

Unit 14

Art and Music

Objective:

After the completion of this unit, you will–

- read and understand poems.
- ask and answer questions.
- summarise literary texts.

Overview:

Lesson 1: What is Beauty?

Lesson 2: Folk Music

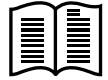
Lesson 3: Crafts in Our Time

Answer Key

Lesson 1 : What is Beauty?

1. Warm-up activity:

- In a group, discuss what you mean by beauty; and its place in art.
- Discuss any work of art you have seen (a painting, a sculpture, a photograph, an embroidered quilt and why you consider it beautiful).



Beauty is easy to appreciate but difficult to define. As we look around, we discover beauty in pleasurable objects and sights - in nature, in the laughter of children, in the kindness of strangers. But asked to define, we run into difficulties. Does beauty have an independent objective identity? Is it universal, or is it dependent on our sense perceptions? Does it lie in the eye of the beholder? -we ask ourselves. A further difficulty arises when beauty manifests itself not only by its presence, but by its absence as well, as when we are repulsed by ugliness and desire beauty. But then ugliness has as much a place in our lives as beauty, or may be more-as when there is widespread hunger and injustice in a society. Philosophers have told us that beauty is an important part of life, but isn't ugliness a part of life too? And if art has beauty as an important ingredient, can it confine itself only to a projection of beauty? Can art ignore what is not beautiful?

Poets and artists have provided an answer by incorporating both into their work. In doing so, they have often tied beauty to truth and justice, so that what is not beautiful assumes a tolerable proportion as something that represents some truth about life. John Keats, the romantic poet, wrote in his celebrated 'Ode on a Grecian Urn' 'Beauty is truth, truth beauty,' by which he means that truth, even if it's not pleasant, becomes beautiful at a higher level. Similarly, what is beautiful forever remains true. Another meaning, in the context of the Grecian Urn-an art object-is that truth is a condition of art.

Poetry in every language celebrates beauty and truth. So does art. Here are two poems from two different times that present some enduring ideas about beauty and truth. The poems are by Lord Byron (1788-1824), an English poet of the Romantic tradition, and Emily Dickinson (1830-1886), an American poet who wrote about the human scene, love and death.

A. She Walks in Beauty

by Lord Byron

1

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.



2

One shade the more, one ray the less,
 Had half impaired the nameless grace
 Which waves in every raven tress,
 Or softly lightens o'er her face;
 Where thoughts serenely sweet express,
 How pure, how dear their dwelling-place.

3

And on that cheek, and o'er that brow,
 So soft, so calm, yet eloquent,
 The smiles that win, the tints that glow,
 But tell of days in goodness spent,
 A mind at peace with all below,
 A heart whose love is innocent!

B. I Died For Beauty

by *Emily Dickinson*

I died for beauty, but was scarce
 Adjusted in the tomb,
 When one who died for truth was lain
 In an adjoining room.

He questioned softly why I failed?
 'For beauty,' I replied.
 'And I for truth - the two are one;
 We brethren are,' he said.

And so, as kinsmen met a-night,
 We talked between the rooms,
 Until the moss had reached our lips,
 And covered up our names.

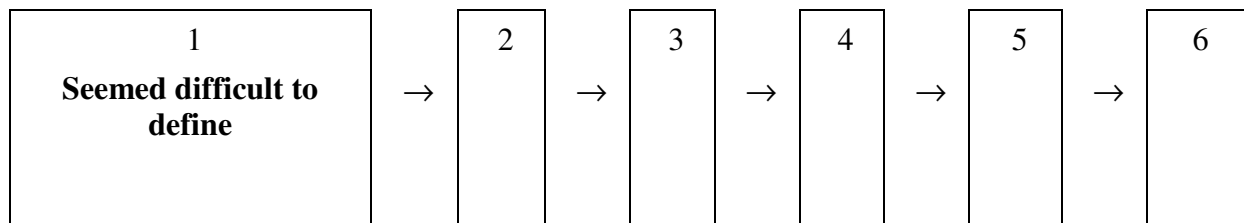




2. Byron's poem is about a women's exceptional beauty which reflects her inner goodness and grace. Why does he associate her with night and starry skies?
3. What imagery does Byron associate with the woman?
4. Was Byron writing about his love for the young woman or simply celebrating her beauty?
5. What impression of beauty do you get from your reading of the poem 'She Walks in Beauty'?
6. Dickinson's poem expresses an optimism for the afterlife. Show how it is done in the last two stanzas of the poem.
7. 'Despite the uneasy feeling created by death and the speaker's position inside a tomb, 'I Died For Beauty' is ultimately comforting.' Discuss.
8. 'I Died For Beauty' has a regular abab rhyme scheme. Can you remember any poem that you have read with a similar rhyme scheme? Write four lines of the poems in your notebook.
9. In 'I Died For Beauty,' the man who died for Truth says that Truth and Beauty are the same. Do you agree? Why?
10. Match the words with the meanings provided:

