Chapter 3: Winds of Change

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Exercise 3.1 — Vocabulary — Winds of Change (pre-reading word match)

Q1 Match the underlined words in Column 1 with their meanings in Column 2.
Passage: 'I visited the crafts fair yesterday. It was a wonderful experience. Each indigenous artefact was an innovative creation of industrious craftspersons with its intricate design. It invoked a sense of respect for the initiatives taken by the government to showcase them.'

Column 1: 1. indigenous 2. innovative 3. industrious 4. intricate 5. invoked 6. initiatives
Column 2: (i) hardworking (ii) actions to improve a situation (iii) brought out (iv) local — from where it originated (v) new and original in approach (vi) elaborate/detailed

SOLUTION

Read each underlined word in its context in the passage and match it to the

meaning that fits.

1. indigenous — (iv) local — from where it originated (an artefact native to a region).
2. innovative — (v) new and original in approach (a fresh, creative creation).
3. industrious — (i) hardworking (diligent craftspersons).
4. intricate — (vi) elaborate/detailed (a complex, detailed design).
5. invoked — (iii) brought out (it brought out a sense of respect).
6. initiatives — (ii) actions to improve a situation (steps taken by the government).

Answer: 1-(iv), 2-(v), 3-(i), 4-(vi), 5-(iii), 6-(ii)

Exercise 3.2 — Check Your Understanding — Winds of Change (Table)

Q1 Work in pairs to complete the table on pankha. Fill in the missing information for each state.

State | Type of Fan | Material Used
Rajasthan | appliqué hand fan | _____
Rajasthan | _____ | gold thread
Gujarat | temple hand fans | _____
Gujarat | mirror work hand fans | _____
Gujarat | _____ | beads
West Bengal | _____ | leather, decorated with thread and wool
West Bengal | sola hand fans | _____
Uttar Pradesh | _____ | pure gold, silver zari, silk and satin frills
Bihar | _____ | bamboo

SOLUTION

From the text, each state's fan types and materials can be matched as follows:

Rajasthan — appliqué hand fan: pieces of fabric in different shapes and patterns sewn onto cloth with ornamental needlework.
Rajasthan — zardozi hand fan: gold thread (glittering ornate and encrusted gold threadwork).
Gujarat — temple hand fans: made of engraved brass with a long handle.
Gujarat — mirror work hand fans: pure cotton embellished with mirror work.
Gujarat — beads hand fan: covered with colourful beads, silver handle.
West Bengal — hand-stitched leather hand fans: leather, decorated with thread and wool at seams.
West Bengal — sola hand fans: the delicate milky-white spongy centre of the sola plant.
Uttar Pradesh — Phadh hand fans: pure gold, silver zari, silk and satin frills.
Bihar — bamboo hand fans: colourful and sturdy bamboo.

Answer: Rajasthan: fabric (appliqué) / gold thread (zardozi). Gujarat: brass (temple) / cotton + mirror work / beads + silver handle. West Bengal: leather + thread + wool / sola (milky-white spongy centre of the sola plant). Uttar Pradesh: Phadh — gold, silver zari, silk, satin. Bihar: bamboo.

Exercise 3.3 — Critical Reflection I — Extract-based Questions (Winds of Change)

Q1 Read the extract and answer the questions that follow.

'Over time, pankhas became significant cultural goods distributed through trade routes. They were considered exotic and stylish. Although there was substantial commonality in their use across India, different villages and towns developed their own varieties of traditional pankhas. Each place developed pankhas with distinct materials or a variety of intricate designs, that set them apart from one another.'

(i) State whether the following sentence is true or false: 'Pankhas were one of the most popular items of commerce.'
(ii) Why has the word 'traditional' been used to describe pankhas?
(iii) Complete the following statement: 'The sentence "They were considered exotic and stylish" is an opinion and not a fact because _____.'
(iv) Infer one reason for commonality in the use of pankhas across India.
(v) Select which one of the two statements is the correct assertion for the given reason.
Reason: Pankhas were made of indigenous materials, unique to the region, with elaborate designs.
A. Each kind of pankha could be distinguished from the other.
B. Pankhas were used by many people.

SOLUTION

(i) The statement 'Pankhas were one of the most popular items of commerce' is False.
The text says pankhas became 'significant cultural goods distributed through trade routes' and were 'considered exotic and stylish' — these phrases indicate cultural value and trade presence, not that they were the most popular items of commerce. The text does not rank pankhas among the most popular commercial goods.

(ii) The word 'traditional' is used because pankhas developed over centuries in different villages and towns, each with its own distinct materials and intricate designs rooted in local culture, rituals, and heritage. The word signals that these are crafts passed down through generations rather than modern innovations.

(iii) The sentence 'They were considered exotic and stylish' is an opinion and not a fact because it expresses a subjective judgment or perception about pankhas

— different people may have different views on what is exotic or stylish. It cannot be objectively verified or measured.

(iv) One reason for the commonality in the use of pankhas across India is that they served a universal practical need: to fan oneself in a hot climate. This common human need meant the basic function of the pankha was the same across all regions, even though the materials and designs differed.

