



MODEL QUESTION 28

Unite: 13, Lesson: 3

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.

1. Choose the right word which is the closest meaning in the context that has been used in the text.

- a) The word **inclusive** refers to text _____
- i) overall ii) exclusive iii) separate iv) obstructive
- b) The word **intimate** refers to text _____
- i) known ii) familiar iii) distant iv) innermost
- c) The word **aesthetic** refers to text _____
- i) artistic ii) celestial iii) strategical iv) esthetic
- d) The word **exquisite** refers to text _____
- i) subtle ii) obvious iii) different iv) secret
- e) The word **ingenuity** refers to text _____
- i) restriction ii) freedom of doing anything iii) originality
- iv) the ability of solving problems and to invent things
- f) The word **craftwork** refers to text _____
- i) an extra ordinary work ii) a work done by a craftsman

- iii) a household work
iv) an artistic work done by a craftsman
- g) The word **motif** refers to text _____
i) outcome ii) intention iii) function iv) idea
- h) A craftwork represents _____ of society.
i) human values ii) women values iii) development iv) work
- i) Usually there is no subscribed originator in a craftwork _____
i) valueless ii) authority iii) creator iv) appreciation
- j) Nakshikantha is famous for _____
i) its history ii) its made by women
iii) its exclusive design iv) its artistic and esthetic work
- k) Which of the following statements is not true about **Nakshikantha**?
i) it is famous for its artistic and esthetic work ii) it has exclusive design
iii) it is not easy to know about the creator of Nakshikantha iv) it is famous for its history
- l) '**A craft work is dynamic object**' What does it refer to?
i) a craftwork is a beautiful object ii) a craftwork reflects art and culture
iii) a craftwork is an ever changing object iv) a craftwork is a static object
- m) **The touch of a Nakshikantha creates a/an** _____
(i) aesthetic feeling (ii) earnest desire (iii) sublime feeling (iv) tactile sensation
- n) **The subject of a craftwork is decided by the** _____
(i) community aesthetics (ii) market (iii) craftsman (iv) community
- o) **Which of the following sentences is correct?**
(i) A craftwork always bears the signature of its maker
(ii) A craftwork always bears the signature of its buyer.
(iii) A craftwork sometimes bears the signature of its maker.
(iv) A craftwork never bears the signature of its maker.
- p) **What does a craftwork cease to bear?**
(i) Community aesthetics (ii) Heritage of the community (iii) Name of the maker (iv) Motifs
- q) **What is true about the influence of market on a craftwork?**



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- (i) Market remains a dominant factor
- (ii) Community aesthetics outsmarts market preferences in its appeal
- (iii) Community aesthetics remains dormant in its appeal
- (iv) Market preferences become as deciding factor

r) Which is the correct meaning of 'tactile'?

- (i) Tangible
- (ii) Tangible
- (iii) Touchable
- (iv) Sensible

s) Which is more important regarding a craftwork?

- (i) Creativity
- (ii) Dynamism
- (iii) Community aesthetics
- (iv) Market

t) The purpose of the author of this passage is-

- (i) to show the picture of British Museum
- (ii) to describe the life of the people around the Dinajpur
- (iii) to highlight artistic and esthetic work about nakshikantha
- (iv) to describe its history

u) A nakshikantha is _____

- (i) an old kantha
- (ii) a new kantha
- (iii) a kantha with artistic design
- (iv) a very costly kantha

v) "A craftwork is a dynamic object." What does it imply?

- (i) A craftwork is a beautiful object
- (ii) A craftwork is an ever changing object
- (iii) A craftwork reflects art and culture
- (iv) A craftwork is a static object

ENGLISH LANGUAGE ZONE

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2. Write the answer of the following question.

- a. Why is nakshikhata famous for?
- b. What is craftwork?
- c. Why is a museum important?
- d. What determines the form and content of the craftwork?
- e. Have you ever seen nakshikhata? Describe it in your own words.

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther. It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

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"Where do you come from?" I asked him.
 "From San Carlos," he said, and smiled.
 That was his native town and so it gave him pleasure to mention it and he smiled.
 "I was taking care of animals," he explained.
 "Oh," I said, not quite understanding.
 "Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."
 He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"
 "Various animals," he said, and shook his head. "I had to leave them."
 I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.
 "What animals were they?" I asked.
 "There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."
 "And you had to leave them?" I asked.
 "Yes. Because of the artillery. The captain told me to go because of the artillery."

3. Based on your reading of the passage, make short notes in each of the boxes of the flow chart showing the character of the old man. (No. 1 has been done for you)



The cold weather in Europe doesn't allow one to grow Indian fruits and flowers in the open. A special kind of house is constructed for the purpose, three sides of which are of brick, while the fourth, which faces south, is made of glass-plates that keep out the cold air but let in the sun's rays. In the cold season stoves are lit in the house for heat, and fruit and flower seeds are sown in troughs filled with mould. The heat of the stoves and the warmth of the sunlight combine to aid the growth of Indian plants. European gardeners grow Eastern fruits in this manner and make a very good profit, charging as much as five rupees for a pomegranate and three for a musk-melon. The trees along the walks in the King's garden are arranged very tastefully. By cutting the branches many of them have been shaped into human forms, so that at night one may mistake them for real people. It takes many days of work to tailor the trees into these shapes. The road in front of the Queen's palace is very broad and charming. On one side is the palace, on the other a pond which is part of a park. Deer are kept in the park and the walks in it are lined with shady walnut trees. On Sundays, men and women, old and young, rich and poor, natives and foreigners, all come here to stroll and amuse themselves. In these delightful surroundings a heavy heart is automatically lightened. Sauntering courtesans with lissom figures and amorous maidens with the faces of houris spread a heavenly aura and the visitor's soul becomes a flowering garden.

4. Make a summary of the text (not more than 100 words)