Column A	Column B
aspect	plural form of brother
gaudy	next to one another
impair	tiny flowerless plants that grow in tufts or mats in damp places
scarce	facial expression; countenance
adjoining	to make or cause to become worse; damage or weaken
brethren	cheap and showy, flashy
moss	barely, hardly

11. Based on your reading of the passage, make short notes in each of the boxes in the flow chart showing the information about beauty. (No. 1 has been done for you.)



12. Write a brief summary of the passage in your words.

13. Fill in the blanks with suitable words from the box. (Make any grammatical changes if necessary). There are more words in the box than you need.

at	without	mean	maintain	besides	along
against	peace	diverse	between	different	by

Co-existence together (a) — of living of men of (b) — origins, different cultures, and beliefs fighting (c) — the same time or in the same place (d) — fighting or protesting (e) — each other. I can give some examples of peaceful co-existence. A number of tribal people are living (f) — with us in (g) — places of the country, (h) — a number of people of different religions live in our country (i) — peace and harmony. We don't find coexistence (j) — students of different political parties

14. Fill in the blanks with suitable words.

Love is (a) ----- and unique which has a great (b) ----- in human heart. It never dies and (c) ----- away. Emperor Shahjahan had a deep and pure (d) ----- for his wife Mumtaz. Mumtaz (e) ----- away from the world. Shahjahan was overwhelmed with (f) ----- at the death of his (g) ----- . He wanted to immortalize his wife's (h) ----- . So his ardent love for his wife promoted him to build such an (i) ----- building. Architecturally, it is so wonderful that it has become one of the seven (j) ----- of the world.

Lesson 2 : Folk Music

1. Warm-up activity:

- In the class, give a talk on what you know about Baul / Bhatiyali / Bhawaia songs of Bangladesh.
- Request someone in the class to sing a few lines of a folk song; four of you should then talk on the theme, lyrics, style and impact of the song.

2. Here is an excerpt on Bengali Folk Music written by the late Mridul Kanti Chakravarty, who was an expert in music and also sang Baul songs. We reproduce the excerpt published in *Banglapedia*, courtesy of the Asiatic Society of Bangladesh. Read the excerpt and answer the questions that follow:



Folk music consists of songs and music of a community that are uninfluenced by any sophisticated musical rules or any standard music styles. Bangladesh has a heritage of rich folk music which includes both religious and secular songs.

Folk music may be described as that type of ancient music which springs from the heart of a community, based on their natural style of expression uninfluenced by the rules of classical music and modern popular songs. Any mode or form created by the combination of tune, voice and dance may be described as music. Thus, the combination of folk song, folk dance and folk tune may be called folk music. For example, Baul songs are a combination of tune, music and dance.

Folk music has the following characteristics: (i) It is composed by rural folk on the basis of ancient rules transmitted orally; (ii) These ancient rules of music have not been influenced by classical or modern music; (iii) Folk songs may be sung in groups or individually; (iv) No regular practice is required for folk music; (v) It is composed and performed by illiterate or semi-literate people; (vi) It is a spontaneous expression in easy language, local dialect, and simple tune; (vii) Both words and tune are appealing; (viii) despite its universal appeal it uses local dialect; (ix) It depends upon nature and the rural environment; (x) It is an explicit manifestation of the joys and sorrows of daily life; (xi) It uses simple and natural rhythms; (xii) It contains a strong emotive expression of human love and separation.



In Bangladesh folk music has great variety, with songs being composed on the culture, festivals, views of life, natural beauty, rivers and rural and riverine life. These songs are also about social inequality and poverty, about the material world and the supernatural. Mystical songs have been composed using the metaphors of rivers and boats. Since the country is basically riverine, the Bhatiyali forms an important genre of folk music. Folk music is formed and develops according to the environment. Differences in the natural environment are reflected in the people of the different regions. The dialects too vary across the different regions. Bangladeshi folk music

therefore varies from region to region. Thus there are the northern Bhawaiya, the eastern Bhatiyali and the southwestern Baul songs.

