

English (Kaveri)

Practice Sample Paper – 3

(Session 2026–27)

(Class 9)

Time: 3 Hours

Maximum Marks: 80

General Instructions:

- (i) This question paper comprises 11 questions. All questions are compulsory.*
 - (ii) This question paper contains THREE sections: Section A – Reading Skills; Section B – Grammar and Creative Writing Skills; Section C – Literature Text Book.*
 - (iii) Attempt questions based on the specific instructions given for each part.*
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SECTION – A

READING SKILLS | 20 Marks

1. Read the following passage carefully:

Across India, many traditional crafts have developed around materials that were readily available in particular regions. The craftsperson did not simply make an object; they understood the material, the weather, the needs of the community and the techniques that had been refined over many years. A hand fan made from bamboo, for instance, could be light enough for daily use and yet carefully decorated so that it became an attractive household object. Elsewhere, artisans used fabric, mirrors, ornamental needlework, sola or zari to create fans with a distinctive regional character. Such objects therefore carried two kinds of value. Their practical value came from the purpose they served, while their cultural value came from the stories, skills and visual traditions associated with them.

The knowledge of a craft is usually not written in a single manual. Much of it is learnt by watching, repeating, correcting and working beside someone more experienced. A young learner may first imitate a movement, then understand why that movement matters, and finally develop a style of their own. This process explains why traditional craftsmanship is closely connected with relationships between generations. When an artisan teaches a child or an apprentice, a technique is being passed on, but something more is also being preserved: patience, attention to detail, respect for materials and an understanding of the community's way of life.

Modern life, however, has changed the circumstances in which many crafts survive. Machine-made products can often be produced quickly and sold cheaply. Younger people may also prefer occupations that seem to offer more secure or modern opportunities. For traditional crafts to remain alive, therefore, appreciation alone is not enough. Artisans need opportunities to earn a fair income, reach new customers, improve designs without losing their identity and introduce their work to younger generations. Schools, museums, local markets and digital platforms can help by giving craftspeople a wider audience. The aim should not be to freeze a craft exactly as it was in the past. Instead, it should be to allow the skill to remain rooted in its tradition while giving it room to respond to the needs of the present.

Answer the following questions, based on the passage above:

I. Why does the passage say that a traditional craft object can have both practical and cultural value? [1]

- (A) It is always expensive to produce
- (B) It serves a purpose and also carries regional skills and traditions
- (C) It is made only for display
- (D) It is produced by machines

II. What is the significance of learning a craft by watching, repeating and correcting? [1]

III. Complete the following suitably: When a craftsman teaches an apprentice, not only a technique but also _____ is preserved. [1]

IV. State whether the following statement is True or False: The passage suggests that traditional crafts should remain completely unchanged to survive. [1]

V. Find a word from the passage that means 'the ability to notice and understand small details carefully'. [1]

VI. Why may machine-made products create a challenge for traditional crafts? [2]

VII. Mention any two kinds of support that can help traditional crafts survive in modern times. [2]

VIII. Which of the following best expresses the central idea of the passage? [1]

- (A) Traditional crafts belong only in museums
- (B) Traditional crafts can survive when tradition and present-day opportunities work together
- (C) Traditional crafts should replace all modern products
- (D) Traditional crafts have no economic importance

2. Read the following passage carefully:

Gardens are often described simply as places where plants grow, but a carefully created garden involves much more than planting. A gardener observes the amount of sunlight, studies the soil, selects plants that can grow together and considers how colours and shapes will appear in different seasons. A garden may therefore be planned much like a composition. One plant may provide a strong contrast to another; a line of trees may create a sense of direction; a group of flowers may become the visual centre of a space. Even an apparently natural garden usually contains many deliberate choices.

The relationship between gardening and art becomes clearer when we think about the time involved. A painter can complete a canvas within a limited period, but a garden changes continuously. Seeds are placed in the soil, watered and protected. Leaves appear, flowers open, fruits develop and some plants disappear with the changing season. The gardener must respond to these changes rather than control every stage. This makes gardening an art that includes patience. The final appearance is never entirely fixed; it is always becoming something new.

