

T-TET PAPER-II

Language-I (English)

COMPLETE MASTER GUIDE

The Complete Three-Volume Edition

Volume 1 · Chapter-wise Theory & Practice
Volume 2 · Previous Year Questions (PYQ) Compendium & Trend Analysis
Volume 3 · The 1,000+ MCQ Bank

3,580 fully-solved questions · 3 volumes in one
2,300 chapter MCQs · 240 solved PYQs (2015–2025) · 1,040 revision MCQs

Publisher: QUARKS INSTITUTE

Author: Sudip Laskar
CSIR-NET-JRF (AIR 145, 162, 93) · GATE Physics 2021 (AIR 52) · STPGT Physics 2025 (Rank 2)

Contents

Page numbers below refer to the continuous book-page numbers printed at the lower-right corner of every page.

Volume 1 — Chapter-wise Theory & Practice	3
Comprehension & Vocabulary	9
Chapter 1 — Reading Comprehension: Prose	10
Chapter 2 — Reading Comprehension: Poetry	20
Chapter 3 — Vocabulary, Synonyms, Antonyms & Idioms	28
Grammar	34
Chapter 4 — Concord (Subject-Verb Agreement)	35
Chapter 5 — Question Tags	39
Chapter 6 — Prepositions	43
Chapter 7 — Tense and Time	47
Chapter 8 — Determiners and Articles	51
Chapter 9 — Phrasal Verbs	55
Chapter 10 — Gerunds, Infinitives & Participles	59
Chapter 11 — Error Identification	63
Chapter 12 — Modals	67
Chapter 13 — Degree of Comparison	71
Chapter 14 — Transformation of Sentences	76
Pedagogy for Language Development	81
Chapter 15 — Language Acquisition & Learning	82
Chapter 16 — Principles & Methods of Language Teaching	87
Chapter 17 — Language Skills (LSRW) & Strategies	93
Chapter 18 — The Role of Grammar in Communication	98
Chapter 19 — English Phonology (IPA, Vowels, Consonants, Stress)	103
Chapter 20 — Language Difficulties, Errors & Disorders	108
Chapter 21 — Teaching-Learning Materials, ICT & Multilingual Classroom	113
Chapter 22 — Evaluation of LSRW Proficiency	118
Chapter 23 — CWSN Strategies & Remedial Teaching	123
Volume 2 — Previous Year Questions (PYQ) Compendium	128
Preface, Exam Pattern & Syllabus	131
Part A — PYQ Trend & Frequency Analysis	133
Part B — Year-wise PYQ Compendium (Solved)	137
Paper 1 — T-TET 2015	137
Paper 2 — T-TET 2016	140
Paper 3 — T-TET 2017	143
Paper 4 — T-TET 2018 (Session 1)	146
Paper 5 — T-TET 2018 (Session 2)	149
Paper 6 — T-TET 2019	152
Paper 7 — T-TET 2022 (Series-A)	155
Paper 8 — T-TET 2025 (latest)	158
Part C — Consolidated Answer Keys	161
Appendix — Flagged Items	162
Volume 3 — The 1,000+ MCQ Bank	165
Introduction — How to Use This Bank	167
Bank A — Vocabulary & Word Power (150 MCQs)	168
Bank B — Grammar (440 MCQs)	172
Bank C — Pedagogy & Linguistics (300 MCQs)	182
Bank D — Comprehension & Model Tests (150 MCQs)	193

T-TET PAPER-II

Language-I (English)

COMPLETE MASTER GUIDE

Volume 1 — Chapter-wise Theory & Practice

Complete syllabus theory · Classroom examples · TET tips
23 chapters · 2,300 original practice MCQs (100 per chapter)
Fully solved · No question repeated anywhere in the series

Publisher: QUARKS INSTITUTE

Author

Sudip Laskar

CSIR-NET 2020 (AIR 145) · GATE Physics 2021 (AIR 52)
CSIR-NET-JRF 2022 (AIR 162) · CSIR-NET-JRF 2023 (AIR 93)
STPGT Physics 2025 (Rank 2)

A three-volume series: **Volume 1** — Theory & Practice (this book) | **Volume 2** — PYQ Compendium (2015-2025) | **Volume 3** — 1,000+ MCQ Bank.

Contents

Preface — How to Use This Book	5
Comprehension & Vocabulary	6
Chapter 1 — Reading Comprehension: Prose	7
1.1 Why this chapter matters	7
1.2 Learning objectives	7
1.3 What “comprehension” really means	7
1.4 The four types of prose passages	7
1.5 The six recurring question types — and how to crack each	8
1.6 Reading strategies	8
1.7 Tone & attitude — a quick glossary	9
1.8 Solved model passage	9
1.9 Practice Set — Prose Comprehension (100 MCQs)	9
1.11 Chapter summary (one-page revision)	16
Chapter 2 — Reading Comprehension: Poetry	17
2.1 Why this chapter matters	17
2.2 Learning objectives	17
2.3 How poetry differs from prose	17
2.4 Figures of speech (must-know table)	17
2.5 Form & structure terms	18
2.6 The five poetry question types	18
2.7 How to read a poem in the exam	18
2.8 Solved example	18
2.9 Practice Set — Poetry Comprehension (100 MCQs)	19
2.10 Chapter summary (one-page revision)	24
Chapter 3 — Vocabulary, Synonyms, Antonyms & Idioms	25
3.1 Why this chapter matters	25
3.2 Learning objectives	25
3.3 Build words from roots, prefixes & suffixes	25
3.4 Context clues for word meaning	25
3.5 Synonyms & antonyms — tips	26
3.6 Idioms & phrases	26
3.7 One-word substitution — high-frequency groups	26
3.8 Commonly confused words	26
3.9 Spelling — quick rules	26
3.10 Practice Set — Vocabulary (100 MCQs)	26
3.11 Chapter summary (one-page revision)	30
Grammar	31
Chapter 4 — Concord (Subject-Verb Agreement)	32
4.1 Why this chapter matters	32
4.2 Learning objectives	32
4.3 The core rules of concord	32

4.4 Practice Set — Concord (100 MCQs)	33
4.5 Chapter summary (one-page revision)	35
Chapter 5 — Question Tags	36
5.1 Why this chapter matters	36
5.2 Learning objectives	36
5.3 The rules of question tags	36
5.4 Practice Set — Question Tags (100 MCQs)	36
5.5 Chapter summary (one-page revision)	39
Chapter 6 — Prepositions	40
6.1 Why this chapter matters	40
6.2 Learning objectives	40
6.3 Prepositions of time — at / on / in	40
6.4 Prepositions of place & direction	40
6.5 Fixed collocations (learn these!)	41
6.6 Practice Set — Prepositions (100 MCQs)	41
6.7 Chapter summary (one-page revision)	43
Chapter 7 — Tense and Time	44
7.1 Why this chapter matters	44
7.2 Learning objectives	44
7.3 The twelve tenses at a glance	44
7.4 Key rules and signals	44
7.5 Practice Set — Tense and Time (100 MCQs)	45
7.6 Chapter summary (one-page revision)	47
Chapter 8 — Determiners and Articles	48
8.1 Why this chapter matters	48
8.2 Learning objectives	48
8.3 Articles — the rules	48
8.4 Quantifiers — countable vs uncountable	48
8.5 Distributives & demonstratives	49
8.6 Practice Set — Determiners & Articles (100 MCQs)	49
8.7 Chapter summary (one-page revision)	51
Chapter 9 — Phrasal Verbs	52
9.1 Why this chapter matters	52
9.2 Learning objectives	52
9.3 High-frequency phrasal verbs (learn these)	52
9.4 Practice Set — Phrasal Verbs (100 MCQs)	53
9.5 Chapter summary (one-page revision)	55
Chapter 10 — Gerunds, Infinitives & Participles	56
10.1 Why this chapter matters	56
10.2 Learning objectives	56
10.3 The three non-finite forms	56
10.4 Which verbs take which?	56
10.5 Participial adjectives: -ing vs -ed	57
10.6 Practice Set — Gerunds, Infinitives & Participles (100 MCQs)	57
10.7 Chapter summary (one-page revision)	59
Chapter 11 — Error Identification	60
11.1 Why this chapter matters	60
11.2 Learning objectives	60
11.3 The common error checklist	60
11.4 Practice Set — Error Identification (100 MCQs)	60
11.5 Chapter summary (one-page revision)	62
Chapter 12 — Modals	64
12.1 Why this chapter matters	64