The culture and the lifestyle of the different tribes have also influenced folk music. Tribes like the Santal, Garo, Hajong, Chakma, Manipuri, Tripuri, Marma etc. have interacted with ethnic Bengali culture and lifestyle over the years. The interaction has been clearly reflected in the richness of folk music.

Folk songs may be sung individually or in chorus. Folk songs sung individually include Baul, Bhatiyali, Murshidi and Marfati, while songs sung in chorus include Kabigan, Leto, Alkap and Gambhira. Some songs are regional in character, but others are common to both Bangladesh and West Bengal. Similarly, some songs belong distinctively to one religious community, Hindu or Muslim; others cross religious boundaries. Some songs belong exclusively to men, others to women, while some are sung by both men and women. Thus only women compose and sing Bratagan and Meyeli Git, but both men and women participate in the 'roof-beating' songs that are sung while beating down and firming rooftops.

Different folk songs belonging to different regions of Bangladesh are listed below:

<i>Baul</i> and spiritual songs	: Birbhum and Kushtia
<i>Jarigan</i>	: Dhaka, Mymensingh, Sylhet, Faridpur, Murshidabad.
<i>Bhawaiya</i>	: Cooch Bihar, Rajshahi, Dinajpur, Rangpur, Pabna.
<i>Gambhira</i>	: Rajshahi, Malda.
Wedding songs	: all regions.
Roof-beating songs	: the northern regions of Bangladesh.
<i>Sari</i>	: the lower marshy regions of Sylhet and Mymensingh.
<i>Bhatiyali</i>	: nearly all regions of Bangladesh.
Pastoral songs	: Dhaka, Mymensingh, Faridpur, Sylhet, Habiganj.



3. Answer the following questions:

- How is folk music defined in the excerpt? Can you add some thoughts of your own to the definition provided?
- What are the characteristics of folk music?
- According to the excerpt, folk music has great variety in Bangladesh. What are some other varieties of folk music that you know about? Which aspects of our folk music do you like?
- The excerpt suggests that the culture and lifestyle of the different tribes of our country have influenced folk music. Can you give some examples in support of the observation? How many tribes or ethnic groups have been mentioned in the excerpt?
- The excerpt mentions several types or classes of folk songs from different regions of Bangladesh. How many of these are you familiar with? Give a brief assessment of them.

4. Find out the meanings of the following words

- a. classical
- b. mystical
- c. note
- d. tempo
- e. rhythm

5. According to the excerpt, music is a mode or form created by the combination of tune, voice and dance. Is this a complete description, or can you add anything more to description?

6. Explain briefly what the following terms mean:

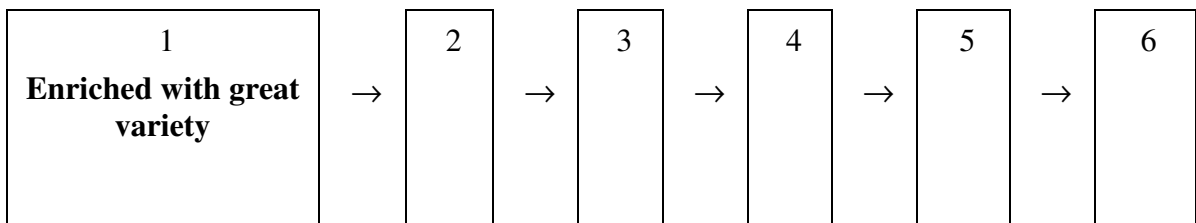
- a. classical music
- b. riverine life
- c. regional character
- d. lifestyle
- e. chorus

7. Find the noun forms of the following verb words:

- a. describe
- b. transmit
- c. compose
- d. vary
- e. interact
- f. reflect

8. Find at least five adjective words used in the text and make sentences with them.

9. Based on your reading of the passage, make short notes in each of the boxes in the flow chart showing the characteristics of folk music. (No. 1 has been done for you.)