Gardens also influence the way people experience a place. A well-planned garden can create a quiet corner for reflection, a space for children to explore or an area where people gather together. It can

make an ordinary school courtyard more welcoming and can encourage people to notice colour, texture, light and movement. In this sense, a garden is not only a collection of plants but also an experience created through the interaction of nature and human effort. The idea becomes especially meaningful when gardening is connected with community. A school garden, for example, can teach students where food comes from, how living things depend on one another and why care must continue even after the first planting is finished. Students may measure growth, record changes, compost waste and work together to maintain the space. The garden then becomes a living classroom. Its beauty is important, but so are the habits of responsibility, observation and cooperation that grow alongside it.

Answer the following questions, based on the passage above:

- I. Why is a carefully planned garden compared to a composition? [1]
- II. Complete the following suitably: Unlike a painting, a garden is never completely fixed because _____. [1]
- III. What does the passage suggest about patience in gardening? [1]
- IV. State whether the following statement is True or False: A garden can influence how people experience a place. [1]
- V. Find a word from the passage that means 'the quality of working together towards a common purpose'. [1]
- VI. Mention two ways in which a school garden can become a living classroom. [2]
- VII. How does the passage connect beauty with responsibility? [2]
- VIII. Select the option that best describes the writer's view of gardening. [1]
 - (A) It is only a decorative activity
 - (B) It combines planning, nature, creativity, patience and learning
 - (C) It requires no human effort
 - (D) It is useful only for growing food

SECTION - B

GRAMMAR AND CREATIVE WRITING SKILLS | 20 Marks

3. Complete ANY TEN of the following twelve tasks, as directed.

- I. Fill in the blank with the correct form of the verb given in brackets: [1]
When the teacher arrived, the students _____ (arrange) the craft materials.
- II. Choose the correct determiner: [1]
There are _____ traditional designs in the exhibition. (much / many)
- III. Complete the sentence with a suitable noun clause: [1]
The museum guide explained that _____.
- IV. Complete the sentence with a suitable relative clause: [1]
The artisan _____ taught Sentila was experienced in traditional pottery.
- V. Fill in the blank with the present perfect form of the verb: [1]
The school _____ (organise) several activities to promote traditional crafts.

VI. Choose the correct preposition: [1]

The students walked _____ the garden to observe the different plants. (through / against)

VII. Rewrite using the correct collocation: [1]

The committee decided to _____ attention to the disappearing craft. (pay / make)

VIII. Add a suitable suffix to form a noun: [1]

kind → _____

IX. Change the following into reported speech: [1]

The teacher said to Ravi, "Have you completed the project?"

X. Choose the correct meaning of the idiom 'once in a blue moon': [1]

(A) very frequently (B) very rarely (C) immediately (D) without reason

XI. Identify the type of clause in the italic part: [1]

I know *that the craft needs younger learners*.

XII. Complete the sentence with a suitable determiner: [1]

_____ student in the group contributed an idea. (Every / Much)

4. Attempt ANY ONE from (A) and (B) given below: [5]

I. You are a student of Class IX. You have noticed that traditional crafts are rarely displayed in your neighbourhood. Write a letter to the Editor of a newspaper explaining why local crafts deserve greater public attention. Suggest practical steps that schools, markets and local authorities can take to support artisans.

OR

II. Your school is planning a 'Learning Across Generations' programme in which students will learn a skill, story or traditional practice from an elderly person. Write a letter to the Editor explaining how such an initiative can strengthen respect between generations and preserve valuable knowledge.

5. Attempt ANY ONE from (A) and (B) given below: [5]

I. The following observations were recorded during a visit to a school garden. Write an analytical paragraph in about 120 words explaining what the observations suggest about the value of maintaining a garden.

