

REFERENCE-TO-CONTEXT (RTC) WORKSHEET

Higher Order Thinking & Competency-Based MCQs

Chapters: Winds of Change & Gifts of Grace: Honouring Our Vocations

Class 9 · NCERT English — Kaveri

Reference to the Context

Winds of Change & Gifts of Grace: Honouring Our Vocations

Extract 1 — Winds of Change

A traditional Indian hand fan, or pankha, began as a simple tool for cooling but grew into a rich craft tradition, its name rooted in the word for a bird's feather. Once central to temples, royal courts and daily households, its regional forms differed widely — shaped by local materials such as palm leaf, moonj grass, silk and beads across states like Assam, Kerala, Rajasthan and Bengal. As electric fans made hand fans less necessary for daily cooling, the pankha shifted from a functional necessity to a decorative and commercial craft object, leaving artisans and communities to find new ways to keep the tradition alive.

Section A: Questions on 'Winds of Change' (Q1–Q7)

1. The title 'Winds of Change' works mainly by drawing a parallel between —

- (A) The changing seasons and the migration of artisans
- (B) The air stirred by a hand fan and by an electric fan, symbolising a shift in technology and lifestyle
- (C) The damage caused by strong winds to fragile handicrafts
- (D) The movement of trade routes across ancient India

2. What underlying tension does the writer highlight about pankhas today?

- (A) A rivalry between artisans of different states over design rights
- (B) The difficulty of exporting pankhas to foreign countries
- (C) The challenge of preserving traditional craftsmanship while adapting to modern, commercial demand
- (D) A shortage of raw material such as bamboo and palm leaf

3. The statement that pankhas have 'transformed into a commercial business' best reflects which shift in their role?

- (A) From a religious object to a completely secular one
- (B) From an expensive luxury to an affordable necessity
- (C) From a rural craft to an exclusively urban one
- (D) From a personal, utilitarian household object to a marketed decorative product

4. Why does the writer likely trace the word 'pankha' back to 'pankh' (feather)?

- (A) To root the object's identity in nature and flight, deepening its cultural resonance
- (B) To prove that fans were originally designed by observing birds in flight
- (C) To explain the exact weight of a traditional fan
- (D) This detail is incidental and unconnected to the chapter's argument

5. What is the most reasonable inference for why pankha designs vary so much from state to state?

- (A) Each state government issued official design mandates for fan-makers
- (B) Locally available materials and distinct regional aesthetics shaped unique craft traditions
- (C) Pankhas were invented independently and never influenced one another
- (D) Climate alone determined the exact shape of every regional pankha

6. A chapter section invites readers to reflect on balancing tradition with innovation in pankha-making. What is the likely purpose of this reflection?

- (A) To test whether students can recall historical dates accurately
- (B) To argue that all traditional methods should be discarded immediately
- (C) To encourage readers to actively evaluate ways of sustaining a fading craft in a modern world
- (D) To describe the biological structure of a bird's feather

7. The concern that the pankha 'runs the risk of losing its presence' mainly reveals the writer's attitude as one of —

- (A) Complete indifference to whether pankhas survive
- (B) Certainty that pankhas will vanish within a year
- (C) Celebration of the pankha's total replacement by machines
- (D) Worry that convenience-driven modern habits are displacing valuable cultural heritage

Extract 2 — Gifts of Grace: Honouring Our Vocations

The poem paints a vivid picture of India's many workers — weavers blending colours into patterns, musicians shaping emotion through instruments, carpenters humming as they build, electricians lighting up homes, boatmen singing as they gather nets at sea, cooks singing over their dishes, and shoemakers crafting footwear sturdy enough for feet that will walk, run, dance and jump. Through these sounds and rhythms, the poet suggests that every vocation, however humble, carries its own music, pride and identity, and that the nation itself can be heard celebrating this diversity of labour.

Section B: Questions on 'Gifts of Grace' (Q8–Q14)

8. The poem's central theme is best described as —

- (A) A celebration of the dignity and identity found in India's diverse everyday occupations
- (B) A criticism of manual labour as undignified
- (C) A practical guide to choosing a career
- (D) A comparison ranking rural jobs above urban ones

9. The line suggesting the poet 'hears Bharat celebrating the varied vocations' implies that work is being portrayed as —

- (A) A competition in which one profession outranks another
- (B) A source of communal harmony and national identity, expressed through sound and rhythm
- (C) A burden reluctantly carried by ordinary citizens
- (D) Something disconnected from the idea of nationhood

10. Why does the poet likely emphasise sensory details — humming, singing, rhythm — for different workers?

- (A) To test the reader's knowledge of musical instruments
- (B) To suggest that only musicians truly deserve respect
- (C) To let the reader feel the emotional and artistic value embedded in ordinary labour
- (D) To criticise the noise levels of traditional workplaces

11. What can be inferred from the poet's choice of free verse rather than a fixed rhyme scheme?

- (A) It suggests the poet lacked the skill to write in rhyme
- (B) It is a random stylistic accident with no real significance
- (C) It strictly follows a traditional, fixed poetic form
- (D) It mirrors the varied, individual rhythms of different vocations, reflecting their diversity

12. The image of shoemakers ensuring shoes are sturdy enough to 'walk, run, dance and jump' mainly conveys —

- (A) The shoemaker's quiet pride and care in supporting others' varied life experiences
- (B) A complaint about generally poor shoe quality
- (C) A technical, step-by-step manual for shoemaking
- (D) The poet's personal preference for dancing shoes

13. Comparing the two texts, which value do 'Winds of Change' and 'Gifts of Grace' both seem to uphold?

- (A) The superiority of modern technology over every tradition
- (B) Respect for traditional skill, craftsmanship and human labour within a changing world
- (C) The unimportance of regional and cultural diversity

(D) Financial profit as the sole motive behind all work

14. If a city planner wished to apply the spirit of 'Gifts of Grace' to public policy, which action would align best with the poem's message?

- (A) Replacing all traditional trades with full automation
- (B) Discontinuing vocational training programmes
- (C) Creating platforms that publicly recognise and honour skilled tradespeople and their crafts
- (D) Promoting only white-collar professions as worthy of respect

Section C: Comparative Question (Q15)

15. Which statement best evaluates why these two texts might be grouped in the same thematic unit?

- (A) Both are primarily concerned with environmental conservation
- (B) Both are written as humorous satires on modern life
- (C) Both focus mainly on recounting precise historical dates
- (D) Both explore how tradition, identity and dignity persist through craft and vocation despite change

ANSWER KEY

Section A — Winds of Change

1. (B)
2. (C)
3. (D)
4. (A)
5. (B)
6. (C)
7. (D)

Section B — Gifts of Grace

8. (A)
9. (B)
10. (C)
11. (D)
12. (A)
13. (B)
14. (C)

Section C — Comparative

15. (D)