

## MOULDING MUSIC

Note: The transactional processes suggested in CISCE curriculum are highlighted in grey.

### Learning Outcomes

- To create awareness of India's rich culture and craft heritage
- To offer students an opportunity to appreciate non-literary texts
- To practice scanning, prediction and anticipation

### Pre-reading

#### Group Work

- A. Display the pictures from the Smart book.  
(Do not reveal the title of the lesson as yet)

Ask students to look at the pictures and discuss with their groups what they think the lesson is about. Have each group share their predictions with the class.

- B. Read the first line and the last line of the text. Ask groups if they would like to change/modify their predictions.

- C. Write the title on the board and allow groups to change their predictions for the final time. Now have groups present to the class :

*What does the introduction and the pictures tell you about the story. Justify your reason for changing the predictions. Does it create an element of suspense? Build up curiosity? How? Does it grasp the interest of the reader? How?*

Tell them that they have been practising inference. In fact every time they changed their prediction based on a clue or a picture, they were changing their inference based on new evidence available to them.

## READING

*Students predict, anticipate, scan for vocabulary*

#### Group work

Tell students to create a musical instrument with stationery/ material available in the classroom. (Some ideas: put rubber bands around an empty tissue box to create a stringed instrument, boxes or unsharpened pencils to tap a rhythm on their desks, rip pieces of paper to a beat. Encourage students to be creative. Have them form a class band / team band and encourage teams to practice and perform in class.

Ask students:

*What went into making the instrument? Explain the planning process. How did you feel once your instrument was created?*

Now tell students that they are going to read about someone who makes a percussion instrument.

Direct the class to work in pairs and skim for words, phrases or scenes that identify the text as Indian-writing. This will help them relate to the text better.

#### Group discussion

*What are some percussion instruments in India? How do you think ghatams are made? How many days do you think it would take Meenakshi to make a ghatam?*

Read silently.

- *"You have to beat it 3,000 ...The beating resumes.*

*What is the process involved in making the ghatam? Where does Meenakshi live and who*

taught her the art of making ghatams? What difficulty does she face while making them?

- In Manamadurai, Meenakshi is.... the potter's livelihood.

What is Meenakshi fondly called? Why? What award did she get?

When you listen to a musical performance, do you usually think about who made the instruments and how?

(Ans: Free response)

How is the clay prepared? Who casts the pot and how? What happens to the ghatams after Meenakshi beats them? What changes have ghatams seen over the years? How are Manamadurai's ghatams better than others? Why is there a threat to potter's livelihoods?

- Yet, Ramesh is happy ... resonates all over the world.

Why is Ramesh happy to teach the art to younger family members?

Briefly explain the meaning of 'legacy'.

(Suggested answer: Legacy means something that is a part of history and has continued to the present time.)

What was Ramesh doing before he took up his family business? Who taught Ramesh the craft? How much does a ghatam fetch? How does Meenakshi view her work? Where does their main income come from? How do the five elements play a role in creating the ghatam?

How do Meenakshi's beats resonate 'all over the world'?

This section focuses on *assessment for learning*. The reader understands the popularity and the value of the ghatams all over the world.

(Ans: Meenakshi's beats resonate all over the world as the ghatams made by her travel to different parts of the world with artists and are played and heard in different places.)



### Post-reading

Ask the class to identify three sentences in the story (excluding the introduction) that they find the most important and give reasons for their choice. Tell them to write their answers.

## GRAMMAR

### Analysis— identifying kinds of subordinate clauses

#### Identifying Noun, Adverbial and Adjective clause

Recap Noun clauses, Adverbial and Adjective clauses with the class.