10. Write a brief summary of the passage in your words.

11. Fill in the gaps with a suitable word from the box. There are more words in the box than you need.

educate	recreation	religion	original	question	broadcast	sent
aim	facilities	concern	look	consider	though	taken

Television, a source of much knowledge, pleasure and information and a widely used media of mass communication, is now being (a) —— at from a different point of view. Is the TV really doing good, especially to the youngsters of our new generation? It is an important (b) —— both to ask and to answer indeed. Viewed from an (c) — point of view, TV is to be (d) —— one of the most effective means of educating both the students and the public as a whole. Again, it has almost become the most effective and popular means of people's (e) ——. Films, dramas, songs, dances, comedy series —— all these are very attractive packages of programmes. As a means of communication TV is (f) —— not the most important, yet the most effective and useful means of communication. Up to this point, we must say that the TV is doing good to our youngsters by educating them and by giving them recreational (g) ——.

But as far as the satellite TV is (h) ——, we cannot say this for certainly. The commercial package programmes (i) —— by satellite TVs are detrimental to our young generation, pernicious to our societies, threatening to our values and traditions and (j) —— beliefs.

12. Fill in the blanks with appropriate words.

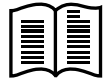
The Chinese put a lot of (a) ----- on the unity of the family. In the cities, the parks are often (b) ----- with families spending time together. There are (c) ----- nice, clean parks for people to spend their time. Sometimes musicians and acrobats (d) in the open air to entertain people who are present there. In the evening many families (e) ----- their free time by watching television. The Japanese love to take part in (f) ----- in their free time. Baseball, golf and martial arts such as judo and karate are especially (g) ----- with men. Most students do not have much free time but during their (h) ----- they join English Clubs or art clubs. They also love skate-boarding which (i) ----- riding on a flat piece of wood that has wheels under it. A lot of (j) ----- is needed to keep your balance on the board as it moves.

Lesson-3 : Crafts in Our Time

1. Warm-up activity:

- Can you distinguish between art and craft?
- How many different crafts do rural people engage in now? What do these have to do with their lives?

2. Read the text and answer the questions that follow:

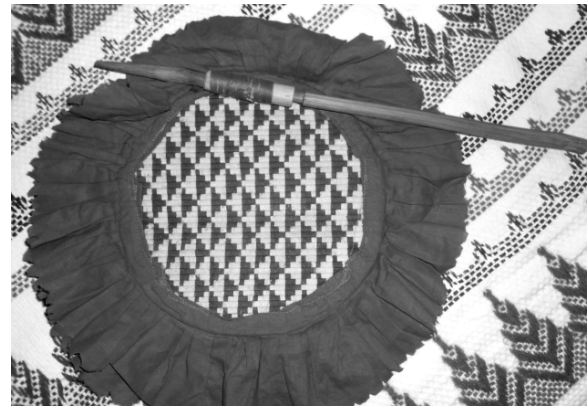


A craftwork is an applied form of art, a social and cultural product reflecting the inclusive nature of folk imagination. A craftwork, which usually doesn't bear the signature of its maker, retains a personal touch. When we look at a thirty year old *nakshikantha* we wonder at its motifs and designs that point to the artistic ingenuity and the presence of the maker in it. The fact that we don't know her name or any other details about her doesn't take anything away from our appreciation of the artist. Indeed, the intimate nature of the *kantha* and the tactile feeling it generates animate the work and make it very inviting.



A craftwork is shaped by the interaction of individual creativity and community aesthetics, utility functions and human values. It is distinguished by its maker's desire to locate himself or herself in the wider and ever-changing cultural aspirations of the community, and subsequently of the market. But even when the market is an important factor, community aesthetics remains the factor determining the form and content of the craftwork. The exquisite terracotta dolls from Dinajpur dating back to early 1940s that form a part of the Bangladesh National Museum's collection were mostly bought from village fairs by some patron. They were no doubt meant to be consumer items, but the dolls reflect community aesthetics in such a manner that the market has not been able to impose its own preferences on them.

A craftwork thus is a dynamic object-always evolving, and always abreast of changing tastes and preferences. It also represents a way of life and a cultural flavour. Therefore changes in lifestyle and material conditions are expected to have their impact on craftworks and their production. But certain forms, shapes, styles and aesthetic preferences change little over time, suggesting that a craftwork can function as a stable signifier of community values and desires



over time. Mechanical and mass production take away this feeling of assurance and stability and the sense of continuity that the handmade craftwork evokes. In the clash between expectations of pure, handmade craftworks and the market need of mechanically produced craftworks, two contesting views emerge: on the one hand, traditionalists contend that the society needs to preserve the authenticity and naturalness of craftworks and their association with domesticity and environment; and, on the other, promoters of machine production argue that the machine has helped restore the appeal of the crafts due to their cheaper production costs.



