

# Unit - 2

## Arts and Aesthetics

### Section - A The Performing Arts

*Performing Arts are art forms in which artists use their body or voice to convey artistic expression - as opposed to visual arts, in which artists use paint / canvas or various materials to create physical art objects.*

1. (a) In small groups, with the help of the definition and the visual name at least ten performing arts.
- (b) The teenage years are especially high stress times, with college life looming in the horizon. Everyday, teen pressures weigh on the young mind. The **incarcerated**<sup>1</sup> youth, then looks for a way to release their pent up emotions. How can performing arts de-stress you and in the process, help you lead a healthy and creative life? Share your views about the role of performing arts.
- (c) Study the invitation to a Performing Arts show. Identify what each line states.



<sup>1</sup>confined

E.g: 1. *The name of the organizer*

- |           |           |
|-----------|-----------|
| 2. _____  | 3. _____  |
| 4. _____  | 5. _____  |
| 6. _____  | 7. _____  |
| 8. _____  | 9. _____  |
| 10. _____ | 11. _____ |
| 12. _____ | 13. _____ |
| 14. _____ | 15. _____ |
| 16. _____ | 17. _____ |
| 18. _____ | 19. _____ |

Create a similar invitation on behalf of your school in about 50-60 words. You may choose any art form such as dance, music, magic, drama, mime etc.

## READING

### 2. (a) Read about the performing arts programme in a school.

1. Schools throughout the country or are now implementing performing arts as a part of their curriculum. The allure of theatre, dance, film, music and other forms of arts is that these activities allow children to express themselves in a safe, positive medium. Lifelong appreciation for art in many forms is cultivated through a school's performing arts programme. This cultivates a life long appreciation for art and art forms.
2. A school's performing arts programme exposes students to theatre, dance, music and other forms of art. Without the existence of a performing arts programme, students would have to venture outside of their everyday routine, and this would make the probability of their discovering an appreciation of fine arts more unlikely than if they attended a school that has a performing arts programme.
3. The performing arts programme helps hone the skills of young performers so that they will be prepared for the competitive world of performance. Schools such as Juilliard and Professional Performing Arts High School are geared toward this very purpose. They offer students exposure to acting, music, painting, printmaking and other facets of art. Students at these schools are held to a very high standard much like professional performers in the everyday world.
4. There are certain academic requirements that students must fulfill to be eligible to participate in performing arts. This encourages students to balance and prioritize their tasks so that they may reach their goals. Typically, the discipline needed to succeed in the arts is mirrored in academics. If a student cannot cultivate the ability to study lengthy materials in English class, he may not have the capability to study a work of Shakespeare in drama class. The usual grade requirement is a C average, which is attainable for most students who are willing to apply themselves in schoolwork.

5. By tapping into latent creativity, students can express their emotions in a healthy and creative way. Self-expression is something that teens can have difficulty with when they are unhappy and frustrated, with no outlet other than violence. The evolution of performing arts has allowed for positive self-expression even among troubled youth, as it promotes a positive way to relieve angst and displaced anger. This programme has seen positive progress and has the potential to give anyone who is willing a second chance at life through art.
6. Often, students in performing arts programmes are encouraged to involve their parents and seek their help. This is a great way to involve parents in the lives of their children. Parental involvement in the arts provides opportunities for the child and parent to bond.
7. The positive influence that performing arts have on students is important for more than a straight-laced academic route. The performing arts caters to creating well-rounded individuals who are able to express themselves freely.

Source: [www.ehow.com>arts&entertainment](http://www.ehow.com>arts&entertainment)

**(b) Based on your reading, complete the following statements appropriately.**

- (i) Theatre, dance, music and other forms of art help students.....  
.....
- (ii) The young performers are prepared for the competitive world because .....  
.....
- (iii) Performing arts encourage academic discipline because students learn to.....  
.....
- (iv) These programmes have enabled the troubled youth to.....  
.....
- (v) Involving parents in these programmes has benefited in two ways: They are  
(1) .....  
(2) .....

**VOCABULARY**

**3. (a) Choose the word that can best replace each of the given words, in the context of the passage.**

- (i) hone : whet / sharpen / see/ thwart
- (ii) allure : dull/brisk / repulse / offer
- (iii) mirrored : dulled/ imbibe / barred / reflected
- (iv) angst : friendship/ vigilance / out burst / anguish

- (v) venture : risk / radiate / clamber / discard  
(vi) caters : expels / harbours / provides / confiscates

(b) Here are some words from the passage : *self-expression. straight-laced. lifelong*

These words were formed by combining two independent words. They are called *compound words*

- ➡ self + expression
- ➡ straight + laced
- ➡ life + long

Eg. The word *self* and *expression* when put together as one word forms an entirely new meaning. Some more examples: fingerprints, greenroom, dark-complexioned, feedback, fee booklet

(c) **Underline the compound words in the following news item**

The anti - bullfighting group *Comite Radicalement Anti - Corrida (CRAC)* and animal - rights organization *DDA* had asked the council to impose a nationwide ban by closing the loophole, allowing the tradition to continue in southern areas. Polls have generally indicated that about two - thirds of the French electorate would like to see bullfighting banned entirely. The sport has many passionate defenders, including French interior minister *Manuel Valls*, who enraged bullfighting opponents by insisting it is a tradition that should be saved. "It's something I love, it's part of my family's culture" said the minister.

(d) **Write ten more compound words** and share them with your class.

4. Write an **article** for your school magazine in about 150-200 words, about how performing arts can pave the road to professional success.

#### READING

5. *Rebecca M. Beal was born in Heidelberg, Germany in 1959. As a child her parents enrolled her in Art Instruction Schools. Later studying with a local portrait artist in the late 70's early 80's, introduced her to oils, which quickly became her passion. She continued some of her education at the University of San Juan, in Portrait Studies. The art completed while she was there, was donated to the school and sold at an auction.*

*Sixteen years later she revels at how her life has changed—how those life altering events allowed her the time to explore her creative side, taught her to love what she does for a living, and gave her the chance to create an art career that has placed her art in the hands of collectors all around the world.*



## The interview with Rebecca.

**Alyice:** Why did you choose oil paints as your medium?

**Rebecca:** Shortly after high school, I began painting with a local portrait artist—this was my first introduction and experience with oil paints. I fell in love with the medium right away. I have tried others, but have always come back to oils.

Several of my contemporaries have moved to acrylics because of the toxicity of oil paint, mediums, and cleaners but I will probably never make that move. I love the richness of the colors.