12.2 Learning objectives	64
12.3 Modal functions at a glance	64
12.4 Key points	64
12.5 Practice Set — Modals (100 MCQs)	65
12.6 Chapter summary (one-page revision)	67
Chapter 13 — Degree of Comparison	68
13.1 Why this chapter matters	68
13.2 Learning objectives	68
13.3 Forming the degrees	68
13.4 The three interchange patterns (memorise!)	68
13.5 Important rules	68
13.6 Practice Set — Degree of Comparison (100 MCQs)	69
13.7 Chapter summary (one-page revision)	71
Chapter 14 — Transformation of Sentences	73
14.1 Why this chapter matters	73
14.2 Learning objectives	73
14.3 Voice (Active ↔ Passive)	73
14.4 Narration (Direct ↔ Indirect)	73
14.5 Sentence-type & other changes	73
14.6 Practice Set — Transformation of Sentences (100 MCQs)	74
14.7 Chapter summary (one-page revision)	77
Pedagogy for Language Development	78
Chapter 15 — Language Acquisition & Learning	79
15.1 Why this chapter matters	79
15.2 Learning objectives	79
15.3 Acquisition vs learning	79
15.4 Major theories	79
15.5 Krashen's Monitor Model — five hypotheses	80
15.6 Stages of first-language acquisition	80
15.7 Errors, interlanguage & key terms	80
15.8 Practice Set — Language Acquisition & Learning (100 MCQs)	80
15.9 Chapter summary (one-page revision)	83
Chapter 16 — Principles & Methods of Language Teaching	84
16.1 Why this chapter matters	84
16.2 Learning objectives	84
16.3 Approach, Method, Technique (Edward Anthony, 1963)	84
16.4 Maxims of teaching	84
16.5 Principles of language teaching	84
16.6 Major methods & approaches (with founders)	84
16.7 Inductive vs deductive	85
16.8 Communicative competence (Canale & Swain)	85
16.9 Practice Set — Principles & Methods (100 MCQs)	86
16.10 Chapter summary (one-page revision)	88
Chapter 17 — Language Skills (LSRW) & Strategies	90
17.1 Why this chapter matters	90
17.2 Learning objectives	90
17.3 Classifying the four skills	90
17.4 Listening	90
17.5 Speaking	90
17.6 Reading	91
17.7 Writing	91
17.8 Practice Set — LSRW Skills & Strategies (100 MCQs)	91
17.9 Chapter summary (one-page revision)	94

Chapter 18 — The Role of Grammar in Communication	95
18.1 Why this chapter matters	95
18.2 Learning objectives	95
18.3 What is grammar? Its types	95
18.4 Grammar in the communicative classroom	95
18.5 Practice Set — Role of Grammar in Communication (100 MCQs)	96
18.6 Chapter summary (one-page revision)	99
Chapter 19 — English Phonology: IPA, Vowels, Consonants, Syllable & Stress	100
19.1 Why this chapter matters	100
19.2 Learning objectives	100
19.3 Basic terms	100
19.4 The 44 phonemes of English (RP)	100
19.5 Syllable & stress	101
19.6 Practice Set — English Phonology (100 MCQs)	101
19.7 Chapter summary (one-page revision)	104
Chapter 20 — Language Difficulties, Errors & Disorders	105
20.1 Why this chapter matters	105
20.2 Learning objectives	105
20.3 Errors vs mistakes (and difficulty vs disorder)	105
20.4 Specific Learning Disabilities (SLD)	105
20.5 Speech disorders	106
20.6 Supporting learners in a diverse classroom	106
20.7 Practice Set — Language Difficulties, Errors & Disorders (100 MCQs)	106
20.8 Chapter summary (one-page revision)	109
Chapter 21 — Teaching-Learning Materials, ICT & the Multilingual Classroom	110
21.1 Why this chapter matters	110
21.2 Learning objectives	110
21.3 Teaching aids	110
21.4 The textbook	110
21.5 ICT & multimedia	110
21.6 The multilingual classroom	111
21.7 Practice Set — Materials, ICT & Multilingual Classroom (100 MCQs)	111
21.8 Chapter summary (one-page revision)	114
Chapter 22 — Evaluation of LSRW Proficiency	115
22.1 Why this chapter matters	115
22.2 Learning objectives	115
22.3 Key terms	115
22.4 Qualities of a good test	115
22.5 Objective vs subjective items	115
22.6 Testing the four skills	116
22.7 Practice Set — Evaluation of LSRW (100 MCQs)	116
22.8 Chapter summary (one-page revision)	119
Chapter 23 — CWSN Strategies & Remedial Teaching	120
23.1 Why this chapter matters	120
23.2 Learning objectives	120
23.3 CWSN and models of education	120
23.4 Strategies & supports for CWSN	120
23.5 Slow learners & gifted learners	121
23.6 Remedial teaching	121
23.7 Practice Set — CWSN & Remedial Teaching (100 MCQs)	121
23.8 Chapter summary (one-page revision)	124

Preface — How to Use This Book

Welcome to **Volume 1** of the *T-TET Paper-II — Language-I (English) Complete Master Guide*. This volume teaches **the entire English (Part-II) syllabus, topic by topic**, and gives you **2,300 original practice questions** — exactly **100 per chapter**, every one solved.

How the three volumes fit together. This is a **PYQ-driven** course. **Volume 2** (the PYQ Compendium) analyses every past question from 2015-2025 and shows where the marks are. **This Volume 1** builds the theory and skills for each syllabus topic, with practice questions written to the *same standard* as those PYQs. **Volume 3** is a 1,000+ question revision bank. A strict rule runs through all three: **no question is ever repeated** — not across chapters, not between volumes. Every practice item here is original and distinct from the 240 PYQs in Volume 2.

How each chapter is built. Every chapter follows the same structure so you always know where you are:

1. *Why this chapter matters* — its weight in the exam and the PYQ trend.
2. *Learning objectives* — what you will be able to do.
3. *Theory* — clear explanation with tables, examples and a **TET Tip** and **Common Mistake** box.
4. *Practice Set* — **100 MCQs**, with **answers and explanations after each set** so you can self-test, then check.
5. *Chapter summary* — a one-page revision sheet.

How to study. Read the theory once; attempt a practice set with the answers covered; then check and learn from the explanations. Re-do the summary sheets in your final revision. Use the page-numbered **Contents** to jump to any topic.

A note on accuracy. Every answer key in this volume has been checked, and each chapter verified to contain exactly 100 questions with complete, consistent answers. For a commercial print run, a final human proofread is always wise; any genuinely debatable item should be checked against an official source.

The book is organised in three parts, mirroring the syllabus: **Part A — Comprehension & Vocabulary** (Ch 1-3), **Part B — Grammar** (Ch 4-14), and **Part C — Pedagogy for Language Development** (Ch 15-23).

Comprehension & Vocabulary

Chapter 1 — Reading Comprehension: Prose

1.1 Why this chapter matters

Every T-TET Paper-II English section opens with a **prose passage carrying ~5 marks**, and together with the poetry passage, **comprehension is about one-third of the paper (~10 of 30 marks)** — the single largest block, and the most *trainable*. The syllabus says the prose passage “may be literary, scientific, narrative or discursive,” with questions on “comprehension, inference, grammar and test of vocabulary.”

PYQ trend (2015-2025). The prose passage is a fixed feature of every paper. Topics seen include the Alaska pipeline, the evolution of mammalian limbs, the ancient Olympic Games, listening vs. hearing, the “masculinity” of English, radar, and the spirit of pilgrimage. The **question types repeat predictably**: (i) main idea / what the passage is about; (ii) a factual detail; (iii) an inference; (iv) the meaning of a word *in context*; (v) a “which is NOT true / except” item; (vi) tone or purpose. Master these six and you master the section.

Exam Focus. You are not asked what *you* know about the topic — only what the *passage* says. Every answer must be **traceable to a line in the text**. If you cannot point to the line, re-read.

1.2 Learning objectives

After this chapter you will be able to: recognise the four prose types and read each appropriately; identify the main idea and distinguish it from supporting detail; answer inference questions without over-reading; work out word meanings from context; eliminate distractors on “NOT/except” questions; and read a passage under time pressure using a two-pass method.

1.3 What “comprehension” really means

Comprehension is **decoding + meaning-making**. Decoding (recognising words) is necessary but not sufficient; comprehension is *extracting and interpreting meaning*. Three levels are tested:

Level	What it asks	Question signal words
Literal	Facts stated directly	“According to the passage...”, “The author states...”
Inferential	Meaning implied, not stated	“It can be inferred...”, “The author suggests...”, “implies”
Evaluative / critical	Tone, purpose, attitude	“The tone is...”, “The author’s purpose is...”, “best title”

1.4 The four types of prose passages

Type	Nature	How to read it
Literary	Description, emotion, imagery; from essays/fiction	Watch mood, figurative language, the narrator's feeling
Scientific	Facts, processes, cause-effect; neutral tone	Track the process/sequence and definitions; numbers matter
Narrative	Tells a story; characters, events, sequence	Follow who-did-what-and-why; note the moral/point
Discursive	Argues or discusses an issue; opinion + reasons	Find the writer's stand and the reasons for it

TET Tip. First decide the *type* — it tells you what the questions will hunt for. A scientific passage → expect a process/detail question; a discursive passage → expect a main-idea or tone question.