(v) The correct assertion is A: 'Each kind of pankha could be distinguished from the other.'
The reason states that pankhas were made of indigenous, region-specific materials with elaborate designs — this directly supports the idea that each pankha type was distinct and identifiable, not that pankhas were used by many people.

Answer: (i) False. (ii) Pankhas are centuries-old crafts rooted in local culture passed down through generations. (iii) It is a subjective judgment, not a verifiable fact. (iv) Pankhas met the universal human need to combat heat. (v) A.

Q2 Read the extract and answer the questions that follow.

'With time and the advent of technology and innovative creations, the beautiful culture of pankhas runs the risk of slowly losing its presence among Indians. Once made for personal use, over time this handicraft has transformed into a commercial business and now provides some form of livelihood to India's artisans. The slight increase in popularity and demand is significantly factored by the different versions of the pankha being crafted.'

(i) Infer one negative impact of technological advancement on pankha.
(ii) Complete the statement with an appropriate reason: 'The writer refers to pankhas not just as an object but as a 'culture' because _____."
(iii) Select a line from the extract which depicts how the role of the pankha has changed over the years.
(iv) List one way in which the increase in demand of pankhas might benefit artisans.
(v) Select the factor that has contributed to the commercialisation of pankhas.
A. cultural preservation
B. economic demand
C. technological advancements

D. artisan initiative

SOLUTION

(i) One negative impact of technological advancement on pankha: technology has brought modern fans (electric ceiling fans, table fans), which have replaced the need for hand-held pankhas for everyday cooling. This has led to pankhas slowly losing their presence among Indians.

(ii) The writer refers to pankhas not just as an object but as a 'culture' because pankhas embody the stories, artistry, traditions, and regional identities of the communities that crafted them. Each pankha reflects the cultural core of its region — the materials, designs, and rituals associated with it are expressions of living heritage.

(iii) The line from the extract that depicts how the role of the pankha has changed: 'Once made for personal use, over time this handicraft has transformed into a commercial business.'

(iv) One way in which the increase in demand might benefit artisans: higher demand creates a commercial platform that provides a sustainable livelihood for pankha makers, ensuring they can continue their craft while earning income.

(v) B. economic demand.
The text states the 'slight increase in popularity and demand is significantly factored by the different versions of the pankha being crafted' — it is the market demand for varied pankha versions that has driven commercialisation.

Answer: (i) Technology (electric fans) has reduced everyday use of pankhas, threatening their cultural presence. (ii) Pankhas embody regional stories, artistry, and traditions — they are cultural expressions, not mere objects. (iii) 'Once made for personal use, over time this handicraft has transformed into a commercial business.' (iv) Increased demand provides artisans a sustainable livelihood. (v) B.

Exercise 3.4 — Critical Reflection II — Open Questions (Winds of Change)

Q1 How does the title 'Winds of Change' capture the essence of the chapter?

SOLUTION

The title 'Winds of Change' works on two levels:

Literal level: Pankhas (hand fans) are used to create a breeze or wind. The word 'winds' directly connects to the function of a fan.

Figurative level: The word 'change' refers to the transformation the pankha has undergone over centuries — from ancient temples and royal courts to trade-route goods; from personal use to commercial craft; and from an everyday necessity to a decorative item now at risk of fading away.

Together, the title captures how the pankha has been both a creator of wind (literal use) and an object shaped by the winds of time and technological change. It conveys both the beauty of the tradition and its vulnerability in the modern era.

Answer: The title captures both the literal function of fans (creating wind) and the figurative transformation (change) the pankha has undergone — from everyday necessity to endangered cultural craft.

Q2 Support the following statement with any two relevant examples from the chapter: 'The structure and design of pankhas are testimony to the cultural identity of the region.'

SOLUTION

Example 1 — Rajasthan: The appliqué hand fan is made of pieces of fabric in different shapes and patterns sewn onto cloth with ornamental needlework, reflecting Rajasthan's rich textile tradition. The zardozi hand fan uses glittering encrusted gold threadwork, characteristic of the region's opulent courtly craft heritage. Temple hand fans of engraved brass speak to the religious traditions of the region.

Example 2 — Gujarat: The mirror work cotton hand fans embellished with mirror-work reflect Gujarat's famous tradition of mirror embroidery (sheesha work). The beads hand fan covered with colourful beads and a silver handle exemplifies Gujarat's position as the centre for bead craft in India. The Kutch leather fans with thread and wool seam decoration are unique to that region's artisan community.

Both examples show that the materials chosen and the designs used are deeply tied to what each region is known for — the pankha is essentially a canvas of local cultural identity.

Answer: Rajasthan's zardozi fan uses gold threadwork — reflecting the region's courtly opulence; Gujarat's mirror-work cotton fan reflects its renowned sheesha embroidery tradition. Both designs are inseparable from their regional cultural identities.

Q3 The chapter mentions pankhas running the risk of slowly losing their presence among Indians. Evaluate how the balance between preserving traditional craftsmanship and incorporating innovative designs in the creation of pankhas will help in this regard.

SOLUTION

The text notes that 'the slight increase in popularity and demand is significantly factored by the different versions of the pankha being crafted.' This suggests that innovation in design is already helping revive interest.

