan devoted himself to literature. His maiden work is Surjagrahan (The Solar Eclipse). His notable works include Hazar Bachar Dhore (For One Hundred Years), Arek Falgun (Another Falgun), Borof Gola Nadi (The Ice Melting River), and Ar Kota Din (Another few days). Zahir won Adamzi Sahitya Puroskar for his novel Hajar Bochor Dore, (For One Hundred Years) in 1952 and Bangla Academy prize in 1972 respectively.



জেহির রাইহান Zahir Raihan

The first film he directed titled ‘Kokhno Aseni’ (Never Came) was released in 1961. He produced ‘Sangam’ (The Union) and it was the first color film in the then Pakistan. Later, he produced many more one after another: Sonar Kajol (The Golden Collyrium), Kancher Deol (The Wall of Glass), Behula, Jibon Theke Neoa’ (Taken from Life) Anowara, and Bahana (The Excuse). He portrayed the picture of the Pakistani autocrat in Jibon Theke Neoa (Taken from Life) and it inspired the mass people to protest against the then Pakistani rulers. He produced ‘Stop Genocide’, depicting the massacre done by the Pakistani Army. This particular work created an impact across the world. ‘A State is Born’ is another documentary by him.

While Zahir went out in search of his elder brother Shahidullah Kaiser, an eminent intellectual, he went missing on 30 December, 1971. This day is observed as the disappearance day of Zahir Raihan.

What we will do—

- We will try to know more about the artistic work of the Martyred Writer Zahir Raihan

We will write about the most favorite topic from what we have been learning in this subject for the last one year.



A large rectangular area with horizontal lines, intended for writing. The lines are evenly spaced and extend across the width of the page.

Assessment

School Worldwide

Assessment at the end of a Chapter

Name of the student:

Roll Number:

Date:

Teacher will fill up: After completing the work instructed in TG, put a tick mark on the statement which is applicable

After reading the feelings of the learner at the end of a chapter and observing the task		
<input type="checkbox"/> Could observe the arrangement and differences of flow of events.	<input type="checkbox"/> Was able to reflect by observing the arrangement and differences of flow of events.	<input type="checkbox"/> Was able to analyze by observing the arrangement and differences of flow of events.

Teacher's signature:

Date:

Let us look for and understand designs

Assessment at the end of a Chapter

Name of the student:

Roll Number:

Date:

Teacher will fill up: After completing the work instructed in TG, put a tick mark on the statement which is applicable

After reading the feelings of the learner at the end of a chapter and observing the task		
<input type="checkbox"/> Could observe the arrangement and differences of flow of events.	<input type="checkbox"/> Was able to reflect by observing the arrangement and differences of flow of events.	<input type="checkbox"/> Was able to analyze by observing the arrangement and differences of flow of events.

Teacher's signature:

Date:

My Independence

Assessment at the end of a Chapter

Name of the student:

Roll Number:

Date:

Teacher will fill up: After completing the work instructed in TG, put a tick mark on the statement which is applicable

After reading the feelings of the learner at the end of a chapter and observing the completed task		
<input type="checkbox"/> Could observe the distribution and differences of flow of events.	<input type="checkbox"/> Was able to reflect by observing the arrangement and differences of flow of events.	<input type="checkbox"/> Was able to analyze by observing the arrangement and differences of flow of events.
Interest of Expression		
<input type="checkbox"/> Expressed the ideas by replicating it	<input type="checkbox"/> Expressed the ideas by replicating it	<input type="checkbox"/> Expressed ideas and feelings blending imagination in one form of art consistently
Peer Assessment		
<input type="checkbox"/> The student has taken part in peer assessment using rubrics	<input type="checkbox"/> The student has not taken part in peer assessment using rubrics	

Teacher's signature:

Date:

Baishakh- Full of Diversity

Assessment at the end of a Chapter

Name of the student:

Roll Number:

Date:

Teacher will fill up: After completing the work instructed in TG, put a tick mark on the statement which is applicable

Interest of Expression		
<input type="checkbox"/> Expressed the ideas received by replicating it	<input type="checkbox"/> Expressed the idea in different form of arts.	<input type="checkbox"/> Expressed ideas and feeling blending with imagination in one form of art consistently.