		Usually begins with	Answers the questions
Adjective Clauses	Modifies nouns or pronouns	<i>Who, whom, which, that</i> (Sometimes <i>that</i> or <i>who</i> might not specifically be in the sentence, but they could be implied. To determine the subject of a clause ask "who?" or "what?" and then insert the verb.)	Which one? What kind? E.g.: The book on the shelf should be returned to the college library.  (Occasionally, an adjective clause is introduced by a relative adverb, usually <i>when, where, why</i> .) E.g.: <i>School is the place where you study.</i>

		Usually begins with	Answers the questions
Adverb Clause	Usually modifies verbs	Subordinating conjunctions: <i>after, in case, unless, as, once, although, in that, until, now, if, that, when, as if, whenever, as though, since, where, because, so, whereas, before, so that, whether, even though, than, which, except that, that, while, however, though, who/whom,</i>	<i>how, why, where, when , under what conditions</i> E.g.: <i>When the bell rings, we know the class is over.</i> OR <i>We know the class is over when the bell rings.</i>
Noun Clauses	Noun clauses are not modifiers. They are not subordinators like adjectives and adverbs, and they cannot stand alone. They must function within another sentence pattern, always as nouns. A noun clause functions as a subject, subject complement, direct object, or object of a preposition.	A relative pronoun like <i>that, which, who, whoever, whomever, whose, what, and whatsoever</i> . It can also begin with the subordinating conjunctions <i>how, when, where, whether, and why</i>	e.g.: <i>Whoever wins the match will play in the tournament.</i>

Divide the class into groups; assign each group with a type of clause – adverbial, adjective or noun. With the clause rules in mind, have the groups write down 5 sentences with their assigned clause; each sentence on a different strip of paper. (Check the sentences as the groups frame them.)

Collect all the sentences from the groups, shuffle the strips of paper and hand over 5 new sentences to each group. Now ask groups to identify the type of clause. Award points for the correct answers.

## LISTENING

## Post listening—interview

Tell students to listen to an interview of two musicians.

Play the recording and tell them to choose the correct option..

Play the recording a second time and ask them to check their answers and complete what they might have missed out the first time. Check their answers.



## SPEAKING

## Group discussion

This task can be used for *assessment as learning* as students discuss in their groups and conduct a discussion using the guidelines given, while they communicate using the right words and expressions.

Some points to remember:

- **Prepare for the topic.** Note all the important points during the preparation time. Do not write brief paragraphs. Try to write short points and explain them briefly in the discussion.
- **Be confident about your content.** Confidence helps. If you are not confident, you may hesitate while speaking, which will create a negative impression.
- **Participant introduction.** Most participants only focus on their content. You should be aware during the introduction of all the participants in your group. To get attention, you can call out the person's name when the discussion gets diverted.
- **Body Language.** Be conscious of your body language. Do not focus only on the content.
- **Leadership.** Try to take the lead in the group if you are confident about the topic and the knowledge.
- **Do not get into heated arguments.** In the Group Discussion, some candidates often get aggressive. Do not fight during the discussion.

## WRITING

## A Feature

*Pre-writing*

*Group Activity*

*Preparation:* a cut-out of a magazine/ newspaper feature article for each group, a chart.

Provide each group with a feature article and ask them to read the article. Then tell students to write the following points on the chart paper and answer them based on the article.

**Headline:**

**Author:**

**Source:**

**Audience** (Who does the author want to read the article?):

**Purpose** (Why did the author write this article?):

**List details from the article that help you to understand the purpose:**

**Examining the lead** - Explain how the article tries to hook your interest:

**Tone of the article:** serious, humorous, informative,

**Examining the text features** - List any text features the author uses to help make the article more interesting or informative. (Examples - headings, lists, charts, graphs, diagrams, captions):



working until a couple of days before he died. The family do not do this for the money. Meenakshi does not complain about the poor returns either. Ghatams fetch a mere 600 rupees a piece. They are eager to preserve their 160-year-old legacy. Ramesh is also proud that despite many difficulties, his family provides a livelihood for several people.

c. *Free response*

5. a. The issue being addressed here is how the selling of ghatams is not enough to sustain the family, making it necessary for them to look for alternate sources of income.
- b. The family, along with making ghatams, also makes earthenware for other uses, including pots to brew Siddha medicine.
- c. Some of the challenges faced by the ghatam-makers are: low costs of ghatams, despite the labour involved; good-quality clay being used up to make bricks; seasonal upsets to the cycle of production; no recognition or monetary assistance from governments; inability to sell all the ghatams made, as some fail the tone test.