1.5 The six recurring question types — and how to crack each

1. **Main idea / best title.** The central point the *whole* passage supports — not one detail. Test a candidate by asking, “Does every paragraph serve this?” Reject options that are too narrow (one detail) or too broad (beyond the passage).
2. **Factual / detail.** The answer is stated in the text. Locate the key word from the question (scan), read that sentence, match.
3. **Inference.** A logical step *beyond* the words, but firmly supported by them. Choose the “safe small step,” never a wild leap. If an option needs information not in the passage, reject it.
4. **Vocabulary-in-context.** The meaning the word carries *here*, which may differ from its common meaning. Replace the word with each option and re-read the sentence; keep the one that preserves the sense.
5. **NOT / except.** Three options are true (in the passage); one is false or absent. Tick each option against the text; the odd one out is the answer. (These are slow — do them carefully.)
6. **Tone / purpose.** The author's attitude (objective, critical, sympathetic, humorous...) or aim (to inform, persuade, narrate, describe). Judge by word-choice, not by the topic.

1.6 Reading strategies

- **Skimming** — fast reading for the *gist* (read first/last lines of paragraphs). Use it on your first pass.
- **Scanning** — fast searching for a *specific* word/fact (dates, names, numbers). Use it to locate detail answers.
- **Intensive reading** — slow, careful reading of a short text for full meaning (what comprehension demands).
- **Extensive reading** — wide reading for pleasure/fluency (your daily practice).
- **The two-pass method (recommended for the exam):** Pass 1 — skim the passage (40–50 seconds) for type, topic and structure. Pass 2 — read each question, then scan back to the relevant line and answer. Do not memorise the passage; use it as a reference document.

Common Mistake. Answering from prior knowledge instead of from the passage, or picking an option that is *true in the world* but *not stated in the text*. The exam rewards only what the passage supports.

1.7 Tone & attitude — a quick glossary

Objective/neutral (just facts), *subjective* (personal view), *critical* (finding fault), *sympathetic* (understanding/kind), *optimistic* vs *pessimistic*, *humorous/satirical*, *nostalgic* (longing for the past), *didactic* (teaching a lesson), *reflective* (thoughtful), *persuasive* (urging a view). A scientific passage is usually *objective/informative*; a discursive one is often *persuasive* or *reflective*.

1.8 Solved model passage

A library is a quiet rebellion against forgetting. Long after the hands that wrote a book have stilled, its sentences wait on the shelf, patient as seeds, ready to grow again in a stranger's mind. The reader who opens it does not merely receive information; he enters a conversation across centuries. This is why a town without a library is poorer than it knows — not in money, but in memory.

Q. The phrase “patient as seeds” suggests that books — (A) decay over time (B) hold meaning that can come alive later (C) are difficult to grow (D) need water. **Working:** “ready to grow again in a stranger’s mind” tells us the seed image is about dormant meaning waiting to flower in a new reader. → **(B)**. (A)/(D) take the image literally; (C) is unsupported.

Q. The author’s tone is best described as — (A) sarcastic (B) reflective and appreciative (C) angry (D) indifferent. **Working:** Praise (“quiet rebellion,” “poorer than it knows”) + thoughtful imagery → **(B)**.

1.9 Practice Set — Prose Comprehension (100 MCQs)

Read each passage and choose the best option; the answers and explanations follow immediately after each set. All passages are original and do not repeat any Volume-2 passage. The four syllabus types — literary, scientific, narrative, discursive — are spread across the set.

Passage A — Literary

The old clockmaker kept his shop the way other men keep gardens. Each morning he wound the tall case-clocks first, then the mantel clocks, then the small travelling watches, moving among them as a shepherd moves among a flock, listening. He claimed he could hear a clock that was “unhappy” — running a half-second fast, or dragging its feet in the damp — before any instrument could measure the fault. Customers thought this a charming fiction. But when his eyes finally failed him at eighty, it was his ears that kept the shop alive: he repaired by sound alone, and the clocks, people said, had never kept better time.

1. The clockmaker is compared to a — (A) gardener and a shepherd (B) doctor (C) musician (D) teacher **2.** “Dragging its feet” here means a clock that is — (A) broken beyond repair (B) running slow (C) ticking loudly (D) brand new **3.** It can be inferred that the clockmaker’s special skill was his — (A) eyesight (B) hearing (C) strength (D) wealth **4.** Customers regarded his claim about “unhappy” clocks as — (A) scientific proof (B) a pleasant fiction (C) a dangerous lie (D) a business trick **5.** After he went blind, the clockmaker’s work became — (A) impossible (B) worse (C) even better (D) unnecessary **6.** The tone of the passage is best described as — (A) mocking (B) affectionate (C) sorrowful (D) indifferent

Answers — Passage A. 1 (A) “keep gardens” + “as a shepherd moves among a flock.” **2 (B)** opposite of “running a half-second fast,” so *slow*. **3 (B)** “it was his ears that kept the shop alive.” **4 (B)** “a charming fiction.” **5 (C)** “had never kept better time.” **6 (B)** warm, admiring → affectionate.

Passage B — Scientific

When a honeybee finds a rich patch of flowers, it returns to the hive and performs a “waggle dance” on the vertical comb. The dance is a coded message. The *direction* of

the straight, wagging run tells the other bees the angle of the food relative to the sun: a run straight up means “fly towards the sun,” and a run to the right means the food lies to the right of the sun’s direction. The *duration* of the waggle signals distance — roughly, the longer the waggle, the farther the journey. Remarkably, as the sun moves across the sky, dancing bees adjust the angle of their run to keep the message accurate. Thus a creature with a brain smaller than a grass seed communicates both direction and distance with mathematical precision.

7. The main purpose of the waggle dance is to — (A) attract a mate (B) tell other bees where food is (C) frighten predators (D) cool the hive **8.** The *direction* of the food is shown by the — (A) loudness of the buzz (B) angle of the wagging run (C) number of bees dancing (D) colour of the bee **9.** The *duration* of the waggle indicates the — (A) type of flower (B) time of day (C) distance to the food (D) number of flowers **10.** “As the sun moves... dancing bees adjust the angle” implies that bees — (A) ignore the sun (B) track the sun’s position over time (C) dance only at noon (D) cannot fly far **11.** “A brain smaller than a grass seed” stresses how — (A) weak bees are (B) impressive the bees’ ability is (C) useless the dance is (D) large the hive is **12.** The tone of this passage is — (A) humorous (B) objective and admiring (C) doubtful (D) sarcastic

Answers — Passage B. 7 (B) “a coded message” about where food is. **8 (B)** “direction... tells... the angle.” **9 (C)** “duration... signals distance.” **10 (B)** adjusting to the moving sun = tracking it. **11 (B)** tiny brain vs “mathematical precision” = impressive. **12 (B)** facts + “Remarkably” = objective and admiring.

Passage C — Narrative

Meera had failed the swimming test twice, and the third attempt was a week away. Instead of practising strokes, she spent her evenings at the shallow end simply learning to float — lying back, trusting the water, breathing slowly. Her friends laughed; floating, they said, would not win her a certificate. But on the day of the test, while stronger swimmers thrashed and tired, Meera stayed calm, conserved her breath, and finished last — yet finished. The instructor later told her class that the swimmer he most wanted on a rescue boat was not the fastest, but the one who never panicked.

13. Meera prepared mainly by — (A) practising fast strokes (B) learning to float and stay calm (C) skipping practice (D) lifting weights **14.** Her friends’ reaction to her method was — (A) admiration (B) ridicule (C) fear (D) jealousy **15.** In the test, compared with the stronger swimmers, Meera — (A) gave up (B) finished first (C) stayed calm and finished (D) refused to swim **16.** The instructor’s remark shows that he values — (A) speed above all (B) composure over speed (C) strength only (D) certificates **17.** “While stronger swimmers thrashed and tired” — *thrashed* means moved — (A) gracefully (B) wildly and inefficiently (C) slowly and calmly (D) not at all **18.** The best title for this passage is — (A) “How to Swim Fast” (B) “The Value of Staying Calm” (C) “A Day at the Pool” (D) “Meera’s Friends”

Answers — Passage C. 13 (B) “learning to float... breathing slowly.” **14 (B)** “Her friends laughed.” **15 (C)** “stayed calm... finished last — yet finished.” **16 (B)** “not the fastest, but the one who never panicked.” **17 (B)** thrashing = wild, inefficient movement. **18 (B)** the whole passage supports calmness; others are too narrow.

Passage D — Discursive

Some argue that smartphones should be banned from schools outright; others insist they are essential learning tools. The truth, as usual, is less tidy than either slogan. A phone in a child’s hand can be a library or a leash — it depends entirely on the rules around its use. Where teachers set clear limits and teach pupils *when not* to reach for the device, the technology extends learning. Where no such culture exists, the same device fragments attention and erodes patience. The question, then, is not whether phones are “good” or “bad,” but whether we are willing to teach the self-discipline their power demands.

19. The author’s main argument is that smartphones in schools are — (A) always harmful (B) always helpful (C) helpful or harmful depending on how their use is managed (D) irrelevant to learning **20.** “A library or a leash” shows a phone can be either — (A) cheap or costly (B) liberating or restricting (C) old or new (D) loud or silent **21.** According to the author, the real

question is whether we will — (A) ban phones (B) buy more phones (C) teach the self-discipline phones demand (D) ignore the issue **22.** The author would most likely agree that — (A) slogans settle the debate (B) clear rules matter more than a blanket ban (C) phones should never enter a classroom (D) attention cannot be taught **23.** “Less tidy than either slogan” implies the issue is — (A) simple (B) more complicated than the extremes suggest (C) unimportant (D) already solved **24.** The tone of the passage is — (A) balanced and reflective (B) furious (C) mocking (D) fearful

Answers — Passage D. 19 (C) “it depends entirely on the rules around its use.” **20 (B)** library (freeing) vs leash (restraining). **21 (C)** “teach the self-discipline their power demands.” **22 (B)** favours managed use over a blanket ban. **23 (B)** more complicated than the two extremes. **24 (A)** weighs both sides → balanced and reflective.