Preserving traditional craftsmanship ensures that the cultural stories, materials, and techniques unique to each region are not lost — this maintains the authenticity and heritage value of the pankha.

Incorporating innovative designs makes pankhas appealing to contemporary tastes and new buyers, expanding the market. This can transform pankhas from items of mere nostalgia into desirable art objects.

The balance is therefore essential: tradition provides the soul and cultural identity, while innovation ensures commercial viability and relevance. Initiatives like pankha-making workshops help achieve this balance by allowing craftspersons to demonstrate both traditional methods and new creative expressions, thus sustaining the craft's future.

Answer: Preserving tradition maintains cultural authenticity; innovative designs attract contemporary buyers. Together they make pankhas both culturally meaningful and commercially viable — the text itself notes that new versions have already caused a 'slight increase in popularity'.

Q4 How might initiatives such as pankha-making workshops contribute to the preservation of this traditional craft?

SOLUTION

The text states: 'Initiatives such as pankha-making workshops, both within and outside the handicraft exhibitions help spread awareness about the beauty and importance of this craft in India's culture.'

These workshops contribute in several ways:

1. Awareness: They introduce people — especially younger generations — to the history, materials, and regional diversity of pankha-making, building appreciation for the craft.

2. Commercial platform: Workshops at exhibitions allow craftspersons to sell their products directly, creating a sustainable livelihood and financial incentive to continue the craft.

3. Skill transmission: Hands-on workshops pass on techniques from experienced artisans to new learners, preventing the knowledge from dying out.

4. Demand creation: Demonstrating the craft publicly stimulates interest and demand, which the text identifies as a key factor in the revival of pankha-making.

Answer: Workshops spread awareness, create a commercial platform for artisans, transmit skills to new learners, and stimulate demand — all of which help sustain the craft's cultural and economic survival.

Q5 The writer mentions celebrating pankhas in the concluding part of the chapter. Assess how this could be beneficial to artisans and the craft.

SOLUTION

The text states: 'One of the first steps to preserve the essence of the craft is by celebrating pankhas, and appreciating the culture, stories, and artistry that this handicraft invokes. This allows contemporary pankha makers to demonstrate their craft and regain its popularity. It also helps provide them with a commercial platform to create a sustainable livelihood.'

Benefits for artisans: Celebration creates recognition and demand for their work. When pankhas are valued publicly — through exhibitions, festivals, or workshops — artisans gain a commercial platform that allows them to earn a sustainable livelihood from their craft rather than abandoning it.

Benefits for the craft: Public celebration revives popular interest, helps the craft 'regain its popularity', and ensures the cultural stories, techniques, and regional identities embedded in pankha-making are preserved for future generations.

Thus, celebrating pankhas creates a virtuous cycle: appreciation drives demand, demand supports artisans financially, and financially supported artisans can continue and teach the craft.

Answer: Celebrating pankhas gives artisans a commercial platform for sustainable livelihood and helps the craft regain popularity. It preserves the cultural stories and artistry embedded in regional pankha traditions.

Q6 How does the restriction of the use of pankha for decorative purposes reflect the changing cultural role of these traditional fans in modern India?

SOLUTION

The text states: 'In modern times, the use of pankhas has been restricted to decorative purposes, and they have become traditional craft items in India.'

This shift reflects a significant change in cultural role:

From utility to aesthetics: Pankhas were originally essential tools — used in temples to fan deities, in royal courts to fan kings, and in everyday life to cool people. Their restriction to decoration signals that their functional need has been replaced by electric fans, removing them from daily life.

From practice to symbol: As decorative items, pankhas now represent cultural heritage rather than lived practice. They become symbols of India's artisan traditions and regional identity, displayed rather than used.

This reflects a broader pattern in modern India where traditional crafts shift from necessity to art object — valued for their aesthetic and cultural significance rather than practical use, which is both a sign of cultural pride and a warning about the fragility of living traditions.

Answer: The shift from utility to decoration shows that electric fans have replaced pankhas functionally. Pankhas now serve as symbols of cultural heritage — valued aesthetically, not practically — which both preserves their artistic identity and signals the weakening of their living tradition.

Exercise 3.5 — Vocabulary and Structures in Context I — Word Pairs Classification

Q1 Read the following pairs of words from the text: exotic and stylish / villages and towns / thread and wool / silk and brass / ornate and encrusted / within and outside.

Classify the pairs of words given above in the following categories. One example has been done for you.
Appearance | Place | Material
(within and outside is given as an example under Place)

Now, find more such word pairs from the text and share them with your classmates and teacher.

SOLUTION

Classifying the given word pairs:

Appearance: exotic and stylish / ornate and encrusted
Place: villages and towns / within and outside (example given)
Material: thread and wool / silk and brass

Additional word pairs from the text (to share with class):
Appearance: delicate and elegant / beautiful and intricate
Material: cane and palm leaves / bamboo and grass / beads and stones / gold and silver
Place: temples and royal courts / villages and towns (already listed)

Answer: Appearance: exotic and stylish; ornate and encrusted. Place: villages and towns; within and outside. Material: thread and wool; silk and brass. Additional text pairs include: cane and palm leaves (material), beads and stones (material), temples and royal courts (place).