**C.** *Suggested answers (accept any logical answer):*

- a. The writer creates a sense of the value of culture and heritage in the article by focussing on a particular Indian instrument and describing how it is made. This reminds us that there are several such instruments which are handmade by artisans and therefore require similar kinds of hard work. And these crafts are an important part of our cultural heritage. These craftspeople, like Meenakshi and Ramesh, help to keep the heritage alive.
- b. That sense is reflected in Meenakshi and her family in their choice and decision to keep working on ghatams despite many challenges and poor returns, simply because they see their work as service to music and are keen to keep their legacy alive.
- c. It is true that artists and performers often get more attention because of the performances they present and that reach audiences in different parts of the country and the world. In comparison to them, traditional instrument-makers and their hard work do not come to light as often. However, articles and reports like this, or TV shows or even social media posts can remind people of the great skill and labour involved in making instruments like ghatams, and can help to bring the instrument-makers more recognition and appreciation.

### **Grammar**

- A.**
- |   |  |
|---|--|
| 1. whether I wanted coffee, tea or juice; N | 2. Since it was not too dark; ADV        |
| 3. that you had misplaced; ADJ              | 4. while the recording was going on; ADV |
| 5. who is ninety; ADJ                       | 6. Which instrument I will learn; N      |

**B.** *Free response*

### **Vocabulary**

- |               |                  |            |
|---------------|------------------|------------|
| 1. percussion | 2. accompaniment | 3. tuning  |
| 4. pitch      | 5. orchestra     | 6. recital |

## Listening

Listening text:

**Interviewer:** You both have careers in music. What would you say have been the biggest differences in your paths?

**M1:** Today, the santoor is an important part of classical music all over the world. However, sixty years ago, no one had heard of this instrument. That has been my struggle. Rahul is now taking it to a different level by adding his own style and variety.

**M2:** You've taken it to a higher status as a solo classical instrument. It is now more well-known as a part of world music. I'm presenting it in different mediums—classical and fusion.

**Interviewer:** Earlier, classical musicians composed for films. How do you see film music today?

**M1:** It is much more difficult to play for films, because it needs a different discipline, compared to classical music. The style of filmmaking has also changed, as compared to earlier days. Back then, the voice of the hero (and heroine) had to match the singer's. Now, songs are sung at a higher pitch. In my opinion, the classical songs of earlier years have lasted and lasted. Today's songs are forgotten much sooner.

**M2:** There was more melody and a touch of classical music in the film songs of the seventies and eighties. These days, on the contrary, music directors make more use of electronic accompaniments, but they can be used creatively as well, to make quality music.

**Interviewer:** Technology definitely has changed music nowadays. But is music getting better?

**M1:** Music today is different from earlier, but we cannot say if it's better or worse. Each era has its upsides and downsides. Today, musicians can work together without meeting! This is by far the best advantage technology has given us. You can have web concerts. Similarly, you can take classes for your students in the US, UK, or Japan via Skype. It's so much easier than travelling to distant locations, and best for students who are passionate about learning, but cannot afford to come and spend that much time with us in India.

Answers:

1. b                      2. a                      3. a                      4. b                      5. a

## Writing

*Free response*

### Punctuation

1. Yes, Madhu. You were right about that answer. / Yes, Madhu, you were right about that answer.
2. You are my friend—however, I cannot afford to lend you any more money. / You are my friend; however, I cannot afford to lend you any more money. / You are my friend. However, I cannot afford to lend you any more money.
3. I asked Jai, "Did you get back your answer sheet?"



4. "You are right to be concerned," said the veterinarian. "I would like to take a look at your cat."
5. After three weeks on set, the cast was fed up with his direction—or rather, lack of direction.
6. France beat England 4–3 in the Champions Trophy final last night.