There are no easy solutions to the problems that craftworks face in our time. Crafts that are disappearing can and should be revived, even where the machine has made the prospect difficult. And crafts that are still practiced can be safeguarded and made to consolidate their position further. This can be done by providing grants, loans, assistance and other support to the producers, and helping them find a comfortable customer base. But more importantly, craftwork can be branded and successfully marketed

throughout the country and beyond as there are always buyers and users of handmade products who feel a strong attraction towards such cultural products.



3. Answer the following questions:

- a. In the text above, what are the main ideas presented?
- b. What, according to the text, are the distinctive qualities of a craftwork?
- c. write a page on what, in your opinion, are the differences between a handmade craftwork and a machine produced one.
- d. The text considers the mechanical production of craftwork a challenge to the preservation of its authenticity. Do you agree?
- e. What role does the market play in promoting crafts? How can we successfully use market forces to brand our craftworks both within and outside the country?

4. Write a passage on each of the following crafts:

- a. woodcraft
- b. jewellery
- c. pottery
- d. embroidery

5. Use the following words in a paragraph on the enduring appeal of craftwork:

- a. distinctive
- b. dynamic
- c. continuity
- d. naturalness
- e. exquisite

6. Find the meanings of the following words and then make sentences with them:

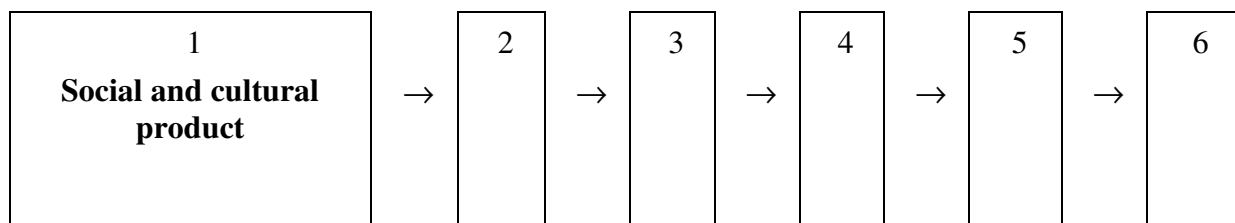
- a. inclusive
- b. motif
- c. ingenuity
- d. tactile
- e. aspiration
- f. significance
- g.. safeguard

7. The following words may be adjectives or verbs. For each word, provide its noun form:

- a. animate
- b. retain
- c. evolve
- d. mechanical
- e. stable

8. Provide the verb forms of the nouns below:

- a. assurance
- b. preference
- c. continuity
- d. association
- e. production
- f. solution

9. Based on your reading of the passage, make short notes in each of the boxes in the flow chart showing how craft workers represent our social life. (No. 1 has been done for you.)**10. Write a brief summary of the passage in your words.****11. Fill in the gaps with a suitable words from the box. There are more words in the box than you need.**

employ	effect	borrow	plan	rose	poor	importance
lend	growth	international	rural	emphasize	reduce	raise

Micro-finance institutions have a great (a) — in Bangladesh. Grameen Bank is one of them which are recognized (b) —. It (c) — money to the poor women specially the (d) — ones. It (e) — the need of develop skills and (f) — consciousness among them. It creates (g) — opportunities for rural poor women. This institution has some positive (h) — on their economic variables and family (i) — . It also helps (j) — their poverty.

12. Fill in the blanks with suitable words.

Women in our society have always been considered (a) ----- to men. The majority of houses are (b) ----- dominated usually by husbands and women most often have no say in decision making. Their opinion is considered unnecessary even in such important issues as the number of (c) ----- they would like to have, education of their children, (d) ----- of their sons and daughters, issues of their finances and property or even second marriage of their (e) ----- . In many households they are (f) ----- up by the husbands or maltreated by the (g) ----- . But their miseries go unnoticed because women lack, (h) ----- of their right and do not know how and where to seek justice. What do you think happens when these women suddenly find themselves, (i) ----- of the family through, (j) ----- divorce or abandonment by their husbands with no education or financial support?



Answer Key

Lesson 1

2. Night and starry skies are the things of nature. The romantic poets are profoundly connected with nature. They consider beauty regarding its closeness to nature. That is why, the poet associates the lady with night and starry skies to show her beauty.