Passage E — Scientific

Coral reefs are sometimes called the rainforests of the sea, and the comparison is apt: though they cover less than one per cent of the ocean floor, they shelter about a quarter of all marine species. A reef is built by tiny animals called polyps, which draw calcium from seawater and secrete a hard limestone skeleton. Inside the living tissue of each polyp live microscopic algae. These algae use sunlight to make food, most of which they share with their host; in return they receive shelter and the coral’s bright colour. But the partnership is delicate. When the water grows too warm, the stressed polyps expel their algae, lose both their food source and their colour, and turn a ghostly white — an event known as coral bleaching. A bleached reef is not yet dead, but it is starving, and unless the water cools it soon will be.

25. The passage is mainly about — (A) how to dive on a reef (B) what reefs are, how they live, and how they are threatened (C) the history of marine biology (D) the colour of fish **26.** Reefs are called “the rainforests of the sea” chiefly because they — (A) are green (B) are very tall (C) shelter a great variety of life (D) grow on land **27.** The hard structure of a reef is made of — (A) sand (B) limestone secreted by polyps (C) plastic (D) algae alone **28.** The relationship between polyps and their algae is best described as — (A) one-sided (B) hostile (C) mutually beneficial (D) accidental **29.** “Coral bleaching” is caused by — (A) too little sunlight (B) water that is too warm (C) too many fish (D) heavy rain **30.** Which statement is NOT true according to the passage? — (A) A bleached reef is already dead (B) Reefs cover under 1% of the ocean floor (C) Algae give corals their colour (D) Polyps draw calcium from seawater **31.** “A ghostly white” suggests the reef looks — (A) healthy (B) lifeless and pale (C) colourful (D) dark

Answers — Passage E. 25 (B) the passage defines reefs, their symbiosis, and bleaching. **26 (C)** they “shelter about a quarter of all marine species.” **27 (B)** “secrete a hard limestone skeleton.” **28 (C)** algae share food; coral gives shelter and colour = mutual. **29 (B)** “When the water grows too warm...” **30 (A)** the text says “not yet dead... but starving,” so “already dead” is false. **31 (B)** ghostly white = pale, lifeless.

Passage F — Literary

My grandmother measured the year not by the calendar but by the rain. All through the dry months she kept a brass pot on the windowsill, and when the first heavy drops struck it — that hollow, ringing note — she would stop whatever she was doing and step onto the verandah, palms open, as if greeting an old friend after a long journey. “Listen,” she would say, though there was nothing to listen to but water. To us children the monsoon meant mud and cancelled cricket; to her it meant that the earth had kept its promise once more. I did not understand her then. I think I begin to, now that she is gone and the first rains each year sound, to me too, a little like a returning friend.

32. For the grandmother, the arrival of the monsoon was — (A) an inconvenience (B) a deeply welcome event (C) frightening (D) meaningless **33.** The brass pot on the windowsill served as a kind of — (A) cooking vessel (B) signal that the rains had come (C) toy (D) decoration only **34.** As children, the narrator and the others saw the monsoon mainly as — (A) a sacred event (B) mud and cancelled cricket (C) a chance to greet friends (D) a danger **35.** “The earth had kept its promise” suggests the grandmother saw the rain as — (A) a betrayal (B) something

dependable and renewing (C) an accident (D) a punishment **36.** The narrator's attitude has changed in that he now — (A) dislikes the rain more (B) shares something of his grandmother's feeling (C) has forgotten her (D) fears storms **37.** The overall tone of the passage is — (A) nostalgic and tender (B) angry (C) scientific (D) humorous and mocking

Answers — Passage F. 32 (B) she greeted it "as an old friend." **33 (B)** the ringing note announced the first rain. **34 (B)** "mud and cancelled cricket." **35 (B)** a kept promise = dependable, renewing. **36 (B)** the rains now sound to him "like a returning friend." **37 (A)** fond memory of a lost grandmother = nostalgic and tender.

Passage G — Narrative

A wealthy merchant, proud of his generosity, announced that he would give a sack of grain to whoever could carry it home without setting it down. Many strong men tried; all were forced to rest, and went home empty-handed. At last a frail old widow stepped forward. She did not lift the whole sack. Instead she asked for a small measure, carried it home, returned, carried another, and so, trip by trip, took the entire sack — never once setting *the sack* down, because she never picked it up whole. The merchant, who had meant the contest as a joke, was so struck by her sense that he doubled the gift. "Strength fills the hands," he admitted, "but wit fills the granary."

38. The merchant's challenge was to carry the grain home — (A) as fast as possible (B) without setting it down (C) on a cart (D) before sunset **39.** The strong men failed because they — (A) were lazy (B) had to rest and set the sack down (C) refused to try (D) lost the way **40.** The widow succeeded by — (A) lifting the whole sack at once (B) taking it a small measure at a time (C) asking others to help (D) cheating **41.** "Wit fills the granary" means that — (A) cleverness can achieve what mere strength cannot (B) granaries are full of jokes (C) only the strong succeed (D) grain is useless **42.** The merchant's reaction to the widow was — (A) anger (B) admiration (C) indifference (D) fear **43.** The best moral of the story is — (A) never help the poor (B) intelligence can outdo brute strength (C) grain is precious (D) contests are unfair **44.** "Frail" in "a frail old widow" means — (A) wealthy (B) weak in body (C) dishonest (D) tall

Answers — Passage G. 38 (B) "without setting it down." **39 (B)** "all were forced to rest." **40 (B)** "a small measure... trip by trip." **41 (A)** wit > strength. **42 (B)** "so struck... he doubled the gift." **43 (B)** intelligence outdoes brute strength. **44 (B)** frail = physically weak.

Passage H — Discursive

We are taught from childhood to fear failure, as though a wrong answer were a stain that never washes out. Yet almost every skill worth having is built on a heap of failures. The child learning to walk falls hundreds of times; the scientist fills notebooks with experiments that did not work; the writer throws away more pages than she keeps. What separates those who grow from those who give up is not the *absence* of failure but the *use* they make of it. A failure examined is tuition paid — you have bought a lesson. A failure ignored is tuition wasted — you have paid the price and carried away nothing. The goal, then, is not a life without falls, but the habit of rising each time a little wiser.

45. The main argument of the passage is that failure — (A) should always be avoided (B) is shameful (C) is a necessary and useful part of learning (D) never teaches anything **46.** “A failure examined is tuition paid” means a failure you study — (A) costs money (B) becomes a lesson you have gained (C) should be hidden (D) is repeated **47.** According to the author, what separates those who grow from those who give up is — (A) avoiding failure (B) how they use their failures (C) their wealth (D) their luck **48.** The examples of the child, the scientist and the writer are used to show that failure is — (A) rare (B) common even among the capable (C) only for the weak (D) permanent **49.** “As though a wrong answer were a stain that never washes out” suggests we are taught to see failure as — (A) temporary (B) permanent and disgraceful (C) helpful (D) funny **50.** Which statement would the author most likely reject? — (A) Mistakes can teach (B) One should learn from falls (C) A life worth living has no failures (D) Reflection turns failure into progress **51.** The word “tuition” is used here to mean — (A) a school building (B) the cost or fee of a lesson learned (C) a teacher (D) homework **52.** The tone of the passage is — (A) discouraging (B) encouraging and reflective (C) sarcastic (D) indifferent

Answers — Passage H. **45 (C)** failure is “a necessary... part of learning.” **46 (B)** examined failure = a lesson gained. **47 (B)** “the use they make of it.” **48 (B)** capable people (scientist, writer) also fail. **49 (B)** a stain that never washes = permanent and shameful. **50 (C)** the author says a life without falls is not the goal, so he’d reject (C). **51 (B)** metaphor for the price of a lesson. **52 (B)** uplifting and thoughtful.

Passage I — Scientific

Sleep looks like idleness, but the sleeping brain is busy. A night’s sleep moves in repeating cycles, each lasting about ninety minutes, made of two broad kinds of sleep. In deep non-REM sleep the body repairs tissue and the brain files away the day’s learning, strengthening useful memories and discarding clutter. In REM sleep — named for the rapid eye movements beneath closed lids — the brain becomes almost as active as in waking, and most vivid dreaming occurs. Skimp on sleep and the costs appear quickly: attention wanders, mood sours, and the immune system weakens. Far from being lost time, sleep is the price of a clear mind.