**Alyice:** What do you wish you knew about oils before you got started?

**Rebecca:** I suppose I wish I had known more about the different mediums available to mix with oil paint.

I started with linseed oil but found it took such a long time to dry. I finally ordered several different kinds of mediums, and have settled on Gamblins Neo Megilp. It has a great consistency and dries within a couple of days.

**Alyice:** What is the best part about working with oils?

**Rebecca:** I love the way the paint flows, the variations I can capture, the ability to blend colours, and layer the paint. I have tried many mediums and some of the techniques I have learned. . . I bring back to my oil paintings.

**Alyice:** How do you choose the subject of your painting?

**Rebecca:** A lot of my subjects are from my travels.

I am an avid photographer. I love the ambience of Europe, the old buildings, and flowers are everywhere. Water has always been one of my favourite things so it is a natural in my paintings.

I love to express light. That's probably the one thing I have practised the most. Whether it is a sunny day or evening with lights shining, I try to notice everything. It is definitely the light that I want to stand out.



**Alyice:** What is your creative process like?

**Rebecca:** I practised certain techniques until they became automatic. Now, I do not practise technique everyday per say, but I do start 4, 5, or 6 canvases around a similar theme.

I generally formulate an idea in my mind, often inspired by the elements I see... a pot overflowing with flowers, a stunning sunset, or a European café. Then, I work the painting around it.

I go to my easel and start drawing with a wash of acrylics. Because they dry so quickly, I can easily change as my idea transfers to canvas. Quite often I finish with something very different than what I started with.

**Alyice:** How has your style changed over the years?

**Rebecca:** I have worked diligently (and still do) on becoming looser with my brush strokes. I used to spend so much time trying to get it exactly right. Now, I try to capture the essence.

When I started painting portraits, it was important to be exact; however my love is Mediterranean and European landscapes and seascapes. Born in Europe, I have a natural love for the ambience of the old world.

I study anything and everything I can find, I have successfully adapted some styles into my style and some I still struggle with today, like the palette knife. It is a wonderful way to add texture and I think people really love heavy paint; however, it is looser than I prefer and has not allowed me to create the depth I like.

I have been known to start and complete a painting upside down.

I start with my wash drawing, then apply colour in loose fast strokes. For this step, I use a large flat brush. My first colours are generally deeper colours or complementary colors than the ones that follow. Then, I take my time applying a lighter or brighter color.

I use a light hand here, so the textures of the paint and brush strokes are easily seen—not overworked. I create layers in my paintings, and sometimes I will put an unusual colour in places you wouldn't expect so it shows through the next colour adding interest and depth. It's a lot about the play and use of the colours.

**Alyice:** Do you ever experience creative blocks?

**Rebecca:** I am sure we all go through creative blocks—mostly I get tired I think. I paint 5 days a week; generally 8 to 10 hours a day. . . always seeking a better understanding of my media and subjects. So when a block happens I just let it be. I take a rest and wait for the next inspiration.

I have a lot of fun. I listen to music or a lecture, (I am fascinated with physics) and strive to keep a child's heart alive to experiment and never stop studying.

There are an abundance of artists on the web that gladly share from their experiences. As the saying goes practise, practise, practise. I think I have found my voice in technique, but I still love to try different colours or experiment with different techniques.

Once I found a YouTube video of an artist doing a time lapse palette knife painting, so I laid out my paints and started the video. I wish I had taped it; it would have been really funny to see myself all over the studio, arms swinging, paint flying everywhere. In 20 minutes I had a huge painting completed. It was fun; a great learning experience and a little sweaty.

**Alyice:** What, do you believe, is the key element in creating a good oil painting?

**Rebecca:** Key elements, for me, are a central focus point or the first place the eye is drawn into the painting. . . then to help the eye move through the painting.

Success is creating an energetic, but peaceful setting that I would enjoy seeing (visiting) every day—and completing this process by having someone connect with the work.

**Alyce:** What is the worst thing you've seen someone do to an oil painting, and what do you wish you could've told that artist?

**Rebecca:** Overworking the paint. If the colour doesn't work like you intended, use your turpentine to remove it (that's painting too) or wait until it dries. Keep the colours clean, not muddy.

**(a) Based on reading of the interview, answer the following.**

- (i) In your own words, briefly narrate the incident of Rebecca's initiation into art.
- (ii) What was the reason for Rebecca's choice of oil paints in her work?
- (iii) Elaborate on the subjects of Rebecca's paintings.
- (iv) What according to Rebecca are 'creative blocks'? How does she come out of them?
- (v) What are the key elements in creating a good painting?
- (vi) What is Rebecca's advice to an artist who works with oil paints?

**(b) Choose the most suitable option.**

- (i) The word **contemporaries** means
  - (a) people of same age
  - (b) living at the same place
  - (c) living or happening at the same time
  - (d) unfamiliar people
- (ii) The word **avid** means
  - (a) eager
  - (b) hungry
  - (c) shun
  - (d) mercenary
- (iii) I have **worked diligently**. Rebecca means that she is
  - (a) lazy
  - (b) lethargic
  - (c) industrious
  - (d) unsteady
- (iv) The word **essence** means
  - (a) not fair
  - (b) ordinary
  - (c) essential part
  - (d) unimportant

**(c) Complete the following table based on your reading.**

Name of the person	
Notes about growing up years	
Education	
Work experience	
Challenges	
Accomplishments	

## 6. GRAMMAR REVIEW: Passive Voice

Rewrite the sentences in the passive form.

(i) You will have to finish the work by tomorrow.

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(ii) Why do you waste time?

---

(iii) Who teaches you English?

---

(iv) We hope that we shall win the match.

---

(v) The teacher punished the boys who had not done the homework.

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(vi) People claim to have seen the suspect in several cities.

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(vii) Somebody told me that there had been an explosion in the town hall.

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7. **Speaking Skills:** Speak on the given topic for about 2-3 minutes. **Colours and paints can make your life colourful.** Present your views to the class with suitable examples.

## Section - B

## The Blind Opera

1. (a) Name some famous blind people who excelled in visual arts.  
(b) What are the challenges that blind performers would face?

Share your ideas with the class.