Exercise 3.6 — Vocabulary and Structures in Context II — Fixed Expressions

Q1 Find the word pairs for the following fixed expressions using Word 1 and Word 2. Then match each expression to its meaning.

Word 1 + Word 2 pairs to form expressions:
1. high + tear
2. cut + fast
3. fact + sundry (Note: 'all and sundry' is the given example)
4. all + thin
5. wear + figures
6. time + run
7. thick + again
8. hard + dry

(Given example: all and sundry = (v) everyone, not just a few special people)

Meanings to match:
(i) in a difficult situation, without help or money
(ii) the damage to an object due to normal use
(iii) accurate and detailed information
(iv) even when there are problems or difficulties
(v) everyone, not just a few special people
(vi) often; on many or all occasions
(vii) to make a quick or sudden escape

SOLUTION

The rule: in fixed 'and' expressions, the shorter word comes first.

Forming the expressions:
1. high and dry (high + dry from pairs 1 and 8)
2. cut and run (cut + run from pairs 2 and 6)
3. facts and figures (fact + figures from pairs 3 and 5)
4. all and sundry (given example — all + sundry)
5. wear and tear (wear + tear from pairs 5 and 1)
6. time and again (time + again from pairs 6 and 7)
7. thick and thin (thick + thin from pairs 7 and 4)
8. hard and fast (hard + fast from pairs 8 and 2)

Matching meanings:
(i) in a difficult situation, without help or money → high and dry
(ii) the damage to an object due to normal use → wear and tear
(iii) accurate and detailed information → facts and figures
(iv) even when there are problems or difficulties → thick and thin
(v) everyone, not just a few special people → all and sundry (given)
(vi) often; on many or all occasions → time and again
(vii) to make a quick or sudden escape → cut and run

Answer: high and dry (i), wear and tear (ii), facts and figures (iii), thick and thin (iv), all and sundry (v) — given, time and again (vi), cut and run (vii). hard and fast is the remaining expression (meaning: strict and definite rules).

Exercise 3.7 — Vocabulary and Structures in Context III — Collocations

Q1 Choose the appropriate word collocations for the following sentences.
(i) The students have to (take/give) the English exam tomorrow.
(ii) The interviewer asked the candidate to (take/have) a seat.
(iii) My scooter (dashed against/ran into) a car.
(iv) I must (take/own) responsibility for my success.
(v) I would like to (tone up/improve) my grammar.

SOLUTION

(i) The students have to take the English exam tomorrow.
Explanation: 'take an exam' is the standard collocation — students take exams, not give them.

(ii) The interviewer asked the candidate to have a seat.
Explanation: 'have a seat' is the conventional polite expression for asking someone to sit down.

(iii) My scooter ran into a car.
Explanation: 'ran into' is the correct collocation for an accidental vehicle collision. 'Dashed against' suggests a more forceful, direct impact and is less standard here.

(iv) I must take responsibility for my success.
Explanation: 'take responsibility' is the standard collocation.

(v) I would like to improve my grammar.
Explanation: 'improve' collocates naturally with grammar/skills. 'Tone up' typically collocates with physical fitness, not language skills.

Answer: (i) take (ii) have (iii) ran into (iv) take (v) improve

Exercise 3.8 — Vocabulary and Structures in Context IV — Present Perfect Tense

Q1 Fill in the blanks with the present perfect form of verbs in the following paragraph. One example has been done for you.

Puppets have long fascinated (fascinate) audiences worldwide. Puppeteers (i) _____ (create) intricate characters and captivating stories with their skillful artistry. They (ii) _____ (master) the delicate movements that bring these lifeless figures to life, entertaining both children and adults. Over the years, puppetry (iii) _____ (evolve), using modern technology while preserving traditional techniques. Many puppeteers (iv) _____ (pass) down their craft through generations, ensuring its continuity. They (v) _____ (perform) in theatres, on television, and at festivals, conveying important cultural narratives.

SOLUTION

The present perfect tense is formed with 'have/has + past participle'. It is used for actions in the past that have relevance to the present.

(i) Puppeteers have created intricate characters and captivating stories with their skillful artistry.
(ii) They have mastered the delicate movements that bring these lifeless figures to life, entertaining both children and adults.
(iii) Over the years, puppetry has evolved, using modern technology while preserving traditional techniques.
(iv) Many puppeteers have passed down their craft through generations, ensuring its continuity.
(v) They have performed in theatres, on television, and at festivals, conveying important cultural narratives.

Answer: (i) have created (ii) have mastered (iii) has evolved (iv) have passed (v) have performed

Exercise 3.9 — Check Your Understanding — Canvas of Soil (Poem)

Q1 Read the poem again and complete the summary of each stanza by filling in the blanks.

1. The _____ is portrayed as a rich palette where gardeners' __ __ __ a __ s flourish in the form of _____, awaiting spring.
2. The garden flowers _____ into a beautiful display of different b __ __ __ __ __ m s, resembling a _____ by Mother Nature, in the light of morning.
3. Each garden is likened to a wide __ __ n __ __ s, integrating art and _____. Through the efforts of gardeners, gardens transform into still-life _____.