### ANSWER KEY TO WORKSHEET 8

- A.**
1. why Rati was angry with her; N
  2. when they felt safe; ADV
  3. which leads to the village; ADJ
  4. that we sang at the function; ADJ
  5. while they listened to the lecture; ADV
  6. whatever I want; N
  7. where I kept the notebook; N
  8. if there is a birthday in the family; ADV
  9. which only Mother can make; ADJ
- B. Sample answers:**
1. which instrument was called the cello
  2. After her tooth was extracted
  3. although she knew the story
  4. which took place in the open air
  5. where we had never been
  6. How they can complete the experiment
  7. Why we should not use plastic
- C.** 1. b; iv    2. a; iii    3. e; i    4. c; ii    5. d; v
- D.**
1. a. shone with a bright smile  
b. emotionally touched  
c. creating
  2. a. We know that Mozart's father had not planned to teach him music with Nannerl as Mozart was just three years old when his father was teaching music to Nannerl, and little Mozart could hardly reach the keys of the piano. His father laughed when the boy said that he wanted to learn music.  
b. While his sister learnt to play the piano, young Mozart watched her closely. Later, he slipped into her place and tried to repeat what his father had taught his sister. He could soon play the simple exercises given to his sister.  
c. When young Mozart could perform his sister's exercises, his parents listened in wonder and astonishment. They felt emotional to see the boy's effort. His father decided that the boy too, must have music lessons.
  3. The text tells us that Mozart was fascinated by music when he was just three years old. He learned to perform exercises by watching his sister. He could compose musical pieces at the age of five, and had become famous by seventeen. Thus, in time, he became a world-famous musician.
  4. *Free response*



## QUESTION BANK

### Moulding Music

#### A. Answer in brief.

How does Meenakshi convert an ordinary clay pot into a percussion instrument?

**Ans:** Each and every 'ghatam' is made with a lot of effort. Meenakshi places the unfired clay pot on her lap and slaps the sides with a wooden spatula beating it three thousand times while rotating a round stone inside the pot. Her deft hands work so well on the pot that the end product becomes a high quality percussions instrument – 'ghatam', commonly used in Carnatic music concerts.

#### B. Answer in detail.

Discuss how much effort goes into making a ghatam, the high quality percussion instrument worthy enough to travel all over the world with renowned musicians.

**Ans:** It is a long process before the ghatam takes its shape. The clay is collected from five or six ponds, dried for a day and mixed with fine sand from the Vaigai river. Graphite and lead are mixed to improve the tone. Before taking the shape of a pot, the clay has to be stamped on for six hours and kept for two days. The raw clay pot weighs about sixteen kilograms. Then the pot is beaten and shaped to become a ghatam for the musicians. It is dried in the shade for two weeks and warmed for four hours under fierce sun. Before going to the market, the ghatam has to be polished and baked for twelve hours. This reduces the weight of the pot and gives it beautiful musical sounds and makes it easier for musicians to carry around the world.

#### C. Choose the correct answer.

*What was Ramesh's intention to teach the fifth generation of his family the art of making ghatams?*

- He knew that it was highly profitable business.
- He wanted their ghatams to sell all over the world.
- He wanted to keep alive a hundred and sixty year old legacy.

**Ans:** c

#### D. Read the lines and answer the questions.

*It adds that 'hundreds of ghatams made by her have travelled with performers all over the world.'*

- Who is being referred to in the above line?
- Where did the above remark feature?
- How was she known in her home town, Manamadurai?

**Ans:** a. The above line refers to Meenakshi whose hands work like magic on a simple clay pot to make an exquisite percussion instrument.

b. The above remark featured in the Snageeth Natak Academy booklet.

c. In Manamadurai, Meenakshi was known as 'the potter who got an award'.

#### E. Answer in brief. (Think and answer)

Why was Meenakshi not much worried about the poor return of ghatam business?

**Ans:** Meenakshi seemed more particular about preserving their hundred and sixty year old legacy rather than earning profit out of the business. Perhaps the happiness she derived from that was much more than money. Further, she saw her work more as a

service to music. She would have experienced a sense of pride seeing musicians play the ghatams she had so meticulously made.

**F. Answer in detail. (Think and answer)**

Behind the success and expertise of many ghatam players lies Meenakshi's hard work and dedication. Elaborate.

**Ans:** There is no doubt that Meenakshi is the main reason behind the success of many a ghatam player who has enthralled Carnatic music lovers around the world. Meenakshi is fondly called by the villagers as 'the potter who got an award' – which she truly deserves. She has made hundreds of ghatams which have travelled with performers all over the world. She has done a great service to music by not leaving the craft even when there was not much money in it. Manamadurai ghatams, in which Meenakshi has put her heart and soul, are sturdier than other ghatams and the musicians love its metallic sound and unique tonal quality. When we hear a ghatam player giving his best, I would say Meenakshi deserves as much credit as the musician himself.