53. The central idea of the passage is that sleep is — (A) wasted time (B) an active, essential process (C) only for dreaming (D) bad for memory **54.** A single sleep cycle lasts about — (A) ten minutes (B) ninety minutes (C) eight hours (D) one minute **55.** During deep non-REM sleep, the brain mainly — (A) dreams vividly (B) strengthens useful memories and discards clutter (C) shuts off completely (D) moves the eyes rapidly **56.** “REM” is named after — (A) deep breathing (B) rapid eye movements (C) muscle relaxation (D) rising temperature **57.** According to the passage, too little sleep leads to all of these EXCEPT — (A) wandering attention (B) a sourer mood (C) a weaker immune system (D) improved memory **58.** “Far from being lost time” implies the author wants to correct the idea that sleep is — (A) valuable (B) a waste (C) active (D) necessary **59.** The word “skimp” in “Skimp on sleep” means to — (A) enjoy fully (B) give too little of (C) measure exactly (D) sleep deeply **60.** The tone of the passage is — (A) informative (B) humorous (C) angry (D) doubtful

Answers — Passage I. **53 (B)** “the sleeping brain is busy”; sleep is essential. **54 (B)** “about ninety minutes.” **55 (B)** “strengthening useful memories and discarding clutter.” **56 (B)** “named for the rapid eye movements.” **57 (D)** sleep loss harms memory; it does not improve it. **58 (B)** correcting the view that sleep is wasted/lost time. **59 (B)** skimp = give too little. **60 (A)** factual, explanatory → informative.

Passage J — Narrative

A king owned two large clay pots which a servant carried, slung on a pole, to fetch water each day. One pot was perfect; the other had a crack, and by the time the servant reached the palace it was always half empty. The cracked pot felt ashamed and at last apologised for its flaw. The servant smiled. "Did you notice," he said, "that flowers grow only on your side of the path? I knew of your crack, so I planted seeds there, and each day as we walked back you watered them. For two years I have picked these flowers to brighten the king's table. Without you, just as you are, there would be no beauty here." The pot's flaw, it turned out, had been quietly useful all along.

61. The cracked pot felt ashamed because it — (A) was too heavy (B) leaked and arrived half empty (C) was the wrong colour (D) was old **62.** The servant had planted seeds on the cracked pot's side of the path because he — (A) was careless (B) knew the pot would water them as it leaked (C) disliked the perfect pot (D) wanted to hide the crack **63.** The flowers were used to — (A) sell in the market (B) brighten the king's table (C) feed the animals (D) pay the servant **64.** The main lesson of the story is that — (A) flaws can have unexpected value (B) cracked pots are useless (C) servants are lazy (D) kings love flowers **65.** "I knew of your crack, so I planted seeds there" shows the servant was — (A) thoughtless (B) resourceful and kind (C) angry (D) dishonest **66.** The cracked pot's reaction at the start was one of — (A) pride (B) shame (C) anger (D) joy **67.** "To brighten the king's table" — *brighten* here means to make more — (A) heavy (B) cheerful and attractive (C) expensive (D) dark **68.** A suitable title for this story is — (A) "The Useless Pot" (B) "The Value of a Flaw" (C) "The Lazy Servant" (D) "The King's Water"

Answers — Passage J. **61 (B)** "always half empty." **62 (B)** he knew it would water the seeds. **63 (B)** "to brighten the king's table." **64 (A)** flaws can be quietly useful. **65 (B)** resourceful and kind. **66 (B)** "felt ashamed." **67 (B)** brighten = make cheerful/attractive. **68 (B)** the whole tale turns on the flaw's value.

Passage K — Literary

The sea that morning wore no single colour. Near the shore it was the brown of weak tea, stirred with sand; further out it deepened to a grey-green, like bottle glass held to a cloudy sky; and at the very edge of sight it turned a hard, bright blue, as though someone had drawn a line with ink and dared the eye to cross it. Gulls hung almost motionless on the wind. A single fishing boat, no bigger than a comma on that vast page, moved so slowly that only by looking away and back could one be sure it moved at all.

69. The passage is mainly a — (A) scientific report on seawater (B) vivid description of the sea's changing colours (C) story about fishermen (D) set of instructions **70.** Near the shore the sea is compared to — (A) bottle glass (B) ink (C) weak tea stirred with sand (D) the sky **71.** The fishing boat is compared to — (A) a gull (B) a comma on a vast page (C) a line of ink (D) a cloud **72.** "No bigger than a comma on that vast page" emphasises the boat's — (A) speed (B) smallness against the huge sea (C) colour (D) noise **73.** That the boat "moved so slowly that only by looking away and back could one be sure it moved" suggests its motion was — (A) rapid (B) almost imperceptible (C) noisy (D) circular **74.** The colours of the sea, from shore to horizon, change in the order — (A) blue, grey-green, brown (B) brown, grey-green, blue (C) grey-green, blue, brown (D) blue, brown, grey-green **75.** The dominant technique used in the passage is — (A) argument (B) statistics (C) imagery and comparison (D) dialogue **76.** The tone of the passage is — (A) tense (B) calm and observant (C) sorrowful (D) comic

Answers — Passage K. **69 (B)** a descriptive piece on the sea's colours. **70 (C)** "the brown of weak tea, stirred with sand." **71 (B)** "no bigger than a comma on that vast page." **72 (B)** the comma image stresses smallness. **73 (B)** barely perceptible motion. **74 (B)** brown → grey-green → blue. **75 (C)** rich imagery and similes. **76 (B)** unhurried, watchful → calm and observant.

Passage L — Discursive

We tend to imagine that to change the world one must do something vast — pass a law, build a hospital, lead a movement. Yet the fabric of daily life is woven from far

smaller threads. A teacher who learns every child's name, a stranger who returns a dropped wallet, a neighbour who checks on the old man next door: none of these will make the news, and all of them make a community. Great deeds are rare and depend on circumstance; small kindnesses are available to everyone, every day. If we wait for the grand gesture, we may do nothing at all. The truth is that civilisation is held together less by its monuments than by its manners.

77. The author's central claim is that — (A) only big actions matter (B) small everyday kindnesses are what hold a community together (C) kindness is useless (D) laws are unnecessary
 78. The examples (the teacher, the stranger, the neighbour) are given to show that small kindnesses — (A) make the news (B) are rare (C) are within everyone's reach (D) are expensive
 79. "Civilisation is held together less by its monuments than by its manners" means that what matters most is — (A) grand buildings (B) everyday decent behaviour (C) wealth (D) fame
 80. According to the author, the danger of "waiting for the grand gesture" is that — (A) it costs too much (B) we may do nothing at all (C) it always succeeds (D) others will copy us
 81. "Woven from far smaller threads" is a metaphor suggesting daily life is made of many — (A) large events (B) small acts (C) laws (D) accidents
 82. Which statement best matches the author's view? — (A) Only leaders can help society (B) Ordinary people shape society through small acts (C) Kindness changes nothing (D) Monuments matter more than manners
 83. "Vast" in "do something vast" means — (A) very small (B) very large (C) secret (D) quick
 84. The tone of the passage is — (A) cynical (B) persuasive and warm (C) bitter (D) neutral and statistical

Answers — Passage L. 77 (B) small kindnesses hold a community together. 78 (C) "available to everyone, every day." 79 (B) "manners" = everyday decent behaviour. 80 (B) "we may do nothing at all." 81 (B) threads = small acts. 82 (B) ordinary people shape society. 83 (B) vast = very large. 84 (B) it urges a view, warmly → persuasive and warm.

Passage M — Scientific

The ground we trust as solid is, on the largest scale, anything but still. Earth's rigid outer shell is broken into great slabs called tectonic plates, which drift on the hotter, softer rock beneath. Where two plates grind past or against each other, friction locks them — but the forces pushing them do not stop. Stress builds along the boundary, sometimes for centuries, until the rock can hold no more and slips suddenly. That sudden release of stored energy, travelling outward as waves, is an earthquake. Instruments called seismographs record these waves. It is useful to distinguish *magnitude*, a measure of the energy released at the source, from *intensity*, which describes how strongly the shaking is felt at a particular place — a single earthquake has one magnitude but many intensities.

85. The passage mainly explains — (A) how to build earthquake-proof houses (B) what causes earthquakes and how they are measured (C) the history of seismology (D) the names of famous earthquakes
 86. Earth's outer shell is broken into — (A) one solid piece (B) tectonic plates (C) seismographs (D) faults of water
 87. An earthquake is, according to the passage, the sudden release of — (A) water (B) stored stress/energy along a plate boundary (C) heat from the sun (D) magnetic force
 88. The instrument that records earthquake waves is a — (A) thermometer (B) barometer (C) seismograph (D) telescope
 89. "Magnitude" differs from "intensity" in that magnitude measures — (A) how strongly shaking is felt at a place (B) the energy released at the source (C) the number of deaths (D) the depth of the sea
 90. Which statement is true according to the passage? — (A) A single earthquake has many magnitudes (B) A single earthquake has one magnitude but many intensities (C) Plates never move (D) Seismographs cause earthquakes
 91. "The rock can hold no more and slips suddenly" — *slips* here refers to the rock's — (A) gentle bending (B) sudden movement (C) melting (D) cooling
 92. The tone of the passage is — (A) objective and explanatory (B) alarmed (C) humorous (D) poetic

Answers — Passage M. 85 (B) causes + measurement of earthquakes. 86 (B) "great slabs called tectonic plates." 87 (B) "sudden release of stored energy." 88 (C) "Instruments called seismographs record these waves." 89 (B) magnitude = energy at the source. 90 (B) stated almost verbatim. 91 (B) sudden movement (a slip). 92 (A) neutral, teaching tone.