3. Byron associates the lady with nature. The poet associates her with the night of cloudless day and starry night.

4. In this poem Byron makes an extended description of the beauty of the lady that makes him to write a poem. Here the poet is celebrating the beauty of the young lady. He does not express any love for her.

5. By reading the poem we get a soft and soothing impression of beauty. This beauty is the best. It is pure and charming. It is such a beauty with innocent love that can win anyone's heart.

6. In the last two stanzas of the poem the speaker says that they met at night, 'as kinsmen,' and talked between their rooms until the moss reached their lips and covered up the names on their tombstones.

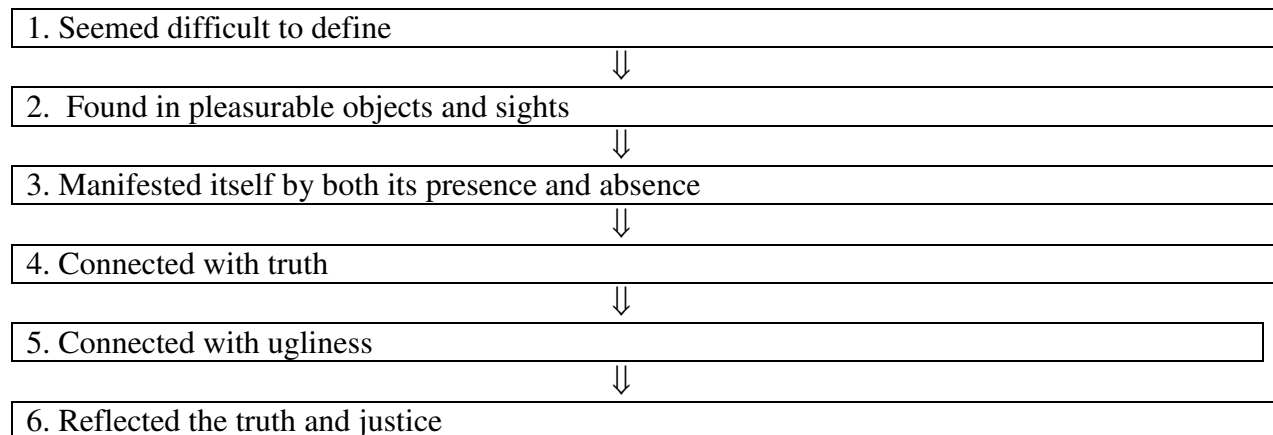
The last two stanzas depict an optimism about the afterlife. In the afterlife two dead people find connection between them and they talk until they are completely decomposed. Though they lived very difficult lives, both striving for different goals but they are the same in the afterlife. Their deaths for noble causes make them spiritually similar. In this way, Dickinson's poem expresses an optimism for afterlife.

7. The image of the two dead men talking between their graves is a disturbing one. But in a way, it is comforting too because it makes for a slow adjustment to death. The moss slowly creeps over them and their graves to silence them covering up even the memory of them by obscuring their names. Ultimately, death wipes away everything of a person. But there is no indication of horror and fear. Instead, there is a brotherhood between two dead people. We find a ray of hope in the way they talk to each other. They are in a complete solitude.

10.

Column A	Column B
aspect	facial expression, countenance
gaudy	cheap and showy, flashy
impair	to make or cause to become worse; damage or weaken
scarce	barely, hardly
adjoining	next to one another
brethren	plural form of brother
moss	tiny flowerless plants that grow in tufts or mats in damp places

11. A flow chart showing the information about beauty is given below:



13.

- a) means
- b) diverse
- c) at
- d) by
- e) between
- f) along
- g) different
- h) besides
- i) without
- j) against

14.

- a) one
- b) impact
- c) goes
- d) love
- e) passed
- f) shocked
- g) wife
- h) love/memory
- i) unique
- j) wonders