### READING

'Seeing the World In their Own Way' by Ranjita Biswas

1. You go up a rickety stairwell, dark even in the daytime. The building on crowded Nilmoni Mitra Street in north Calcutta has seen better days, like many others in this older part of the city. You enter a small room. The red cement floor is cool to the bare feet, reminiscent of a past era. The center of the room is empty but the corners are stacked with bedrolls, utensils, water bottles. Musical instruments, drums, cymbals, gongs are piled in a corner.





2. Today, the room is filled with the laughter of men and women in colourful attire. Two garlands of sweet-smelling flowers and boxes of sweets are arranged on a stool. Two members of the group are getting married. They exchange the garlands, bonding as husband and wife.
3. Somebody breaks into a lilting Bengali song. Among the happy chorus of congratulations and laughter you notice one difference. Both bride Chumki Pal and groom Sandeep Chatterjee are blind, as are most of the people surrounding them. Pal lost her sight at the age of two due to wrong treatment for an ailment. She is wearing a bright turquoise blue sari with gold trimmings for this memorable day. "I know it's blue because people have told me but I can't imagine how it looks. But believe me, when I dream, I dream only in colours," she says. Chatterjee is an undergraduate student majoring in music at Rabindra Bharati University. Their romance blossomed when they met as members of the Blind Opera, a performing arts group of Calcutta and the only one of its kind in the country as well as in Asia that consistently puts on shows like professional groups.
4. The 36 spirited members of Blind Opera, most of whom are totally blind, demonstrate that physical disability is not an obstacle. They enact plays such as *Raja* (King of the Dark Chamber) or *Raktakarabi* (Red Oleander) by Nobel Laureate Rabindranath Tagore, considered challenging even by veteran theatre groups.
5. Since it was launched, in 1996, Blind Opera has performed not only in Calcutta but also in other cities. The Opera is the product of four theatre *aficionados* - Ashok Pramanik, Debashish Choudhury, Subhashish Gangopadhyay and Prasanta Chatterjee who took it as a challenge to get together the talents of these visually impaired men and women. Except Chatterjee, who is a social activist, all of them used to be members of well-known theatre groups of the city but broke away to devote their time and energy to developing the Blind Opera concept.
6. Why the label "opera" for a drama repertoire? "Well, in older days our plays were all in opera style," says director Gangopadhyay. "There was singing, dancing and dialogues accompanied by instrumental music. And that's what we do."
7. The idea of the Blind Opera germinated in 1994 when they conducted a workshop at the Calcutta Blind School at Behala in the southern fringe of the city to produce the play *Jata Durei Jai* (However Far We Travel) for its centenary celebration. After the event, the participants wanted to continue their training in performing arts.
8. The challenge to present the cast on stage is immense since space management is a problem. To solve this, the directors used ropes to separate the stage and the wings. When the actors step on the rope they know that it is the entrance to the stage. Gangopadhyay says that even though the members cannot see, they can smell, hear and touch-three elements inherent to any theatre. "At Blind Opera, we believe that the blind can see. That is, they see in their own way, if not in our way, with the help of these abilities."
9. Gangopadhyay believes that, for the visually impaired, theatre is the best medium for expression of their creative urges. "They respond instinctively; they cannot copy anyone

else because they cannot see. Their body language tells the story and hence it is very spontaneous." The cast of Blind Opera challenges the audience to judge them on their merits and not condescendingly. In the beginning there was apprehension even among the founders: were the productions going to be considered "artistic," or remain just "productions"? To their credit, the members have earned kudos from Kolkata audiences. All the members take part in the productions, no one is left out and it is very democratic.

10. However, when they conceived the idea of such a group, the foursome did not visualize it as just a performing arts troupe. Though artistic qualities were given due importance, the focus was more on "drama therapy" through which they could communicate better with the world around them.
11. For the members of the troupe, discovering the language of the body is in a way also a journey of the persona. Coming from diverse backgrounds but bound together by the same disability, they have found an outlet for their creativity through the plays. They do not feel isolated anymore because they can relate to their fellow performers.
12. Blind Opera does not stand isolated from other disabled groups, either. Since 2000, it has been organizing Pratibondhi or Prantik Natyotsav, a theatre festival of the disabled and marginal. "By the marginal," says Pramanik, "we mean those discarded or ignored by society, like street kids, under-privileged children etc., who do not get an opportunity to perform on a common platform."
13. One day of the festival is marked as a *paan-supari utsav* (betel nut festival). On this day, different groups exchange the traditional symbols of friendship, an effort at bridge-building within the community.
14. There is also a greater purpose behind it: to use theatre to build a community and mainstream the huge number of disabled living in isolation. Together they can be a force to demand better facilities in public life. Without such help, a blind person can experience theatre only through the whispered asides of a sighted companion. Pramanik also believes that blind children should enter the mainstream from the beginning and take part in as many physical activities as possible. "Often, parents hide away a child with a disability or don't give as much attention. If you suddenly want a grown-up boy to play football, for example, he cannot because by that time his body is too sedentary and he cannot respond."
15. The big dream of the group is to establish a Natya Vidyalay, a drama school following the ideal of Tagore's Santiniketan, offering a platform for creative expression of the disabled and marginalised—all those who are economically and socially forced to stay in the periphery. Like Chumki Pal, they all dream in colour.

1. (a) **Answer the following questions briefly.**

- (i) The setting of the building and the mood of the inmates are diametrically opposite. Why?
- (ii) Chumki Pal says, "... when I dream, I dream only in colours," What does she mean?

- (iii) Physical infirmity has not proved to be a hurdle in the lives of these inmates. Give reasons.
- (iv) Who does the opera owe its inception to?
- (v) How does the 'opera' get its name?
- (vi) What is the greatest hurdle in stage management? How is it overcome?

**b) Find the words from the passage which mean the opposite of**

- (i) Firm (para 1) : \_\_\_\_\_
- (ii) Withered (para 4) : \_\_\_\_\_
- (iii) Enhanced (para 11) : \_\_\_\_\_

**2 SPEAKING**

Learning a new skill such as painting a picture, playing an instrument, or riding a skateboard can be challenging. Think of a time when you learned a new skill or taught someone else a new skill. What happened? Why was this experience a challenge to you? Describe your experience to the class.

**3. GRAMMAR REVIEW: Fill in the blanks with the passive form of the given words.**

Three possible plays \_\_\_\_\_ (select) and Mohan's friends \_\_\_\_\_ (divide) into groups. Views \_\_\_\_\_ (exchange) and a decision \_\_\_\_\_ (take). Once the script was ready the cast \_\_\_\_\_ (select). Auditions \_\_\_\_\_ (held) and a preliminary selection \_\_\_\_\_ (make). After the final choice \_\_\_\_\_ (made) and the roles \_\_\_\_\_ (assign). Finally the rehearsals \_\_\_\_\_ (plan).