SOLUTION

Reading the poem 'Canvas of Soil' by Maya Anthony:

Stanza 1 (lines 1-4): 'Palette of earth, rich and deep, / Where dreams of gardeners seep. / Brushstrokes of seeds, planted true, / Awaiting spring's vibrant hue.'
The earth/soil is portrayed as a rich palette where gardeners' dreams flourish in the form of seeds (planted as brushstrokes), awaiting spring.

Stanza 2 (lines 5-8): 'Blossoms bloom, a painted sight, / Dancing in the morning light. / Shades of green, red, and blue, / Nature's artwork, ever new.'
The garden flowers bloom into a beautiful display of different blossoms, resembling a painting/artwork by Mother Nature, in the light of morning.

Stanza 3 (lines 9-12): 'Each plot, a canvas wide, / Where art and life coincide. / In the hands of those who till, / Gardens become paintings still.'
Each garden is likened to a wide canvas, integrating art and life. Through the efforts of gardeners, gardens transform into still-life paintings.

Answers for blanks:
1. earth/soil; dreams; seeds
2. bloom; blossoms; painting/artwork
3. canvas; life; paintings

Answer: 1. earth (soil); dreams; seeds. 2. bloom; blossoms; painting (Nature's artwork). 3. canvas; life; paintings.

Q2 Select the appropriate title for each stanza from those given below. There are two extra titles.

1. Nature's Work of Art
2. Sweet-smelling Blossoms
3. Gardens as Living Canvases
4. Earth and Possibilities
5. The Painter's Canvas

Match each title to one of the three stanzas of 'Canvas of Soil'.

SOLUTION

Stanza 1 ('Palette of earth, rich and deep… Awaiting spring's vibrant hue'): This stanza presents the earth as a palette full of potential — seeds await growth just as a blank canvas awaits paint. The most appropriate title is: 4. Earth and Possibilities.

Stanza 2 ('Blossoms bloom, a painted sight… Nature's artwork, ever new'): This stanza describes flowers blooming in morning light as Nature's continuously renewing artwork. The most appropriate title is: 1. Nature's Work of Art.

Stanza 3 ('Each plot, a canvas wide… Gardens become paintings still'): This stanza explicitly compares garden plots to canvases and gardens to still-life paintings, created by gardeners. The most appropriate title is: 3. Gardens as Living Canvases.

Extra titles (not used): 2. Sweet-smelling Blossoms (the poem focuses on visual imagery, not fragrance) and 5. The Painter's Canvas (similar to title 3 but less precise — the poem emphasises gardens, not the painter's canvas).

Answer: Stanza 1 → 4. Earth and Possibilities. Stanza 2 → 1. Nature's Work of Art. Stanza 3 → 3. Gardens as Living Canvases. Extra titles: 2 and 5.

Q3 Match the poetic devices in Column 1 to the examples in Column 2.

Column 1:
1. Imagery [mind pictures]
2. Metaphor [comparison without use of 'like' or 'as']
3. Rhyme Scheme
4. Tone [what the poet feels]
5. Mood [what the reader feels]
6. Speaker
7. Alliteration [same consonant sound]

Column 2:
(i) appreciative
(ii) AABB
(iii) 'Blossoms bloom'
(iv) colours, brushstrokes, blossoms, shades of green
(v) a gardener
(vi) garden as a painting, plot as canvas, seeds as brushstrokes
(vii) joyful

SOLUTION

1. Imagery → (iv) colours, brushstrokes, blossoms, shades of green
These words create vivid mind pictures of a garden in the reader's imagination.

2. Metaphor → (vi) garden as a painting, plot as canvas, seeds as brushstrokes
The poem directly equates the garden to a painting without using 'like' or 'as' — this is metaphor.

3. Rhyme Scheme → (ii) AABB
The poem follows an AABB rhyme scheme: deep/seep, true/hue, sight/light, blue/new, wide/coincide, till/still.

4. Tone → (i) appreciative
The poet's attitude is one of appreciation and admiration for the beauty of gardens and the artistry of gardeners.

5. Mood → (vii) joyful
The reader feels a sense of joy and delight from the vibrant imagery of blossoms, colours, and morning light.

6. Speaker → (v) a gardener

The speaker appears to be a gardener or someone closely associated with gardening who sees the garden as a living work of art.

7. Alliteration → (iii) 'Blossoms bloom'
Both words begin with the consonant sound 'bl', making this an example of alliteration.

Answer: 1→(iv), 2→(vi), 3→(ii) AABB, 4→(i) appreciative, 5→(vii) joyful, 6→(v) a gardener, 7→(iii) 'Blossoms bloom'.

Exercise 3.10 — Critical Reflection I — Extract-based Questions (Canvas of Soil)

Q1 Read the given extract from the poem and answer the questions that follow.

'Brushstrokes of seeds, planted true,
Awaiting spring's vibrant hue.'

(i) The poet has used a metaphor in 'Brushstrokes of seeds'. Which option from those given below uses a metaphor?
A. Her mother's heart heard her heartfelt request with kindness.
B. She has a heart of gold.
C. Her heart did a dance of joy on seeing the new doll.
D. She has a very kind heart.