Passage N — Narrative

The young potter's first hundred pots all cracked in the kiln. The hundred-and-first survived, and she set it on the shelf not as a triumph but as a question: why this one? She began to keep a notebook — the weather, the wetness of the clay, how long the fire burned, where each pot sat in the kiln. Slowly the notebook filled, and slowly the cracks grew rarer. Years later, when apprentices asked the secret of her flawless work, she showed them not her hands but her notebooks, shelf upon shelf of them. "I did not have a gift," she told them. "I had a habit of noticing. The clay taught me, but only because I bothered to write down what it said."

93. The potter's first hundred pots — (A) sold quickly (B) all cracked in the kiln (C) were perfect (D) were given away **94.** She set the surviving pot on the shelf as — (A) a trophy (B) a question to be understood (C) a gift (D) firewood **95.** Her main method of improving was to — (A) work faster (B) keep careful notes and study them (C) buy new clay (D) copy other potters **96.** When apprentices asked her secret, she showed them her — (A) hands (B) notebooks (C) kiln (D) medals **97.** "I did not have a gift... I had a habit of noticing" suggests her success came from — (A) natural talent (B) luck (C) patient observation and record-keeping (D) expensive tools **98.** "The clay taught me, but only because I bothered to write down what it said" implies that learning required — (A) ignoring results (B) careful attention to evidence (C) avoiding mistakes entirely (D) working in secret **99.** "Flawless" in "her flawless work" means work that is — (A) full of cracks (B) without defects (C) unfinished (D) cheap **100.** The best moral of this passage is — (A) talent cannot be improved (B) careful, reflective practice builds mastery (C) pottery is easy (D) notebooks are a waste of time

Answers — Passage N. 93 (B) "all cracked in the kiln." **94 (B)** "not as a triumph but as a question." **95 (B)** she kept and studied a notebook. **96 (B)** "she showed them... her notebooks." **97 (C)** "a habit of noticing" = patient observation. **98 (B)** learning needed attention to evidence. **99 (B)** flawless = without defects. **100 (B)** reflective practice builds mastery.

1.11 Chapter summary (one-page revision)

- Comprehension ≈ **one-third of the paper**; the prose passage alone is ~5 marks, every year.
- **Answer only from the text** — never from outside knowledge.
- Identify the **passage type** (literary / scientific / narrative / discursive) to predict the questions.
- Six question types: **main idea, detail, inference, vocab-in-context, NOT/except, tone/purpose.**
- Use the **two-pass method**: skim for gist, then scan to each answer.
- For inference, take the **smallest supported step**; for vocabulary, **substitute and re-read**; for NOT/except, **tick each option against the text.**
- Judge **tone by word-choice**, not by topic.
- **Chapter 1 practice total: 100 MCQs across 14 original passages, all four passage types, all six question types — fully solved.**

Chapter 2 — Reading Comprehension: Poetry

2.1 Why this chapter matters

Every T-TET English paper sets **one poetry passage of ~5 marks** alongside the prose passage. Poems in past papers include Masfield's *Laugh and Be Merry*, Clough's *Say Not the Struggle*, Gould's *Wander-Thirst*, Patel's *On Killing a Tree* and Dromgoole's *The Bridge Builder*. The questions are predictable: **central idea/theme, a figure of speech, the meaning of a line or word, the symbol, and the tone/mood**. Poetry frightens many candidates, but the skills are learnable and the marks are reliable.

Exam Focus. A poem says much in few words. First find the **literal meaning** (what is happening), then the **deeper meaning** (what it stands for). Most wrong answers come from stopping at the literal level.

2.2 Learning objectives

You will be able to: paraphrase a poem in plain prose; identify the common figures of speech; read imagery and symbols; judge tone and mood; and answer theme and meaning questions with textual support.

2.3 How poetry differs from prose

Feature	Prose	Poetry
Form	sentences, paragraphs	lines, stanzas
Language	direct	compressed, figurative
Sound	incidental	deliberate (rhyme, rhythm)
Meaning	mostly literal	often symbolic/suggested

2.4 Figures of speech (must-know table)

Device	What it is	Quick example
Simile	comparison using <i>like/as</i>	"brave as a lion"
Metaphor	direct comparison (no <i>like/as</i>)	"the classroom was a zoo "
Personification	giving human qualities to non-human	"the wind whispered "
Alliteration	repeated initial consonant sounds	" wild and windy ways "
Assonance	repeated vowel sounds	"the rain in Spain"
Onomatopoeia	word imitates a sound	" buzz, hiss, clang "
Hyperbole	deliberate exaggeration	"I've told you a million times"

Device	What it is	Quick example
Imagery	language appealing to the senses	“the golden, crackling leaves”
Symbol	an object standing for an idea	a dove = peace
Oxymoron	two opposite words together	“ deafening silence ”
Irony	saying the opposite of what is meant; a gap between expectation and reality	“How lovely ,” she sighed at the traffic jam
Refrain Repetition / Anaphora	a line repeated in a poem a word/phrase repeated for effect	a repeated chorus “ Water, water , everywhere”

TET Tip. Simile vs metaphor is the most-tested pair: if you see **like** or **as**, it is a *simile*; a direct “X is Y” is a *metaphor*.

2.5 Form & structure terms

Stanza (a group of lines); *couplet* (2 lines), *quatrain* (4 lines); *rhyme scheme* (pattern of end-rhymes, e.g., abab); *rhythm/metre* (the beat); *lyric* (short, song-like, expresses feeling); *sonnet* (14 lines); *ode* (praise); *elegy* (mourning the dead); *ballad* (tells a story in song-like stanzas); *narrative poem* (tells a story); *enjambment* (a sentence running over the line-break without a pause).

2.6 The five poetry question types

1. **Theme / central idea** — what the whole poem is *about* (love, courage, the brevity of life...).
2. **Figure of speech** — name the device in a given line.
3. **Meaning of a line/phrase** — paraphrase it in plain words.
4. **Word meaning in context** — as in prose.
5. **Tone / mood** — the feeling (joyful, sorrowful, hopeful, nostalgic, defiant...).

2.7 How to read a poem in the exam

Read it twice. **First reading:** get the situation — who speaks, about what? **Second reading:** mark figures of speech and the turn of feeling. Then paraphrase each stanza in one plain sentence in your head. Answer from that paraphrase, checking each option against the lines.

Common Mistake. Treating an image literally. “The road of life” is not a real road; “drowning in work” is not real water. Ask, “What does this stand for?”

2.8 Solved example

The little seed lay still and brown, / And no one guessed the tree / That waited, folded, fast asleep, / Inside the dark to be.

Q. “Folded, fast asleep” describes the tree using — (A) a simile (B) personification (C) onomatopoeia (D) hyperbole. **Working:** sleeping is a human action given to the tree-to-be → **personification (B)**. **Q.** The central idea is that — (A) seeds are brown (B) great things can lie hidden in small beginnings (C) trees cannot grow (D) sleep is important. **Working:** a whole tree waits inside a tiny seed → **(B)**.

2.9 Practice Set — Poetry Comprehension (100 MCQs)

Read each short poem and choose the best option; answers and explanations follow each set. All poems are original and do not repeat any Volume-2 poem.

Poem 1

The wind came knocking at my door, It rattled every pane, It called my name along the floor And ran off down the lane.

1. The wind is described as if it were — (A) a person (B) a machine (C) water (D) a bird **2.** The figure of speech in “The wind came knocking” is — (A) simile (B) metaphor (C) personification (D) hyperbole **3.** “It rattled every pane” appeals mainly to the sense of — (A) taste (B) sound (C) smell (D) touch **4.** The mood of the poem is — (A) gloomy and sad (B) playful and lively (C) frightening (D) sorrowful **5.** “Ran off down the lane” suggests the wind — (A) stopped (B) moved away quickly (C) grew stronger (D) froze **6.** The rhyme scheme of the stanza is — (A) aabb (B) abab (C) abba (D) aaaa

Answers — Poem 1. **1 (A)** the wind knocks, calls, runs — human actions. **2 (C)** human action given to wind = personification. **3 (B)** “rattled” is a sound. **4 (B)** the lively actions create a playful mood. **5 (B)** ran off = moved away quickly. **6 (B)** door/floor... pane/lane → abab.

Poem 2

Her patience was a quiet lamp That never asked for praise; It burned the same through bright and damp And lit our darkest days.