**4. VOCABULARY**

Read the article that appeared in the national daily.

**JUST A CLICK AWAY!**

*Ace fashion and celebrity photographer, Anil Soman shares his success mantra. Excerpts from an interview...*

**ON DISCOVERING HIS PASSION:** I loved gadgets since childhood, especially the camera. I enjoyed carrying a camera to school picnics and clicking lots of pictures. Gradually, my passion for photography developed and intensified.

**HEADSTART INTO PHOTOGRAPHY:** I bought a semi-professional camera when I was in class X. I began reading a learner's guide to photography to understand the basics of shutter speed aperture etc. Once I completed class XII, I decided to pursue my graduation through correspondence so that I could focus on photography full time. It was an experimental endeavor for me as photography was not appreciated as a mainstream career choice in those days. I was 16 years old when I began assisting a professional photographer to pursue my dream, I took training for four years until I started practising on my own.

**FROM BASIC TO PROFESSIONAL KNOW-HOW:** While training under someone, you cannot expect to be taught every minute detail. Know the basics in advance. Self-study is very important. I didn't join any photography school. Keep a camera handy while reading on photography. I used to do my homework by reading a lot of books to know technical terminology and camera parts, before heading to my guide. Books like Michael Freeman's *The Photographer's Eye*, *The Photographer's Mind* and international magazines like *American Photo*, *Popular Photography* are very helpful to hone one's photography skills.

**ON OPTING FOR THE UNCONVENTIONAL:** It is important to have faith in yourself, especially if you are trying something unconventional. I took a bold step by choosing photography as my career 25 years ago, when it was very difficult to set up my own studio and buy expensive camera equipment. But things fall in place if you are good at your work and keen to learn too. Don't be afraid to face challenges. Read, explore, improvise and evolve. Attending a professional photography school helps but it is not mandatory. Self-help is the best way to excel.

Don't choose photography as a career for the sake of money/glamour. Enjoy the art and take it up as a profession only if it goes beyond the framework of a mere job for you. It should be your passion. You can't afford to stagnate. Compete with yourself. Learn as much as you can.

Keep a camera handy while reading about the basics of camera and photography. Practise a lot to polish your skills at still - photography. Remember that self-study is the key to success. Read a lot, explore and improvise. I feel that attending a professional photography school helps but it is not mandatory. Self-help is the best way to excel. Hard work pays if you pursue your goal with zeal and vigour.

2. The following words are from the article. Choose the correct synonym of the word from the given options.

(a) ace	:	(i) world class	(ii) second rate	(iii) ordinary
(b) endeavour	:	(i) manage	(ii) exertion	(iii) effortless
(c) improvise	:	(i) discover	(ii) unconditional	(iii) create
(d) unconventional	:	(i) eccentric	(ii) official	(iii) authorised
(e) mandatory	:	(i) discretionary	(ii) unimportant	(iii) compulsory
(f) stagnate	:	(i) lazy	(ii) decay	(iii) inflate

3. **WRITING:**

A **Photography Workshop** was conducted in your school by Ace Fashion and Celebrity photographer, **Steven Bali**. As the Student Editor, write a **report** for your **school magazine** in about 150-200 words about the workshop.



## Section - C

## An Outsider Art

1. (a) Study these pictures.



- (i) What do you think, are these pieces made of?
- (ii) Make a list of some items which are considered waste.
- (iii) How would you define 'Art from Waste'?

Share your ideas with the class.

### READING

- (b) **Nek Chand, the creator of the Rock Garden of Chandigarh.**

- 1. One day in the early 1960s, Nek Chand, a humble transport official in the north Indian city of Chandigarh, began to clear a little patch of jungle to make himself a small garden area. He set stones around the little clearing and before long had sculpted a few figures recycled from materials he found at hand. Gradually Nek Chand's creation developed and grew; before long it covered several acres and comprised of hundreds of sculptures set in a series of interlinking courtyards.
- 2. After his normal working day Chand worked at night, in total secrecy for fear of being discovered by the authorities. When they did discover Chand's garden, local government officials were thrown into turmoil. The creation was completely illegal - a development in a forbidden area which by rights should be demolished. The outcome, however, was the enlightened decision to give Nek Chand a salary so that he could concentrate full-time on his work, plus a workforce of fifty labourers. Nek Chand's great work received immediate recognition and was inaugurated as The Rock Garden of Chandigarh.



Now over twenty five acres of several thousand sculptures set in large mosaic courtyards linked by walled paths and deep gorges, Nek Chand's creation also combines huge buildings with a series of interlinking waterfalls. The Rock Garden is now acknowledged as one of the modern wonders of the world. Over 5000 visitors each day, some 12 million people so far, walk around this vast creation - the greatest artistic achievement seen in India since the Taj Mahal.

3. The place he chose for his exotic kingdom had been designated as a land conservancy, where any kind of building was forbidden. Nevertheless, there he built a miniature world depicting Indian village life, as well as a fantasy kingdom of palaces, pavilions and other structures.

Ten years later, in 1975, city inspectors stumbled across this illegal construction in the forest. The Chandigarh bureaucracy wanted it destroyed. Nek Chand's creations occupied government land that had been set aside as green space between the government buildings of Le Corbusier and the city proper. When word spread, hundreds of people found their way through the forests to see this enchanted kingdom. After much debate, the Chandigarh Landscape Advisory Committee relented and allowed Nek Chand to open his creation to the public.

**Think as you read**

- (i) Do you think Nek Chand's aesthetic sense / creativity was recognized? Give reasons.
- (ii) Mention some traits of Nek Chand.

4. In order to safeguard the sculptures and still make the pieces available for public viewing, Nek Chand placed them on high sloping terraces connected by pathways and divided by tile- embellished walls with narrow, low doorways. Most of the sculptures are smaller than life size and range in subject from human figures to monkeys, peacocks, elephants, bears and many imaginary creatures.

In another section of Phase II, Nek Chand created a miniature village with shops, houses, paths, temples and a cascading waterfall. This make-believe world is enhanced further by the trees, vegetation and birds that inhabit the remaining forest. Hundreds of birds live in the garden, using the small nooks and crannies as nesting places.