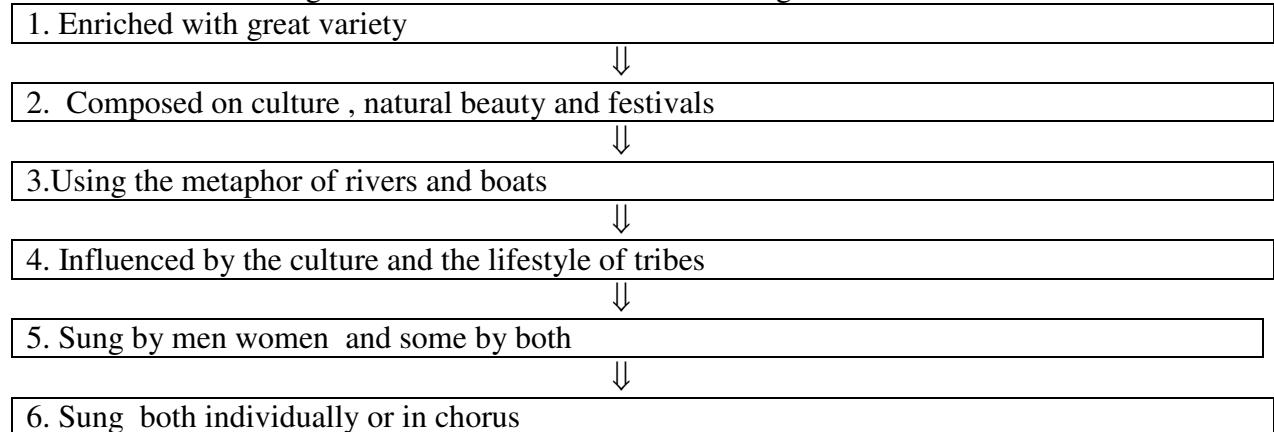
Lesson 2

3.

- a. Folk music means the type of ancient music which springs from the heart of a community, based on their natural style of expression uninfluenced by the rules of classical music and modern popular songs. So far I understand it is a pure musical reflection of the native culture.
- b. Folk music has the following characteristics:
 - It is composed by rural folk on the basis of ancient rules transmitted orally.

- These ancient rules of music have not been influenced by classical or modern music.
 - Folk songs may be sung in groups or individually.
 - No regular practice is required for folk music.
 - It is composed and performed by illiterate or semi-literate people.
 - It is spontaneous expression in easy language, local dialect and simple tune.
 - Both words and tune are appealing.
 - Despite its universal appeal it uses local dialect.
 - It depends upon nature and the rural environment
 - It is an explicit manifestation of the joys and sorrows of everyday life.
 - It uses simple rhythms.
 - It contains a strong emotive expression of human love and separation.
- c. Some varieties of folk music of our country are Baul, Bhatiyali, Bhawaia, Gambhira. The characteristics which I like among them are their reflection of our native culture and natural beauty of our country.
- d. The folk songs of different tribes reflect the culture and belief of these tribes. Seven tribes are mentioned in this text whom we call ethnic groups.
- e. I am familiar with Baul and Bhawaia. Baul songs are about the metaphysical reality of our life and Bhawaia is about the scenic beauty of our country.
- 4.
- a. classical-traditional- She is a classical singer.
 - b. mystical-spiritual-Baul songs are mystical.
 - c. note- a single sound at a particular level, usually in music- Emon played two long notes on the piano.
 - d. tempo- the speed at which a piece of music is played. Can you change the tempo of the music?
 - e. rhythm-a strong pattern of sounds, words, or musical notes- Lina has a great sense of rhythm.
5. I would like to add that music is the melodious reflection of human mind.
- 6.
- a. classical music: It means the branch of music which has survived forever.
 - b. riverine life: It means the life led by people living on or beside the rivers.
 - c. regional character- It refers to the characteristics of people or other things based on particular geographical areas
 - d. lifestyle- It means one's ways of leading one's life.
 - e. chorus- It means a group of people who sing a song together.
- 7.
- a. description
 - b. transmission
 - c. composition
 - d. variety
 - e. interaction
 - f. reflection

9. A flow chart showing the characteristics of folk music is given below:



11.

- a) concerned
- b) question
- c) educational
- d) taken
- e) recreation
- f) though
- g) facilities
- h) considered
- i) broadcast
- j) religious

12.

- a) emphasis
- b) crowded
- c) lots of
- d) perform
- e) pass
- f) sport
- g) popular
- h) holiday
- i) involves
- j) practice

Lesson 3

3.

- a. The main idea of the passage is that crafts are very important part of the society and culture. In modern age craft works are facing tough challenges because of the development of the industry.
- b. According to the passage, a craftwork, which usually doesn't bear the signature of its maker, retains a personal touch. A craftwork is shaped by the interaction of individual creativity and

community aesthetics, utility functions and human values. It is distinguished by its maker's desire to locate himself or herself in the wider and ever changing cultural aspirations of the community, and subsequently of the market. However, even if the market is an important factor, community aesthetics remains the factor determining the form and content of the craftwork. Thus a craftwork is a dynamic object always evolving and always abreast of changing tastes and preferences. It also represents a way of life and a cultural flavor.