(ii) Complete the sentence appropriately: 'The phrase "planted true" is significant because it implies _____.

(iii) Why has the poet used the word 'hue' instead of 'colours' in the extract?

(iv) Complete the following analogy correctly with a word from the extract: Summer: hot :: Spring : _____

(v) Read the Assertion (A) and the Reason (R) and select the option that is correctly suited.
(A): Gardeners wait for Spring.
(R): Gardens are worth painting in Spring.
A. Both (A) and (R) are true and (R) is the correct explanation of (A).
B. Both (A) and (R) are true but (R) is not the correct explanation of (A).
C. (A) is true but (R) is false.
D. (A) is false but (R) is true.

SOLUTION

(i) The correct answer is B: 'She has a heart of gold.'
This is a metaphor because it directly equates the heart to gold (a precious, pure metal) without using 'like' or 'as'. Option A is literal; Option C uses personification ('heart did a dance'); Option D is literal.

(ii) The phrase 'planted true' is significant because it implies that the seeds are

planted with care, precision, and genuine intent — just as an artist places each brushstroke deliberately. It suggests sincerity and purpose in the act of gardening, hinting that the gardener's vision will be faithfully realised when spring arrives.

(iii) The poet has used 'hue' instead of 'colours' because 'hue' is a more precise, artistic term that refers to a specific shade or tone of colour. As the poem draws a sustained comparison between gardening and painting, 'hue' reinforces the painting metaphor — it is the language of art, not everyday speech. It also fits the rhyme scheme (true/hue — AABB).

(iv) Summer: hot :: Spring : vibrant
'Hot' is the defining quality of summer; from the extract, 'vibrant hue' is the quality associated with spring — vibrant captures the energy, colour, and life that spring brings.

(v) B. Both (A) and (R) are true but (R) is not the correct explanation of (A).
Gardeners do wait for spring because it brings warmth and growth (conditions for seeds to germinate and flowers to bloom) — not specifically because gardens look beautiful for painting. The real explanation is horticultural need, not aesthetic motivation.

Answer: (i) B. (ii) Seeds are planted with care and sincerity, suggesting the gardener's vision will be faithfully realised. (iii) 'Hue' is an artistic term reinforcing the painting metaphor and fitting the rhyme scheme. (iv) vibrant. (v) B.

Q2 Read the given extract from the poem and answer the questions that follow.

'Each plot, a canvas wide,
Where art and life coincide.'

(i) What does 'Each plot' refer to in this extract?

(ii) Select which option imitates the rhyme scheme of the extract.
A. beautiful and clear / laughter and cheer
B. beautiful and clear / laughter and tears

(iii) Select the line from the extract that conveys that gardening blends aesthetic beauty with natural growth.

(iv) Complete the following sentence appropriately: 'The plot is likened to a canvas suggesting that _____.

(v) Why has the poet most likely used the word 'wide' instead of 'long' in 'canvas wide'?

SOLUTION

(i) 'Each plot' refers to each individual section or bed of a garden — a distinct cultivated area of land set aside for planting. In the poem, the plot becomes a metaphor for a canvas on which nature and the gardener together create art.

(ii) A. beautiful and clear / laughter and cheer
The extract rhymes 'wide' and 'coincide' — both end with the same sound (-ide). Option A has 'clear' and 'cheer' rhyming (same -ear sound), matching the AABB pattern. Option B has 'clear' and 'tears' which do not rhyme.

(iii) The line 'Where art and life coincide' conveys that gardening blends aesthetic beauty (art) with natural growth (life). It is the line that most directly merges the two dimensions.

(iv) The plot is likened to a canvas suggesting that the garden is a space where creative expression and living nature come together — the gardener, like a painter, has both artistic vision and natural material to work with, and the final result is a living work of art.

(v) The poet has most likely used 'wide' instead of 'long' because 'wide' suggests breadth, openness, and expansiveness — it evokes the sense of a broad canvas with limitless creative possibilities, just as a garden spreads out in all directions. 'Long' would suggest only one dimension (length) and feel more restrictive. 'Wide' also better captures the visual spread of a garden viewed from above.

Answer: (i) Each section/bed of a garden. (ii) A. (iii) 'Where art and life coincide.' (iv) The garden is a space where creative expression and natural growth merge, making it a living work of art. (v) 'Wide' conveys breadth and openness — the garden's expansive creative possibilities — whereas 'long' suggests only length.

Exercise 3.11 — Critical Reflection II — Open Questions (Canvas of Soil)

Q1 Give reasons for the comparisons made by the poet in the poem.

1. A painter is compared to a gardener because _____.
2. A palette is like earth as _____.
3. The brushstrokes are like seeds because _____.
4. A canvas is similar to a garden plot as _____.

SOLUTION

1. A painter is compared to a gardener because both are creators who work with a medium (paint/soil) to produce something beautiful. A painter uses deliberate technique and vision to fill a canvas with colour and form; a gardener uses deliberate planting and care to fill a plot with blooms and greenery. The poem says 'In the hands of those who till, / Gardens become paintings still' — tilling is the gardener's act of creation, just as painting is the artist's.