7. “Her patience was a quiet lamp” is an example of — (A) simile (B) metaphor (C) onomatopoeia (D) alliteration **8.** The lamp stands for the woman’s — (A) wealth (B) steady, selfless patience (C) anger (D) beauty **9.** “Never asked for praise” suggests she was — (A) proud (B) modest and selfless (C) lazy (D) loud **10.** “Through bright and damp” means through — (A) only good times (B) good times and bad (C) only bad times (D) the rainy season **11.** The tone of the poem is — (A) mocking (B) admiring and affectionate (C) bitter (D) fearful **12.** “Lit our darkest days” means she brought — (A) electricity (B) comfort and hope in hard times (C) trouble (D) silence

Answers — Poem 2. **7 (B)** “patience **was** a lamp,” direct comparison = metaphor. **8 (B)** the lamp symbolises steady patience. **9 (B)** wanting no praise = modest/selfless. **10 (B)** bright/damp = good and bad times. **11 (B)** warm praise → admiring. **12 (B)** light in darkness = hope in hard times.

Poem 3

The river does not fret or fight The boulder in its way; It bends, it slips around the stone, And carves a path each day.

13. The river in the poem is a symbol of — (A) anger (B) patient persistence (C) fear (D) idleness **14.** “Does not fret or fight” means the river does not — (A) flow (B) worry or struggle violently (C) bend (D) dry up **15.** The lesson suggested is that obstacles are best met with — (A) force and rage (B) flexibility and persistence (C) surrender (D) noise **16.** “Carves a path each day” suggests progress that is — (A) sudden (B) steady and gradual (C) impossible (D) backward **17.** The boulder most likely represents — (A) a friend (B) an obstacle or difficulty (C) water (D) a reward **18.** The tone of the poem is — (A) calm and instructive (B) angry (C) humorous (D) despairing

Answers — Poem 3. **13 (B)** the river quietly works around stone = patient persistence. **14 (B)** fret/fight = worry/struggle. **15 (B)** it “bends... slips around” = flexibility + persistence. **16 (B)** “each day” = steady, gradual. **17 (B)** the boulder = obstacle. **18 (A)** quietly teaches a lesson → calm and instructive.

Poem 4

Dawn tiptoes up the eastern hill, Spilling gold on roof and tree; The sleeping town lies hushed and still, Then wakes, and stretches, and is free.

19. “Dawn tiptoes up the eastern hill” uses — (A) simile (B) personification (C) onomatopoeia (D) hyperbole **20.** “Spilling gold” refers to the — (A) rain (B) morning sunlight (C) river (D) leaves **21.** “The sleeping town... wakes, and stretches” pictures the town as — (A) a building (B) a waking person (C) a machine (D) a river **22.** The mood of the poem is — (A) tense (B) peaceful and fresh (C) sorrowful (D) angry **23.** “Hushed and still” describes the town as — (A) noisy (B) quiet and motionless (C) crowded (D) bright **24.** The poem mainly describes — (A) a storm (B) the coming of morning (C) nightfall (D) a festival

Answers — Poem 4. **19 (B)** dawn “tiptoes” = personification. **20 (B)** gold = sunlight. **21 (B)** the town “wakes and stretches” like a person. **22 (B)** gentle daybreak → peaceful, fresh. **23 (B)** hushed/still = quiet, motionless. **24 (B)** the arrival of morning.

Poem 5

They told him, “It cannot be done.” He smiled and made no fuss, He rolled his sleeves,
he tried, he failed, He tried again — and thus The thing they said could never be Stood
finished, plain to see.

25. The central theme of the poem is — (A) the value of giving up (B) determination and perseverance (C) the danger of pride (D) the beauty of nature **26.** “He rolled his sleeves” suggests he was ready to — (A) sleep (B) get to work (C) leave (D) argue **27.** The repetition of “He tried... He tried again” stresses his — (A) laziness (B) persistence (C) anger (D) fear **28.** “The thing they said could never be / Stood finished” shows that he — (A) failed (B) proved the doubters wrong (C) gave up (D) ran away **29.** The tone of the poem is — (A) discouraging (B) inspiring (C) mournful (D) sarcastic **30.** “Made no fuss” means he — (A) complained loudly (B) reacted calmly, without complaint (C) cried (D) boasted

Answers — Poem 5. **25 (B)** he persists and succeeds → perseverance. **26 (B)** rolling up sleeves = getting to work. **27 (B)** repeated “tried” = persistence. **28 (B)** he completed what others said was impossible. **29 (B)** it uplifts → inspiring. **30 (B)** no fuss = calm, uncomplaining.

Poem 6

The hungry sea kept gnawing, gnawing, Grey teeth upon the sand, Till stone by stone
and grain by grain It swallowed all the land.

31. “The hungry sea kept gnawing” gives the sea — (A) a colour (B) human/animal hunger (personification) (C) a smell (D) a price **32.** “Grey teeth upon the sand” is a — (A) simile (B) metaphor for the waves (C) fact about sharks (D) rhyme **33.** The poem describes the sea slowly — (A) freezing (B) eroding/eating away the land (C) drying up (D) rising once **34.** “Stone by stone and grain by grain” emphasises that the process is — (A) sudden (B) slow and steady (C) impossible (D) backward **35.** The repeated “gnawing, gnawing” is an example of — (A) repetition (B) simile (C) hyperbole (D) irony **36.** The mood of the poem is — (A) cheerful (B) ominous/menacing (C) comic (D) calm and safe

Answers — Poem 6. **31 (B)** a “hungry” sea that “gnaws” = personification. **32 (B)** the waves are called “grey teeth” — a metaphor. **33 (B)** the sea eats the land = erosion. **34 (B)** “stone by stone” = slow and steady. **35 (A)** “gnawing, gnawing” = repetition. **36 (B)** the devouring sea feels threatening → ominous.

Poem 7

Books are doors in a quiet wall, Each one a country of its own; Step through, and you
are far away, Yet never once have left your home.

37. “Books are doors” is a — (A) simile (B) metaphor (C) onomatopoeia (D) hyperbole **38.** The poem praises books for letting us — (A) earn money (B) travel in imagination while staying home (C) sleep well (D) build walls **39.** “A country of its own” suggests each book offers a — (A) map (B) whole new world (C) passport (D) holiday cost **40.** “Far away / Yet never once have left your home” is an example of — (A) apparent contradiction (paradox) (B) alliteration (C) rhyme only (D) onomatopoeia **41.** The tone of the poem is — (A) appreciative (B) angry (C) fearful (D) bored **42.** The central idea is the power of books to — (A) decorate a room (B) expand the imagination (C) replace travel costs (D) teach grammar

Answers — Poem 7. 37 (B) “Books are doors” = metaphor. 38 (B) travel in imagination while at home. 39 (B) each book = a whole new world. 40 (A) being far yet at home = a paradox. 41 (A) it admires books → appreciative. 42 (B) books expand imagination.

Poem 8

Courage is not the lack of fear, But fear that says its prayers and stands; The trembling hand may still hold true, The shaking voice may still command.

43. According to the poem, courage is — (A) having no fear (B) acting rightly in spite of fear (C) running away (D) shouting loudly 44. “Fear that says its prayers and stands” suggests fear that is — (A) ignored (B) faced and overcome (C) hidden forever (D) pretended 45. “The trembling hand may still hold true” means that even when afraid one can still — (A) fail (B) do the right thing (C) flee (D) sleep 46. The poem’s main idea contradicts the common belief that brave people — (A) feel no fear (B) are strong (C) help others (D) tell the truth 47. The tone of the poem is — (A) discouraging (B) reassuring and wise (C) mocking (D) sorrowful 48. “The shaking voice may still command” shows that — (A) only the fearless lead (B) one can lead even while afraid (C) commands must be loud (D) fear prevents speech

Answers — Poem 8. 43 (B) courage = acting rightly despite fear. 44 (B) fear that “stands” = faced/overcome. 45 (B) a trembling hand can still “hold true” = do right. 46 (A) it denies that the brave feel no fear. 47 (B) it steadies and teaches → reassuring and wise. 48 (B) a shaking voice can still command = leading while afraid.

Poem 9

Time is a river, swift and deep, That bears us, willing, on; We cannot hold a single wave, And what is past is gone.

49. "Time is a river" is an example of — (A) simile (B) metaphor (C) onomatopoeia (D) alliteration **50.** "We cannot hold a single wave" suggests that time — (A) can be stopped (B) cannot be stopped or kept (C) flows backward (D) stands still **51.** The central theme of the poem is — (A) the joy of swimming (B) the unstoppable passing of time (C) the danger of rivers (D) the beauty of waves **52.** "What is past is gone" means the past — (A) can be relived (B) cannot be brought back (C) repeats itself (D) is unimportant **53.** "That bears us, willing, on" means time carries us — (A) against our will only (B) onward, whether we like it or not (C) nowhere (D) in circles **54.** The tone of the poem is — (A) reflective (B) comic (C) angry (D) fearful **55.** "Swift and deep" describes the river as — (A) slow and shallow (B) fast and profound (C) dry (D) frozen

Answers — Poem 9. **49 (B)** "Time is a river" = metaphor. **50 (B)** you cannot hold a wave = time can't be kept. **51 (B)** the unstoppable flow of time. **52 (B)** the past cannot return. **53 (B)** it carries us onward regardless. **54 (A)** thoughtful about life → reflective. **55 (B)** swift = fast, deep = profound.