5. In Phase III, Nek Chand's work has become monumental in scale. He works without formal plans but directs his workers to construct what he describes. The heart of this section of the garden are the "great swings," dozens of swings that hang from huge concrete arches resembling ancient Roman aqueducts. Each of the swings can hold several people at once, and visitors take pleasure in this activity. Phase III also has several pavilions for soft rag sculpture displays, an aquarium and an open-air theater.

Work continues on this section of the garden with additions to the inner boundary wall, more swings and a planned small museum. Nek Chand has not yet revealed all the details for what he says will be the most spectacular part of the Rock Garden. The elements of the garden appear to have been there many years, even though, for the most part, they are of recent construction.

In 1996, while Nek Chand was on a lecture tour of Europe and the United States, local officials did not prevent vandals from damaging hundreds of sculptures. This destruction halted the ongoing construction of Phase III. However, since this unfortunate incident, significant steps have been taken at local and international levels to guarantee that Nek Chand's vision will be completed and preserved for future generations.

Today, Nek Chand is revered as a national hero. Nearly 3,000 people visit the garden daily, making it the most visited folk art site in the world and one of the most visited tourist sites in India.

Anton Rajer

(c) On the basis of your reading, answer the questions briefly.

- (i) Why was Nek Chand's creation considered illegal?
- (ii) Which things comprised his garden kingdom?
- (iii) Which waste items were used by Nek Chand for decorating his exotic kingdom?
- (iv) Why was Nek Chand called "an untutored genius"?

(d) Complete the following table.

Phases	Nek Chand's work
I	
II	
III	

## 2. WRITING

You school organized an **Educational Trip** for classes XI and XII to Chandigarh. You were mesmerized by the wonderful pieces of sculpture i.e The Rock Garden of Chandigarh. Being a **Cultural Incharge** you wish to do something with trash in your school. Your teacher has given you a set of instructions to plan your activity using the given clues. **Work in groups, discuss and decide**

Clues:

- Answering all the WH questions i.e. what, when, where and also suggesting the name
- Permission letter - Seeking permission from the Principal
- Circular, notice, designing pamphlet
- Awakening the masses (parents and neighbourhood)
- Framing of an invitation card for the chief guest and parents
- Display of exhibits
- Receiving Feedback Forms from the visitors

### 3.1 Keeping in mind the set of clues in activity 2, make a plan of action

- Name of the event : \_\_\_\_\_

- Date and place : \_\_\_\_\_  
 ➤ Chief Guest : \_\_\_\_\_  
 ➤ Invitation : \_\_\_\_\_

### DRAFTING A PAMPHLET

1. Pamphlets are an important way of giving information to the community. They are drafted to:
  - mobilise people to support your cause
  - advertise a meeting or specific event
  - popularise your slogans and messages.
2. **Essential points about pamphlets.**  
 Pamphlets should be used when you want to give people more information, for example to:
  - explain an issue to the community
  - inform people of their rights
  - win support for a campaign you are running
  - win support for your organisation's point of view
3. **How to draft a good pamphlet**  
 Before you start make sure that you
  - discuss the purpose, the message, the target audience and the content.
  - Attractive and eye catchy headline
  - Keep your language simple by avoiding long words and jargon.
  - They should be short and simple.
  - Do not make the layout too dens
4. Leave some space in between for pictures.

#### Example -1:

HEY KIDZ, ENJOY THE PLEASURE OF A  
 UNIQUE TWIN SUMMER CLUB  
 at the  
 Montessori Public School, Delhi

**Sports...s.s.s Fever...r.r.r**

Let's Chill Out in Summer !!!!!  
 HOW ???

Come on Let's Play  
 Badminton, Volleyball, Lawn Tennis, Cricket & Many More  
 With Specialized Coaches



Example -2:

# MASTI MANIA

LET US BEAT THE HEAT BY SWAYING TO THE BEATS.....

AND

*FOLLOW THE FOOTSTEPS OF SHIAMAK DAWAR AND SAROJ KHAN  
AND IF YOU ARE INTERESTED IN PAINTING YOUR IMAGINATIONS...*

**WOW !**

*The canvas of MPS is waiting for your masterstroke.*

Contact : Teacher Incharge,  
Montessori Public School, Delhi

Details Overleaf...

## About Formal Invitations

Read the following lines and find out.

- ➡ *How about coming to my house on Sunday for dinner?*
- ➡ *Hello, I am throwing a party on Saturday. Can you come?*

The reply to the invitation would be thanking and accepting or saying sorry and making an excuse.

For example:

- ➡ Thanks a lot, *I'll* surely come. or Oh sorry, it won't be possible. I have an urgent meeting.

But, sometimes, people use statements and expressions that appear like invitations but are not real invitations. For example:

- ➡ Do come for a cup of tea someday.
- ➡ Let's have lunch together.

These are polite ways of conversation, but not real invitations. They do not make a specific mention of date or time. It is extremely clear that the person is trying to be friendly.

To reply to such statements people just say 'Oh Sure' or 'Thanks'.

On reading the given statements, the **real difference** can be noticed **between an invitation or something that sounds like an invitation.**

Invitations are extended to people for numerous occasions, among them are

- |   |                                       |                                      |                                    |
|---|---------------------------------------|--------------------------------------|------------------------------------|
| <input type="checkbox"/> Marriage anniversaries | <input type="checkbox"/> Weddings     | <input type="checkbox"/> Farewells   | <input type="checkbox"/> Success   |
| <input type="checkbox"/> Birthdays              | <input type="checkbox"/> Achievements | <input type="checkbox"/> Engagements | <input type="checkbox"/> Festivals |
| <input type="checkbox"/> New Year Celebrations  |                                       |                                      |                                    |

### Example -3:

You want to invite your friend to celebrate your brother's selection to a course of his choice in a prestigious college. Your parents are throwing a party for the same.

#### ➡ Discuss with your partner

How did you start your conversation?

- What was your tone? (Formal or Informal)
- How did your friend respond? (Accepted or Declined)

#### Formal Invitation - Printed

##### ➡ Points to remember

- Formal Invitations are sent to relatives, acquaintances, and friends (social occasions).
- Simple and elegant cards are preferred. They are written in third person.
- Abbreviations are not used.
- The subject matter is written in an indent style.
- Punctuation is not necessary at the end of a line.
- Invitations carry the full name of the guest. For example - Mrs and Mr A. Kumar
- The abbreviation R.S.V.P. (Repondez s'il vous plait). It is French term which means please reply.
- It is put in a box
- The word limit is 50 - 60 words.