2. A palette is like earth because both hold the raw material from which beauty is created. A painter's palette holds mixed colours ready to be applied; the earth (soil) holds nutrients and seeds ready to burst into colour when spring comes. Both are the source from which the final artwork emerges.

3. The brushstrokes are like seeds because both are the basic unit of creation — the smallest deliberate act that builds into a larger whole. A brushstroke is placed with purpose to contribute to a painting; a seed is planted with purpose to contribute to a garden. Both 'planted true' suggest care and intention.

4. A canvas is similar to a garden plot because both are the surface or space on which art is made. A canvas is where a painter's vision comes to life; a garden plot is where a gardener's vision (of colour, arrangement, and growth) comes to life. Both are bounded spaces that contain and display a creative work — 'Where art and life coincide.'

Answer: 1. Both create beauty through deliberate skill — tilling and painting are parallel creative acts. 2. Both hold the raw material of colour/growth. 3. Both are the smallest unit of purposeful creation that builds into a larger work. 4. Both are the bounded surface on which a vision is realised.

Q2 How does the metaphor 'Brushstrokes of seeds' enhance the understanding of gardening as an art form?

SOLUTION

The metaphor 'Brushstrokes of seeds' directly equates the act of planting seeds with an artist placing deliberate brushstrokes on a canvas.

This enhances our understanding of gardening as an art form in the following ways:

1. It implies intentionality: Just as a painter places each brushstroke with purpose and vision, a gardener plants each seed deliberately, planning the colours, arrangement, and final appearance of the garden.

2. It frames the process: Brushstrokes are the basic unit of a painting — similarly, seeds are the basic unit of a garden. By equating the two, the poet shows that gardening, like painting, begins with small, careful acts that build into a larger beautiful whole.

3. It elevates gardening: The metaphor dignifies gardening by placing it alongside painting, one of the recognised fine arts. It invites us to see gardeners not merely as labourers but as artists.

4. It links creativity and nature: The metaphor bridges human creativity (art) and natural growth — suggesting that in gardening, these two forces work together.

Answer: The metaphor equates planting seeds with placing brushstrokes — both are deliberate, purposeful acts that build a larger whole. It frames gardening as an art requiring vision, care, and creativity, elevating the gardener to the status of an artist.

Q3 What can you infer about the poet's perspective on the relationship between nature and creativity from the following lines?
'Each plot, a canvas wide,/Where art and life coincide.'

SOLUTION

From these lines, we can infer that the poet sees nature and creativity as inseparable — they do not merely exist alongside each other but 'coincide', meaning they meet and overlap in the same space.

The poet's perspective is that nature itself is a creative force. The garden plot (a natural space) becomes a canvas (a creative space), suggesting that the

boundary between the natural world and human artistic expression is fluid.

The poet also implies that human creativity is most meaningful when it works with nature rather than against it — the gardener's art is grounded in the soil, shaped by seasons, and expressed through living things.

This reflects a holistic worldview where art and life are not separate domains but two aspects of the same creative energy.

Answer: The poet sees nature and creativity as inseparable — the garden is simultaneously a natural and artistic space where the two 'coincide'. Human creativity is most meaningful when rooted in and expressed through the natural world.

Q4 Do you think the imagery in the poem successfully paints a vivid picture in the reader's mind? If yes, why? If no, why not?

SOLUTION

Yes, the imagery in the poem successfully paints a vivid picture in the reader's mind.

Visual imagery: The poem uses specific, sensory details — 'Shades of green, red, and blue', 'Blossoms bloom', 'colours, brushstrokes' — that create a mental picture of a colourful, blooming garden. These concrete colour references allow the reader to visualise the garden clearly.

Movement and light: The phrase 'Dancing in the morning light' adds dynamism — the reader can imagine flowers swaying in a gentle morning breeze, lit by sunlight. This kinetic image gives the garden life and movement.

The extended metaphor of garden-as-painting: By consistently using painting vocabulary (palette, brushstrokes, canvas, hue, artwork), the poem creates a layered image — the reader sees both a garden and a painting simultaneously, enriching the visual experience.

Together, these elements make the imagery effective in evoking a fresh, joyful, colourful garden scene.

Answer: Yes — specific colour words (green, red, blue), movement ('Dancing in the morning light'), and the sustained painting metaphor (palette, brushstrokes, canvas, hue) combine to create a vivid, multi-sensory mental picture of a vibrant, living garden.

Q5 Support the view that the poet's mention of the colour yellow, besides red, blue and green, would have lent effectively to the imagery.

SOLUTION

The poem mentions 'Shades of green, red, and blue' as the colours present in the garden. Yellow is notably absent.

Yellow is one of the most vibrant and warm colours in a garden — sunflowers, marigolds, daffodils, and mustard flowers are all yellow. Its inclusion would have:

1. Made the palette more complete: A painter's palette typically includes primary and secondary colours. Yellow is a primary colour (along with red and blue) — its absence makes the colour range feel incomplete. Adding yellow would give the poem a fuller, more rounded visual palette.

2. Enhanced warmth and brightness: Yellow is associated with sunlight, warmth, and cheerfulness. In a poem that already uses 'morning light' and a joyful tone, yellow would have reinforced the sense of brightness and energy.