- c. The handmade craftwork is the representation of the life and culture of a community. It always retains its personal touch. While, it is often based on the market demand, it always retains its aesthetic value as well.

On the other hand, a machine production always focuses on the market demand. It is produced to please the consumers. It is based on the customers' demand and thus any emotion, either personal or aesthetic is not important.

- d. Yes, I agree because nowadays consumers are more and more getting attracted to the mechanical products. So the very personal and emotional touch is lost. Thus this type of craftworks are also a kind of mechanically produced consumer good, not the product of the devotion as the original craftworks.
 - e. Market plays an important role in promoting crafts. If the market promotes a craft, it will be popular among the consumers and as a result its production will continue. Again market forces should introduce the product to the international community.
5. Craftwork has distinctive appeal for the common people of our country. They attract the attention of the mass people. They are very much important in the cultural history of our nation. These craftworks reflect the dynamic creativity of our people. The continuity of these craftworks is very much essential.

However they are threaten by the aggression of the modern mechanized products at present. But craftworks have always a certain market because they represent the naturalness of our people. The exquisite craftworks represent our rich heritage.

- 6. Inclusive — wide-ranging — A craftwork represents the inclusive nature of folk people.
 Motif — design — A lot of folk motifs are found in our craftworks.
 Ingenuity — originality — The ingenuity of art and crafts of our land is admired by all.
 Tactile — tangible — Some of our craftworks give tactile feelings.
 Aspiration — desire — The craftworks reflect the aspiration of the folk people.
 Significance — importance — The significance of craftworks is great in the life of our artisans.
 Safeguard — preserve — We have to be conscious for the safeguard of our craftworks.

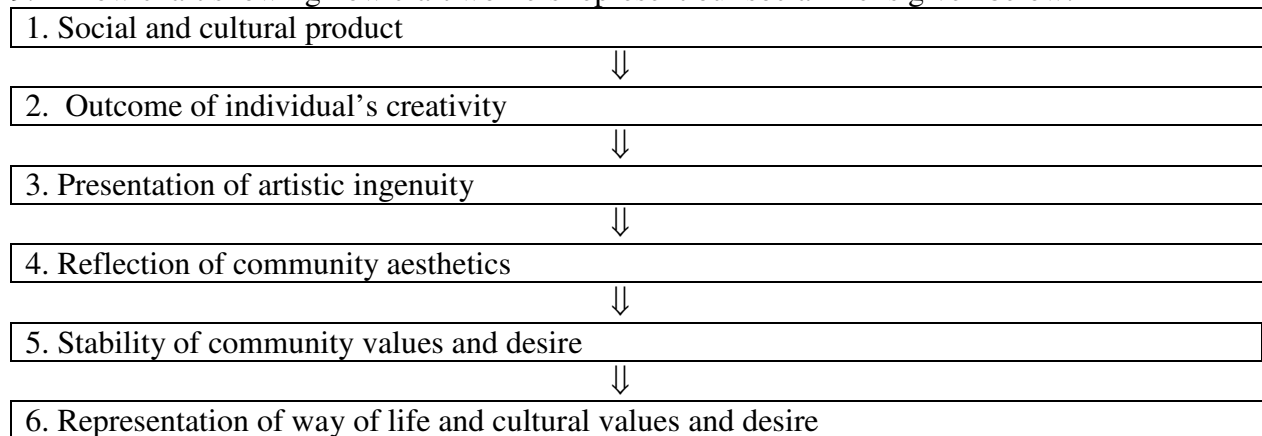
7.

Adjective/Verb	Noun
a. animate	animation
b. retain	retainability
c. evolve	evolution
d. mechanical	machine
e. stable	stability

8.

Noun	Verb
a. Assurance	assure
b. preference	prefer
c. continuity	continue
d. association	associate
e. production	produce
f. solution	solve

9. A flow chart showing how craft workers represent our social life is given below:



11.

- a) importance
- b) internationally
- c) lends
- d) poor
- e) emphasizes
- f) raise
- g) employment
- h) effect
- i) planning
- j) reduce

12.

- a) subservient
- b) are
- c) children
- d) marriage
- e) husbands
- f) beaten
- g) inlaws
- h) knowledge
- i) of
- j) by