Observation	Details
Plant diversity	Flowering plants, herbs and small vegetable patches
Student participation	Different groups water, weed and record growth
Learning	Students maintain a growth diary and compost organic waste
Environment	The area attracts butterflies and provides shade
Community use	Teachers use the space for reading and outdoor activities

OR

II. A school exhibition displayed handmade objects created by local artisans. Write an analytical paragraph in about 120 words on how such exhibitions can help traditional crafts, using the following points:

- direct interaction between artisans and students
- awareness of regional materials and techniques
- opportunity to purchase authentic handmade products
- encouragement for young people to value skilled work
- possibility of combining traditional designs with suitable contemporary ideas

SECTION – C

LITERATURE TEXT BOOK | 40 Marks

6. Read the given extracts and answer the questions for ANY ONE of the two given: [5]

I. "She had learnt to read the story but she had not learnt to read the letters. That was what she wanted now. She wanted to become independent."

I. What does the grandmother mean by wanting to become 'independent'?

II. How does her decision challenge the idea that learning belongs only to the young?

III. What change in the grandmother's attitude towards education is reflected in the extract?

IV. Select the quality that is most clearly shown here.

(A) determination

(B) carelessness

(C) impatience

(D) fear

OR

II. "Sentila watched in amazement as Onula fashioned a beautiful pot and asked her to try again. Sentila took another lump of clay and with a confidence she had never felt before, started the process all over again."

I. What changed in Sentila after Onula's guidance?

II. Why was Onula's method of teaching more effective for Sentila at that moment?

III. How does the image of clay help convey the idea of learning and growth?

IV. What does Onula's response to Sentila reveal about her as a teacher?

7. Read the given extracts and answer the questions for ANY ONE of the two given: [5]

I. "Sharp contrasts of all colours here are seen; / The light-green graceful tamarinds abound / Amid the mango clumps of green profound."

I. What effect do the contrasting colours create in the description?

II. How does the poet make the garden appear rich and varied?

III. Identify the poetic device in 'green profound' if applicable and explain its effect.

IV. What mood is created by these lines?

OR

II. "The voice of their vocation is the voice of their identity."

I. What does 'vocation' mean in the context of the poem?

II. Explain the connection between a person's work and identity suggested by the line.

III. Why does the poet give importance to different kinds of workers?

IV. What larger social message can be inferred from the line?

8. Answer ANY FOUR of the following five questions, in about 40–50 words each:

I. Why did the grandmother become especially eager to read 'Kashi Yatre'? How did this desire become a turning point for her? [3]

II. Why was Sentila's success in making pots important not only for herself but also for the continuation of the craft? [3]

III. How do the different materials and designs of pankhas in 'Winds of Change' reflect regional diversity? [3]

IV. Why does the poet of 'Bharat Our Land' mention natural and cultural treasures together while describing India? [3]

V. How does the survival of the last leaf change Johnsy's way of looking at her own life? [3]

9. Answer ANY TWO of the following three questions, in about 40–50 words each:

I. What does the grandmother's willingness to study at an advanced age teach about the relationship between age and learning? [3]

II. How does 'Canvas of Soil' transform an ordinary garden into an image of creativity? [3]

III. Why is Ravi's experience in 'Vitamin-M' important for understanding the difference between caring for an elderly person and controlling them? [3]

10. Answer ANY ONE of the following two questions, in about 100–120 words: [6]

I. "A learner may possess ability, but encouragement can help that ability emerge." Discuss this idea with reference to Sentila and Onula in 'The Pot Maker'.

OR

II. "Traditional skills survive when they are respected as living practices rather than treated only as memories of the past." Discuss this statement with reference to 'Winds of Change' and 'Gifts of Grace: Honouring Our Vocations'.

11. Answer ANY ONE of the following two questions, in about 100–120 words: [6]

I. Both 'The Last Leaf' and 'Vitamin-M' question the assumptions people make about others. Compare how the characters in the two stories learn to see an elderly or ill person with greater understanding and respect.

OR

II. Nature in 'Canvas of Soil' is presented as something shaped by human care, while 'Bharat Our Land' celebrates the natural and cultural richness of India. Discuss how both texts encourage appreciation of what is inherited and what must be cared for.