#### Important points to be included in a Formal Invitation - Printed

- The name(s) of the host(s) issuing the invitation.
- The standard expressions are used - "Request the pleasure of your company", "Solicit you benign presence, cordially invite you"....
- Reason of the invitation
- Time and date of the invitation
- Venue of the event
- If it is an official function, then the name of VIP or chief guest holds a prominent place
- Date of issuing the invitation is not mentioned
- There is no signature
- The simple present tense form is used.

- 3.2 Q. You are Incharge of the cultural activities. Your school is going to put up an exhibition in the school premises. Draft a letter in about 50-60 words, inviting Dr. B.C. Sabata, Senior Scientific Officer, Department of Education, Government of NCT of Delhi, to be the chief guest for the occasion.

**Example -4: Letter of Invitation**

Dr. B.C. Sabata

Senior Scientific Officer

Deptt of Education

Govt of NCT Delhi

10 March 2014

Subject: Invitation to the Science Exhibition 2014

Dear Dr. Sabata

We are highly honoured to invite you to be the Chief Guest for our School Exhibition which is to be held on \_\_\_\_\_ from \_\_\_\_\_ p.m. onwards.

Kindly accept our invitation to preside over the programme.

Yours faithfully

XYZ

Incharge of Cultural Activities

**Example -5: Acceptance of Invitation**

The Cultural Incharge

XYZ Public School

Delhi

11 March 2014

Subject: Acceptance of Invitation

Dear Sir/Madam

Thanks for inviting me as the Chief Guest for the School Exhibition which is to be held on \_\_\_\_\_.

from \_\_\_\_\_ onwards. I am pleased to confirm my presence at the programme and look forward to meeting your staff and students.

Yours faithfully

sd/-

Dr. B.C. Sabata

Senior Scientific Officer

#### Example - 6: Cultural Activities

Teacher Incharge  
XYZ Public School  
Delhi

11 March 2014

Subject: Invitation to Science exhibition 2014-regret

Dear Sir/Madam

Thanks for inviting me as the Chief Guest for the School Exhibition which is to be held on \_\_\_\_\_.  
I regret to inform you that some unavoidable previous engagements keep me tied down that day.  
I wish you, your staff and students the very best.

Yours faithfully

sd/-

Dr. B.C. Sabata

Senior Scientific Officer

#### Example - 7: Formal Invitation (Printed)

*The Principal, Staff and Students  
of*

*Boston Public School, Delhi*

*Cordially invite you all on the  
Annual Function*

*on  
15 September, 2013*

*at  
5:00 p.m.*

*at the  
School Auditorium*

**Smt. Kiran Walia**

*Hon'ble Minister of Education, Government of NCT, Delhi  
has kindly consented to be the Chief Guest.*

R.S.V.P.

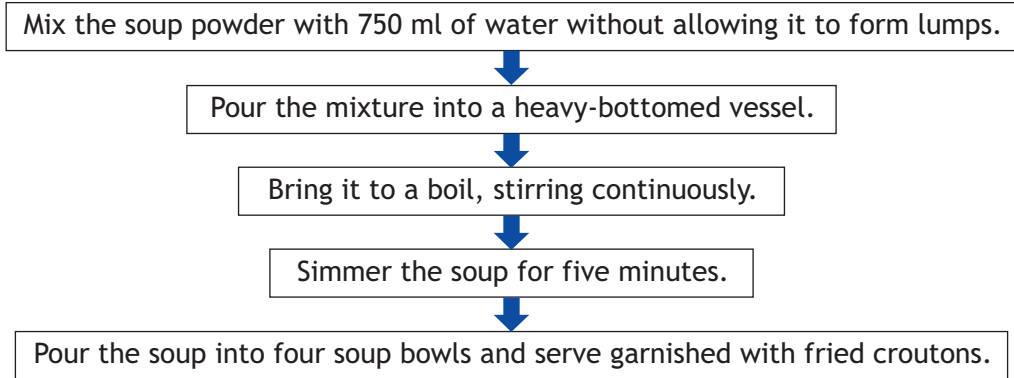
*Programme  
Overleaf*



## WRITING

- 3.3 A grand exhibition **Sambhuti - Celebrating innovations** is going to be put up in your school to provide a platform for showcasing the creativity of students. Draft a **formal invitation** to be sent to parents and other invitees. **Dr. B.C. Sabata**, Senior Scientific Officer, Department of Education, Government of NCT of Delhi is the chief guest of the occasion.
4. **GRAMMAR REVIEW: Passive Voice**

Given below are instructions for making soup. Use them to complete the paragraph that follows.



The packet is opened and the contents (a) \_\_\_\_\_ with 750 ml of water, without allowing it to form lumps. The mixture (b) \_\_\_\_\_ into a heavy-bottomed vessel. It (c) \_\_\_\_\_ continuously and (d) \_\_\_\_\_ to a boil. Then the soup (e) \_\_\_\_\_ on a slow flame for five minutes. Finally before the soup (f) \_\_\_\_\_ it (g) \_\_\_\_\_ into soup bowls and (h) \_\_\_\_\_ with fried croutons.

## LISTENING

- 5.1 On the basis of your listening of the passage, complete the following statements.

- (a) Warli Art was discovered in \_\_\_\_\_.
- (b) They are painted on \_\_\_\_\_.
- (c) The themes depicted are \_\_\_\_\_.
- (d) The Warlis are short in stature with \_\_\_\_\_.
- (e) The main occupation of the Warlis is \_\_\_\_\_.
- (f) They also do other jobs such as \_\_\_\_\_ and repairing roads for the government.
- (g) Women too give a helping hand by \_\_\_\_\_.
- (h) Warlis live in the \_\_\_\_\_ of the country and are confined to their own \_\_\_\_\_.

- 5.2. State whether True or False.