Teacher's signature:

Date:

Let Us Look for Art in Work

Assessment at the end of a Chapter

Name of the student:

Roll Number:

Date:

Teacher will fill up: After completing the work instructed in TG, put a tick mark on the statement which is applicable

Ability to Express		
<input type="checkbox"/> Expressed in any one form of art following the instruction	<input type="checkbox"/> Expressed the understanding of rules-regulations and elements in any one form of arts.	<input type="checkbox"/> Expressed the understanding of rules-regulations and elements blending imagination.
Application of Ideas		
<input type="checkbox"/> Followed the primary guidelines of expressing through any form of arts.	<input type="checkbox"/> Prepared presentation/ arteffects by following the rules-regulations and elements conciously .	<input type="checkbox"/> Prepared presentation/ arteffects by following the rules-regulations and elements blending imaginations consistantly.
Peer Assessment		
<input type="checkbox"/> The student has taken part in peer assessment using rubrics.	<input type="checkbox"/> The student has not taken part in peer assessment using rubrics.	

Teacher's signature:

Date:

Autumn Festival

Assessment at the end of a Chapter

Name of the student:

Roll Number:

Date:

Teacher will fill up: After completing the work instructed in TG, put a tick mark on the statement which is applicable

Interest of Expression		
<input type="checkbox"/> Expressed the received ideas by replicating it	<input type="checkbox"/> Expressed the ideas in different forms of art.	<input type="checkbox"/> Expressed ideas and feeling blending with imagination in one form of art consistently.

Ability to Express		
<input type="checkbox"/> Expressed in any one form of art following the instructions.	<input type="checkbox"/> Expressed the understanding of rules-regulations and elements in any one form of arts.	<input type="checkbox"/> Expressed the understanding of rules-regulations and elements blending imagination.
Application of Ideas		
<input type="checkbox"/> Followed the primary guidelines of expressing through any forms of art.	<input type="checkbox"/> Prepared presentation/ arteffects by following the rules-regulations and elements conciously	<input type="checkbox"/> Prepared presentation/ arteffects by following the rules-regulations and elements blending imagination. consistantly.
Peer Assessment		
<input type="checkbox"/> The student has taken part in peer assestment using rubrics.	<input type="checkbox"/> The student has not taken part in peer assestment using rubrics.	

Teacher’s signature:

Date:

Assessment by Guardian

Put a tick beside the box in the light of your experience with the student-

- The learner has done the work as per teacher’s instructions.
- The learner has tried to learn about this lesson by talking with the family members.
- The learner has done everything spontaneously.
- The learner has done work at home in an organized way.
- The learner has practised.....in this lesson.
- The topic the learner has prepared to present/demonstrate before the class after having mastery----

Comments and signature of the guardian:

Date:





অপরাজেয় বাংলা



সাবাস বাংলাদেশ



বিজয় '৭১

মুক্তিযুদ্ধ বিষয়ক কয়েকটি ভাস্কর্য

ক. অপরাজেয় বাংলা: অপরাজেয় বাংলা ভাস্কর্যটি বাংলাদেশের স্বাধীনতা যুদ্ধের স্মরণে নির্মিত যাতে তিনজন মুক্তিযোদ্ধাকে চিত্রায়িত করা হয়েছে। শিল্পী সৈয়দ আব্দুল্লাহ খালিদ ১৯৭৯ সালে এটির নির্মাণ কাজ শেষ করেন। ঢাকা বিশ্ববিদ্যালয়ে কলা ভবনের সামনে এটি অবস্থিত।

খ. সাবাস বাংলাদেশ: সাবাস বাংলাদেশ ভাস্কর্যটি বাংলাদেশের অন্যতম বৃহৎ ভাস্কর্য যা ১৯৭১ সালে মুক্তিযুদ্ধে অংশগ্রহণকারী তরুণ মুক্তিযোদ্ধাদের প্রতীকীরূপ। ১৯৯১ সালে শিল্পী নিতুন কুণ্ডু এটির নির্মাণ কাজ শেষ করেন। ভাস্কর্যটি রাজশাহী বিশ্ববিদ্যালয় চত্বরে অবস্থিত।

গ. বিজয় '৭১: মহান মুক্তিযুদ্ধে বাংলাদেশের সর্বস্তরের মানুষের স্বতঃস্ফূর্ত অংশগ্রহণের মূর্তপ্রতীক এই ভাস্কর্যটি। ময়মনসিংহের বাংলাদেশ কৃষি বিশ্ববিদ্যালয় ক্যাম্পাসে এটি অবস্থিত। ভাস্কর্যটির শিল্পী শ্যামল চৌধুরী, নির্মাণ কাজ শেষ হয়েছে ২০০০ সালে।

Academic Year 2024 Class Seven Art and Culture



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

পরামর্শ মানসিক শক্তি বাড়ায়

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

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



Ministry of Education

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