

CSS-2017

Education ought to teach us how to be in love and what to be in love with. The great things of history have been done by the great lovers, by the saints and men of science, and artists, and the problem of civilization is to give every man a chance of being a saint, a man of science, or an artist. But this problem cannot be attempted, much less solved, unless men desire to be saints, men of science, and artists. And if they are to desire that continuously and consciously they must be taught what it means to be these. We think of the man of science or the artist, if not of the saint, as a being with peculiar gifts, not as one who exercises, more precisely and incessantly perhaps, activities which we all ought to exercise. It is a commonplace now that art has ebbed away out of our ordinary life, out of all the things which we use, and that it is practiced no longer by workmen but only by a few painters and sculptors. That has happened because we no longer recognize the aesthetic activity of the spirit, so common to all men. We do not know that when a man makes anything he ought to make it beautiful for the sake of doing so, and that when a man buys anything he ought to demand beauty in it, for the sake of beauty. We think of beauty if we think of it at all as a mere source of pleasure, and therefore it means to us ornament, added to things for which we can pay extra as we choose. But beauty is not an ornament to life, or to the things made by man. It is an essential part of both. The aesthetic activity, when it reveals itself in things made by men, reveals itself in design, just as it reveals itself in the design of all natural things. It shapes objects as the moral activity shapes actions, and we ought to recognize it in the objects and value it, as we recognize and value moral activity in actions. And as actions empty of the moral activity are distasteful to us, so should objects be that are empty of the aesthetic activity. But this is not so with most of us. We do not value it; do not even recognize it, or the lack of it, in the work of others. The artist, of whatever kind, is a man so much aware of the beauty of the universe that he must impart the same beauty to whatever he makes. He has exercised his aesthetic activity in the discovery of the beauty in the universe before he exercises it in imparting beauty to that which he makes. He has seen things in that relation in his own work, whatever it may be. And just as he sees that relation for its own sake, so he produces it for its own sake and satisfies the desire of his spirit in doing so. And we should value his work; we should desire that relation in all things made by man, if we too have the habit of seeing that relation in the universe, and if we knew that, when we see it, we are exercising an activity of the spirit and satisfying a spiritual desire. And we should also know that work without beauty means unsatisfied spiritual desire in the worker; that it is waste of life and common evil and danger, like thought without truth, or action without righteousness.

Questions

1. What has been lamented in the text? (4)

The author has described in the text numerous responsibilities of education. The foremost duty of education is to teach how to love and what things to be loved. The writer ascribed that great things had been done by lovers. Moreover,

the author described that civilizations provided great chances to individuals to play the role of saint, scholar so on and so forth.

2. What is the difference between ordinary man and an artist? (4)

Ordinary man is the one who exercises the same activities of others. Contrarily, the artist is the one who is aware of the beauty of the universe. An artist represents the hidden beauty of the universe what he makes. The exercises of artists make profound differences between a common man and an artist.

3. How can we make our lives beautiful and charming? (4)

Life is one of the gifts of God. It can be made beautiful and charming through creativity in works, discovery and love. The creativity, discovery and love have the ability to shape the lives of humans.

4. What does the writer actually mean when he says, "Beauty is not an ornament to life"?

(4)

The author describes that beauty has limitless bounds. The beauty is not confined to the discoveries or production of men. It is limitless in the universe. The author describes that the universe is full of beauty.

5. Do art and beauty affect our practical life and morals? Justify whether you agree or disagree. (4)

Undoubtedly, art and beauty have massive influence on our practical life and morals. The skill of art can provide tremendous boost to our practical and moral features of lives. Thus, art and beauty affect our practical life.

Marks Obtained

	YES	NO
1. Idea was picked?	<input type="checkbox"/>	<input type="checkbox"/>
2. Language structure is appropriate?	<input type="checkbox"/>	<input type="checkbox"/>
3. Quality of organization and cohesion?	<input type="checkbox"/>	<input type="checkbox"/>
4. Grammatical structure?	<input type="checkbox"/>	<input type="checkbox"/>
5. Length as per requirement?	<input type="checkbox"/>	<input type="checkbox"/>
6. Response is Correct?	<input type="checkbox"/>	<input type="checkbox"/>
7. Overall quality of response?	<input type="checkbox"/>	<input type="checkbox"/>
8. Spelling(s) quality?	<input type="checkbox"/>	<input type="checkbox"/>

Comments