- (a) Katkari painting is the main occupation of the Warlis. \_\_\_\_\_

- (b) The Warlis use different colours to decorate their paintings. \_\_\_\_\_
- (c) Wheat is the main crop of the Warlis and is harvested twice a year. \_\_\_\_\_
- (d) The Warlis narrate mythological stories in their paintings. \_\_\_\_\_
- (e) The Warlis also work in brick factories. \_\_\_\_\_

## Section - D An Accomplished Filmmaker

1. *Theatre and films can bring about a sea change in the life of a waiver. Discuss in groups and share any theatre show or a film that has had a great impact on the life of a person.*

### READING

#### Biographical sketch of the film maker, Mira Nair.

2. Films, like 'Salaam Bombay', 'Monsoon Wedding', 'Vanity Fair' and 'The Namesake', and recognitions like Golden Lion and UNESCO awards are just a few feathers in her cap. Mira Nair, the queen of cross-cultural films, who dared to deviate from the mainstream cinema only to steal the spotlight with her *avant-garde* celluloid undertakings, is genius personified. An Indian director, who successfully carved a niche for herself in the realms of short films, documentaries and feature films with her intense, novel, and at times controversial approach, Mira Nair's feat in the domain of film-making remains unparalleled to this day. Some of her best celluloid feats include her debut documentary 'India Cabaret', the zingy 'Salaam Bombay', the award-winning interracial love story 'Mississippi Masala', and much-loved 'Monsoon Wedding'. Mira's movies are never short of creative excellence, be it about social issues or her biographical foray on the life of Amelia Earhart in the film 'Amelia'. Mira has never cowed from broaching into the unfamiliar territory, a thing that has come to be the USP of her films today. A recipient of several prestigious national and international awards and nominations, the name of Mira Nair truly deserves to be etched in gold in the domain of cross-continent films.
3. Mira Nair was born in Rourkela, in a humble Punjabi family on October 15, 1957. Her father was a government official and her mother was an active social worker. She was the youngest of the three kids. As a child, she received her basic education from Loreto Convent, Tara Hall, in Shimla, where she developed her passion for dramatics and theatre. She later went on to study sociology in Miranda House, Delhi University. Soon after, in 1976, she moved to Harvard University to study sociology. During her initial college days, Mira actively participated in several political street theaters for a drama club before she moved on to the US. There she met Mitch Epstein, a photographer and Sooni Taraporevala, a screenwriter, who fired up her enthusiasm for movie making.
4. Even during her university days, Mira knew that she wanted to be a filmmaker. However, making conventional mainstream 'masala' movies was never on her cards. She debuted with television documentaries like 'Jama Street Masjid Journal', and 'So Far From India', before she made it big in the celluloid world with her debut feature film 'Salaam Bombay'. Though Mira won a string of awards including the Blue Ribbon Award for her documentary

film 'Indian Cabaret' that revolved around the lives of workers in clubs, 'Salaam Bombay' was her biggest breakthrough. The movie won her several national and international awards and was nominated for Academy Award for Best Foreign Language Film and BAFTA Film Award. 'Salaam Bombay' not only established her as a successful director, but also made her the most sought after Indian director in the international film fraternity. In 1989, she started her own production house called Mirabai Films under which she produced several box office hits. Two years later, in 1991, she garnered applause for her work in the movie 'Mississippi Masala', which cast light on inter-racialism in American society. With this flick, Mira proved her forte in mainstream commercial movies and received great adulation from her critics. In the following years, she delivered a slew of successful cinemas of which 'The Perez Family', 'Vanity Fair', 'Monsoon Wedding', 'The Namesake', and 'Amelia' remain as her *chefs-d'oeuvre*.

## 5. Achievements and Awards

The account of the prestigious awards that Mira Nair has won is hard to keep, as they seem to grow with every film. Mira Nair hit gold with her very first feature film 'Salaam Bombay', which was nominated for Academy Award for Best Foreign Language Film in 1988 and have received coveted honors like Camera D'Or (for best first feature) and the *Prix du Publique* (for most popular entry) at the Cannes Film Festival. Her groundbreaking film 'Mississippi Masala' won three awards at the Venice film festival. 'Monsoon Wedding', Nair's biggest commercial success till date, has won the Golden Lion award at Venice Film Festival and was nominated for Golden Globe award for Best Foreign Language Film. Apart from this, Mira Nair has bagged several prestigious nominations for her films including Academy Awards, Golden Globes, BAFTA Awards and more.

Source: [www.indobase.co](http://www.indobase.co)

- 2 (a) On the basis of your reading, make **notes** using a suitable format.
- (b) On the basis of the notes, make a **summary** in about 80-100 words.
- (c) Match the items in columns A and B:

Words	Meaning
slew	motion picture / film
chaotic	veer
adulation	frightened
celluloid	muddled
cowed	adoration

## SPEAKING

3. Present your views on the theme: **Influence of films on culture and attitudes.**

## Section - E Reviewing a Film

### READING

1. Read the review of Mira Nair's movie "Monsoon Wedding".



Directed by	Mira Nair
Produced by	Caroline Baron Mira Nair
Written by	Sabrina Dhawan
Starring	Naseeruddin Shah Lillete Dubey Shefali Shah Vasundhara Das Vijay Raaz Tillotama Shome
Music by	Mychael Danna
Cinematography	Declan Quinn
Editing by	Allyson C. Johnson
Studio	Mirabai Films
Distributed by	USA Films
Release date(s)	August 30, 2001 (première at Venice)
Running time	114 min
Language	English, Hindi, Punjabi
Budget	US\$ 1,200,000
Box office	US\$ 30,787,356

1. Monsoon Wedding is a 2001 film directed by Mira Nair and written by Sabrina Dhawan, which depicts romantic entanglements during a traditional Punjabi wedding in Delhi.
2. Writer Sabrina Dhawan wrote the first draft of the screenplay in a week while she was at Columbia University's MFA film program. *Monsoon Wedding* earned just above \$30 million at the box office.<sup>[2]</sup> Although it is set entirely abroad and the film was an international co-production between companies in India, the United States, Italy, France, and Germany. The film won the Golden Lion award and received a Golden Globe Award nomination. A musical based on the film is currently in development and is scheduled to premiere on Broadway in April of 2014.
3. The film's central story concerns a father, Lalit Verma (Naseeruddin Shah), who is trying to organize an enormous, chaotic, and expensive wedding for his daughter, Aditi (Vasundhara Das), for whom he has arranged a marriage with a man she has known for only a few weeks (Parvin Dabas as Hemant Rai). As so often happens in the Punjabi culture, such a wedding means that, for one of the few times each generation, the extended



family comes together from all corners of the globe including India, Australia, Oman, and the United States, bringing its emotional baggage along.

4. It is a story set in the modern upper-middle class of India, where telecommunications and a western lifestyle mix with old traditions, like the arranged wedding young Aditi accepts. The groom is an Indian living in Texas, and all relatives from both families, some from distant places to New Delhi during the monsoon season to attend the wedding. The four-day arrangement and celebrations will see clumsy organization, family parties and drama, dangers to the happy end of the wedding, and lots of music.