3. Strengthened the painting metaphor: In art, yellow is essential for mixing other colours and for conveying light. Mentioning yellow would have deepened the painting metaphor at the heart of the poem.

Therefore, the mention of yellow would have enriched both the visual imagery and the painting-garden metaphor.

Answer: Yellow is a primary colour and one of the most common garden colours (sunflowers, marigolds). Its inclusion would complete the painter's primary palette, add warmth and brightness consistent with the morning setting, and strengthen the painting metaphor that runs through the poem.

Q6 Considering the line 'Gardens become paintings still', what can you interpret about the poet's view on the timelessness of nature's beauty?

SOLUTION

The line 'Gardens become paintings still' contains a deliberate double meaning in the word 'still':

Meaning 1 — 'still' as an adjective (still life): The garden becomes a 'still-life painting' — a genre in art where objects are arranged and painted as they are, preserving a moment in time. This suggests that gardens, tended by human hands, achieve a kind of permanence through their beauty.

Meaning 2 — 'still' as an adverb (continuing): Gardens continue to become paintings — they are always, even now, works of art. This meaning emphasises the ongoing, timeless quality of nature's beauty.

From this, we can interpret that the poet views nature's beauty as timeless — it does not fade with any single season but renews itself continuously (as the poem's reference to 'Nature's artwork, ever new' confirms). The gardener's efforts, like an artist's, create something that outlasts the moment.

The poet suggests that tending a garden is a way of participating in nature's timeless creative process.

Answer: The word 'still' means both 'still-life painting' (frozen, timeless beauty) and 'continuing' (ever-present). The line suggests nature's beauty is both eternal and ever-renewing — the garden, like a painting, preserves a moment while the natural process continues endlessly.

Q7 Justify the title of the poem, 'Canvas of Soil'.

SOLUTION

The title 'Canvas of Soil' captures the central metaphor of the poem perfectly.

'Canvas' is the surface on which a painter creates a work of art. In the poem, the soil/earth is compared to this canvas: 'Palette of earth, rich and deep' (stanza 1) establishes the earth as the painter's palette, and 'Each plot, a canvas wide' (stanza 3) makes the comparison explicit.

'Soil' is the foundation of a garden — the medium from which all plant life grows. By combining 'canvas' and 'soil', the title merges two worlds: the world of art (canvas) and the world of nature (soil).

The title is justified because:
1. It encapsulates the poem's central idea: a garden is a living artwork, and the soil is the canvas on which it is created.
2. It reflects the poem's sustained metaphor: throughout the poem, gardening is compared to painting, with seeds as brushstrokes, earth as palette, and plots as canvases.
3. It is evocative: 'Canvas of Soil' is both concrete (we can picture rich, dark earth) and imaginative (we can see art being made from it), which mirrors the poem's dual vision of garden as both natural space and artistic creation.

Answer: The title merges 'canvas' (the painter's creative surface) with 'soil' (the gardener's medium), capturing the poem's central metaphor: the garden is a living work of art painted on earth. It encapsulates the idea that nature and creativity are inseparable.

Exercise 3.12 — Vocabulary in Context II — Painting-related Words (Canvas of Soil)

Q1 Read the following paragraph and discuss in pairs what the underlined painting-related words might mean. Use the format: 'I think _____ means _____ because the passage talks about _____.'

'In the art studio, young painters eagerly approached their easels, each framing a canvas that they had to work on. The teacher encouraged them to experiment with a diverse tonal range, playing with shades and hues to bring their paintings to life. One student focused on a detailed portrait, capturing his friend's features, first with careful underpainting and then filling the final colours. Another student worked on a mural, depicting a Spring Day on the right wall of the classroom. The room continued to buzz with artistic energy.'

SOLUTION

Painting-related words from the passage and their contextual meanings:

easels: I think 'easels' means the upright wooden frames or stands that hold a canvas while an artist paints, because the passage talks about painters approaching them and working on a canvas placed there.

canvas: I think 'canvas' means a flat surface (usually stretched fabric) on which painters create their artwork, because the passage talks about students framing it and working on it to produce paintings.

tonal range: I think 'tonal range' means the variety of light and dark values in a painting, because the passage talks about experimenting with shades and hues to bring paintings to life.

shades: I think 'shades' means variations in the darkness or lightness of a colour, because the passage mentions experimenting with them alongside hues to achieve different visual effects.

hues: I think 'hues' means distinct colours or shades of colour, because the passage uses it alongside 'shades' and in the context of making paintings visually rich.

portrait: I think 'portrait' means a painting of a person's face or figure, because the passage talks about capturing a friend's features.

underpainting: I think 'underpainting' means an initial layer of paint applied to a canvas before the final colours are added, because the passage describes a

student doing it first before 'filling the final colours'.

mural: I think 'mural' means a large painting made directly on a wall, because the passage describes depicting a Spring Day on 'the right wall of the classroom'.

Answer: easels — stands holding the canvas; canvas — painting surface; tonal range — variety of light/dark values; shades — darkness/lightness variations; hues — distinct colours; portrait — painting of a person; underpainting — initial base layer; mural — large wall painting.