Poem 10

These hands have rocked a hundred nights, Have mended, washed, and fed, Have smoothed the fevered, frightened brow And tucked the small to bed.

56. "These hands" in the poem most likely belong to a — (A) soldier (B) caring mother (C) teacher (D) king **57.** The poem mainly celebrates — (A) hard work for money (B) a parent's tireless, loving care (C) the art of cooking (D) sleeping habits **58.** "Smoothed the fevered, frightened brow" suggests comforting someone who is — (A) angry (B) ill and afraid (C) asleep (D) happy **59.** The listing "mended, washed, and fed" stresses the hands' — (A) idleness (B) constant useful work (C) weakness (D) beauty **60.** "Rocked a hundred nights" uses "a hundred" to suggest — (A) an exact count (B) very many (hyperbole) (C) only one (D) none **61.** The tone of the poem is — (A) tender and grateful (B) bitter (C) mocking (D) indifferent **62.** The poem appeals mostly to our sense of — (A) smell (B) touch and sight (C) taste (D) hearing

Answers — Poem 10. **56 (B)** rocking, feeding, tucking to bed → a caring mother. **57 (B)** a parent's loving care. **58 (B)** fevered/frightened = ill and afraid. **59 (B)** the verbs show constant useful work. **60 (B)** "a hundred" = very many (mild hyperbole). **61 (A)** warm thanks → tender and grateful. **62 (B)** touching a brow, tucking in = touch/sight.

Poem 11

The old banyan asks for nothing, Yet gives the road its shade; Beneath its calm and spreading arms A hundred journeys stayed.

63. "The old banyan asks for nothing" gives the tree a — (A) price (B) human quality (personification) (C) colour (D) sound **64.** "Spreading arms" refers to the tree's — (A) roots (B) branches (C) leaves only (D) fruit **65.** The poem presents the banyan as a symbol of — (A) greed (B) selfless giving (C) fear (D) speed **66.** "A hundred journeys stayed" means many travellers — (A) ran away (B) paused to rest there (C) cut the tree (D) got lost **67.** "Gives the road its shade" shows the tree offering — (A) money (B) shelter and comfort (C) noise (D) danger **68.** The tone of the poem is — (A) admiring and peaceful (B) angry (C) sorrowful (D) frightened **69.** "Asks for nothing, yet gives" highlights the tree's — (A) selfishness (B) generosity (C) weakness (D) pride **70.** "Calm and spreading arms" creates an image of — (A) threat (B) wide, restful shelter (C) decay (D) hurry

Answers — Poem 11. **63 (B)** a tree that "asks for nothing" = personification. **64 (B)** arms = branches. **65 (B)** giving freely = selfless giving. **66 (B)** journeys "stayed" = travellers rested. **67 (B)** shade = shelter/comfort. **68 (A)** admiring and peaceful. **69 (B)** gives without asking = generosity. **70 (B)** wide, restful shelter.

Poem 12

Pitter-patter, pitter-patter, Soft upon the tin, The rain plays all night long outside
While we keep dry within.

71. "Pitter-patter" is an example of — (A) simile (B) onomatopoeia (C) metaphor (D) hyperbole
72. "The rain plays all night long" gives the rain a — (A) colour (B) human action (personification) (C) price (D) smell **73.** The poem mainly creates a mood that is — (A) cosy and peaceful (B) terrifying (C) sorrowful (D) angry **74.** "While we keep dry within" sets up a contrast between — (A) day and night (B) the wet outside and the dry inside (C) summer and winter (D) rich and poor **75.** "Soft upon the tin" appeals to the sense of — (A) sight (B) sound (C) taste (D) smell **76.** The "tin" most likely refers to a — (A) box of food (B) tin roof (C) coin (D) toy **77.** The rhythm of "Pitter-patter, pitter-patter" imitates the — (A) wind (B) sound of falling rain (C) thunder (D) sea

Answers — Poem 12. **71 (B)** "pitter-patter" imitates a sound = onomatopoeia. **72 (B)** rain that "plays" = personification. **73 (A)** safe and snug → cosy and peaceful. **74 (B)** wet outside vs dry inside. **75 (B)** "soft" sound on the tin = hearing. **76 (B)** a tin roof. **77 (B)** it echoes falling rain.

Poem 13

Hope is a small but stubborn flame The storms have tried to kill; Though bent and
beaten, low it burns, But it is burning still.

78. "Hope is a small but stubborn flame" is a — (A) simile (B) metaphor (C) onomatopoeia (D) pun **79.** "The storms have tried to kill" the flame gives the storms a — (A) colour (B) human intention (personification) (C) price (D) sound **80.** The storms most likely represent — (A) good fortune (B) hardships and troubles (C) friends (D) the weather only **81.** "But it is burning still" means that hope — (A) has died (B) survives despite hardship (C) was never real (D) burned the house **82.** The central theme of the poem is — (A) the danger of fire (B) the resilience of hope (C) fear of storms (D) the beauty of candles **83.** "Bent and beaten" describes hope as — (A) destroyed (B) damaged but not destroyed (C) brand new (D) growing fast **84.** The tone of the poem is — (A) hopeful and defiant (B) despairing (C) mocking (D) indifferent

Answers — Poem 13. **78 (B)** "Hope is a flame" = metaphor. **79 (B)** storms that "try to kill" = personification. **80 (B)** storms = hardships. **81 (B)** still burning = hope survives. **82 (B)** the resilience of hope. **83 (B)** bent/beaten yet burning = damaged, not destroyed. **84 (A)** it refuses to give up → hopeful and defiant.

Poem 14

A thousand windows, each a star, The city wears the dark like silk; The river holds
the broken moon And trembles, pale as milk.

85. "A thousand windows, each a star" compares lit windows to stars using a — (A) simile (B) metaphor (C) pun (D) refrain **86.** "The city wears the dark like silk" is a — (A) metaphor (B) simile (C) onomatopoeia (D) hyperbole **87.** "The broken moon" in the river refers to the moon's — (A) destruction (B) rippling reflection on the water (C) shape (D) colour **88.** "Pale as milk" is a — (A) metaphor (B) simile (C) personification (D) pun **89.** The poem mainly paints a picture of the city — (A) at night (B) at noon (C) in a storm (D) on fire **90.** "Trembles" applied to the river suggests the water is — (A) perfectly still (B) gently rippling (C) frozen (D) boiling **91.** The overall mood of the poem is — (A) calm and wondering (B) violent (C) comic (D) fearful **92.** "A thousand windows" uses "a thousand" to mean — (A) exactly 1000 (B) a great many (C) very few (D) none

Answers — Poem 14. **85 (B)** windows are *called* stars = metaphor. **86 (B)** "like silk" = simile. **87 (B)** the rippling reflection of the moon. **88 (B)** "as milk" = simile. **89 (A)** lit windows + dark + moon = night. **90 (B)** trembling water = gentle ripples. **91 (A)** quiet, marvelling → calm and wondering. **92 (B)** a great many.

Poem 15

I am a kite upon a string, I tug to touch the sky; The hand that holds me also helps
The very way I fly.

93. “I am a kite upon a string” is a — (A) simile (B) metaphor (C) onomatopoeia (D) refrain
94. The “string” in the poem most likely stands for — (A) total freedom (B) guidance or limits that also support us (C) a real rope only (D) danger **95.** “I tug to touch the sky” suggests the speaker’s — (A) laziness (B) longing to rise/aspire (C) fear (D) anger **96.** “The hand that holds me also helps... I fly” expresses the idea that limits can — (A) prevent all flight (B) actually enable us to rise (C) destroy us (D) be ignored **97.** The kite is best understood as a symbol of — (A) a person guided yet free (B) a toy only (C) a bird (D) the wind **98.** The seeming contradiction “holds me... helps... I fly” is a — (A) paradox (B) pun (C) onomatopoeia (D) refrain **99.** The tone of the poem is — (A) thoughtful and accepting (B) bitter (C) mournful (D) furious **100.** The central idea is that freedom and guidance — (A) cannot exist together (B) can work together (C) are the same thing (D) are both useless

Answers — Poem 15. **93 (B)** “I am a kite” = metaphor. **94 (B)** the string = guidance/limits that support. **95 (B)** tugging to touch the sky = aspiration. **96 (B)** the holding hand helps it fly = limits enable rising. **97 (A)** a person both guided and free. **98 (A)** held yet flying = paradox. **99 (A)** calm acceptance → thoughtful. **100 (B)** freedom and guidance can work together.

2.10 Chapter summary (one-page revision)

- One **poetry passage (~5 marks)** appears every year; question types: **theme, figure of speech, line/word meaning, symbol, tone/mood.**
- Read twice: first for the **situation**, then for **devices and feeling**; paraphrase each stanza in plain prose.
- **Simile** = comparison with *like/as*; **metaphor** = direct “X is Y”; **personification** = human qualities to non-human things; **onomatopoeia** = sound-words; **hyperbole** = exaggeration.
- Read images and symbols at the **deeper level** (“river of time,” “flame of hope”).
- Judge **tone/mood by word-choice.**
- **Chapter 2 practice total: 100 MCQs across 15 original poems — fully solved.**