## WRITING

2. (a) The class is divided into four groups. Each group watches one of the following films or any other English film approved by the school.

These are the names of four films -

- |                         |              |
|-------------------------|--------------|
| (i) Home Alone - Part 1 | (1990)       |
| (ii) To Sir, with Love  | (1967)       |
| (iii) The King and I    | (1956, 1999) |
| (iv) Baby's Day Out     | (1994)       |

Each group writes a **Film Review** of the film. The students discuss it in class. A group representative presents the central message of the film in about 2 or 3 minutes.

- (b) You are looking for a suitable accommodation for the cast and crew for three months in a quiet area of Bengaluru. Draft a suitable **advertisement** to be published in the classified columns of **The Times of India** for the **Accommodation Wanted** column in about 50-60 words.
- (c) As a famous filmmaker, you are looking for a **camera man/actor** for your film studio. Draft a suitable classified **advertisement** in about 50-60 words to be published in the national daily for the **Situations Vacant** column.

## SPEAKING

3. On the basis of the Film Review written by the group, pick out moral conflicts in the film you have viewed. Discuss with your partner how to resolve the conflict/s.
4. (a) On the basis of your listening to the text about a traditional dance form of Tamil Nadu, complete the following statements.
  - (i) Bharatanatyam was previously performed \_\_\_\_\_.
  - (ii) \_\_\_\_\_ introduced group performances and founded \_\_\_\_\_ in 1936.
  - (iii) There are \_\_\_\_\_ kinds of Bharatanatyam such as \_\_\_\_\_

(iv) It is a solo dance with two aspects which are \_\_\_\_\_ and \_\_\_\_\_.

(v) Ananda Tandava symbolizes the dance of \_\_\_\_\_.

**(b) State whether True or False.**

(i) Dancers have to wear delicate jewellery during the performance. \_\_\_\_\_

(ii) The music played in the performance is in the Carnatic style. \_\_\_\_\_

(iii) Bharatanatyam is considered as a Fire Dance. \_\_\_\_\_

(iv) Bharatanatyam is the most popular Indian Classical Dance of Orissa. \_\_\_\_\_

(v) It is a dance which depicts expressions, emotions and portrays a specific character. \_\_\_\_\_

**Listening Script - 01**

**CULTURE TALK-DECODING BHARTANATYAM**

Bharatanatyam is one of the most popular and widely followed Indian classical dance styles...

**Origin.** The ancient classical dance of Tamil Nadu owes its origin to Sadir, the art of temple dancers of devadasis during the 19<sup>th</sup> and 20<sup>th</sup> centuries.

**Characteristics :** Viewed as an act of devotion, it is an embodiment of music in visual form and was previously performed only within temples. It is commonly considered to be a fire dance (fire being one of the five elements) and therefore, the movements of the dancer relate to that of a dancing flame. As in Sadir, Bharatanatyam is characterized by graceful, tender and sculptural poses, it is solo dance with two aspects - the feminine side or *lasya* which includes graceful movements, and the masculine aspect or *tandava ananda thandavam* which symbolizes the dance of the Hindu deity Lord Shiva (in the form of Nataraja). There are three kinds of Bharatanatyam: *Nritta* is a pure dance without any emotions and explores a meaning through its *fiestas*; and *Natya* which is the portrayal of a specific character.

**Bharatanatyam Exponents :** During Marathi King Sarabhoji's reign in Tanjore, four brothers, Chinnayya, Ponniah, Sivanandam and Vadivelu evolved the dance form as it is known today. Their descendants became Bharatanatyam teachers in Tanjore. It was Rukmini Devi Arundale who introduced group performances and founded the Kalakshetra school in 1936. She was also one of the earlier teachers to teach it to men. Other notable exponents include Dr. Padma Subrahmanyam, Alarmel Valli Yamini Krishnamurthy, Vani Ganapathy, Shobana, Anita Ratnam, Mrinalini and Mallika Sarabhai, Ram Vaidyanathan.

**Elaborate Costume and Music :** Dancers have to wear heavy jewellery, including anklets known as temple jewellery, during the performance. The costume is charming and elaborate and usually includes a heavy saree draped in a unique manner. The music accompanying a performance is in the Carnatic style. Some typical instruments like *mridangam (drum)*, *nagaswaram (long pipe horn)*, flute, violin and *veena [string instrument]* are used.

## Listening Script - 02

### WARLI ART

The tribal (*Warli, Malharkoli, Kokani, Katkari*) of Thane district in Maharashtra make Warli paintings. They do not consist of the myriad primary colours, so intimately associated with folk painting in India. Instead they are painted on an austere brown surface with the use of only one colour-white. The only exception are red and yellow auspicious dots which are used to decorate the painting. The first impression of sobriety, however, is countered by the ebullience of the themes depicted. Men, animals and trees form a loose, rhythmic pattern across the entire sheet. This results in a light swinging and swirling movement, describing the day to day activities of the Warlis. Warli art was first discovered in early seventies. In many important respects, it was different from the folk and tribal idiom known to urban India till then. It did not narrate mythological stories.

Warli painting though essentially the same, depicting the marriage ceremony with the vegetation goddess in the center, her guardian in a side cauk and a surrounding landscape in which the preparations for the wedding are taking place, are far from repetitive for there are considerable differences in form and content between one area and another. The Warlis are short in stature with dark, burnt complexions and broad physical features. They share a common religious awe of the Tiger God and roughly carved wooden statues of him can be found installed in all parts of the district. Agriculture is their main occupation and provides bare sustenance to the Warlis. With paddy as their main crop, harvested once a year, there is little or no surplus for the coming year. An average of two to three acres for a family of five is barely sufficient for the year and the summer months find the Warlis looking for part-time jobs. The men of the family work during summer on other farm, constructing bunds, in bricks factories, repairing road for the Government or with the forest department. The women lend a helping hand by cutting grass to be sold in the market.

The rough and rugged foothills of the Sahyadri range, which comprise the main part of Thane, afford easy refuge to those who shun contact with the outside world. The undulating landscape, leading to higher and more invincible hills in the east which forms a natural boundary between Thane and the rest of the state. The Warlis live in the rugged part of the country and keep much to themselves and have their own social organisation. There is no caste differentiation among them.

Source : [adiyuva.wordpress.com](http://adiyuva.wordpress.com)