PA/SQP/5/184

PA-SQP-5-184

PAUL ACADEMY

English Mines™ | Prepared by Paul Masih

CBSE Class 10 English Language and Literature (184)

Practice Sample Paper | Paper 05

Board Examination 2027

Maximum Marks: 80 Time Allowed: 3 Hours

General Instructions

This paper contains 11 compulsory questions in three sections. Follow each question's internal choice instructions.

Section A: Reading Skills (20); Section B: Grammar and Creative Writing Skills (20); Section C: Literature Textbook (40).

Write answers in the prescribed word limits. Figures and situations in reading and writing tasks are original and fictional unless stated otherwise.

This PAUL ACADEMY practice paper follows the CBSE 2026–27 syllabus and sample-paper pattern.

Section A Reading Skills — 20 Marks

1. Discursive Passage — 10 Marks

(1) When a wall in a public place is painted, the result is often judged through photographs. Are the colours striking? Does the picture look impressive from a distance? These are reasonable questions, but public art occupies a space that people use before it becomes a background for a camera. A successful project needs to consider the daily lives surrounding the wall, including those of people who never planned to become its audience.

(2) A youth group proposed a mural near a market. Its first design used large portraits and bright patterns across the entire surface. During a meeting, shopkeepers welcomed the energy but asked that delivery signs remain visible. A resident whose window faced the wall worried about a reflective finish. Children wanted an image they could understand without reading a long explanation. The comments did not form a single artistic judgement; they revealed different relationships with the same place.

(3) The artist listened without promising to include every suggestion. She explained which changes would improve access and which would weaken the design's coherence. Together, the group reserved clear

space around signs, tested a less reflective paint and added a sequence of recognisable local plants. The finished work remained the artist's composition, yet the process made it more responsive to its setting. Consultation had created useful constraints rather than simply reducing creativity.

(4) Not every objection deserved equal weight. One participant demanded that only people born in the neighbourhood should be represented. The organisers rejected this condition because the market belonged to a wider community, including recent arrivals. Listening carefully does not require accepting exclusion as a harmless preference. Decisions need reasons that can be explained openly, especially when public space and shared money are involved.

(5) The group also discovered that completion was not the end of responsibility. Paint would fade, the wall might need repairs and nearby businesses could change. They agreed who would inspect the surface and how future alterations would be discussed. Without such arrangements, even a popular mural could become a neglected promise. Maintenance was part of the project's meaning because it showed whether the initial enthusiasm would continue as practical care.

(6) Public art can therefore be understood as both an object and a relationship. Its appearance matters, but so do the conversations, choices and responsibilities around it. A photograph may preserve the moment when the colours were fresh. It cannot by itself reveal whether people felt respected or whether the work continued to serve the place. To judge a mural fairly, we should look at the wall and also at the ways people are enabled to live beside it.

Answer all the following questions. Use 30–40 words for each 2-mark answer.

I. What limitation of judging a mural through photographs is identified in paragraph 1? [1]

II. Why did shopkeepers request changes? A. To hide local plants B. To keep delivery signs visible C. To remove all colours D. To prohibit meetings [1]

III. "Coherence" in paragraph 3 refers to: A. the design's unity B. the price of paint C. a resident's birthplace D. the wall's height [1]

IV. Explain in 30–40 words how consultation supported rather than simply restricted creativity. [2]

V. Complete: The birthplace condition was rejected because it would _____. [1]

VI. Which later responsibility is stated? A. Selling every photograph B. Inspecting and maintaining the wall C. Repainting weekly D. Removing all nearby businesses [1]

VII. State True or False: The artist agreed to include every suggestion. [1]

VIII. In 30–40 words, explain why the writer calls public art a relationship as well as an object. [2]

2. Case-based Factual Passage — 10 Marks

(1) A fictional nature centre asked one hundred visitors to test a newly marked trail. Each visitor rated four features as either satisfactory or needing improvement. The table shows the number satisfied with each feature. Since every visitor rated every feature, the figures represent overlapping responses rather than separate groups of people.

(2) The trail's signs received the strongest rating, while resting places received the weakest. Surface condition and shade fell between these two results. The centre initially considered adding more signs because they were the most visible feature of the recent upgrade. However, the feedback suggested that improvements should begin with the least satisfactory provision rather than simply expanding what already worked relatively well.

(3) The manager also recognised the survey's limits. All respondents had completed the trail, so the sample excluded people who turned back or chose not to enter. Their experiences could reveal barriers that successful walkers had managed to overcome. Staff therefore proposed interviews near the entrance and a review of the distances between resting places. They would also ask visitors to explain where shade or surface conditions caused difficulty. The ratings identified areas for attention but did not provide a complete design solution. The centre planned a second survey after changes, using the same questions and noting weather conditions. These data were created for this assessment and do not describe an actual trail.

Feature	Satisfied visitors out of 100
Signs	88
Surface	72
Shade	60
Resting places	45

Answer all the following questions. Use 30–40 words for each 2-mark answer.

I. Which feature received the highest satisfaction rating? [1]

II. How many rated resting places as needing improvement? A. 45 B. 55 C. 60 D. 88 [1]

III. What is the percentage-point gap between satisfaction with signs and resting places? [1]

IV. Explain in 30–40 words why adding signs alone would not respond well to the findings. [2]

V. Why should the four figures not be treated as four separate groups of visitors? [1]

VI. Complete: The sample excluded people who _____. [1]

VII. Which step would help locate specific problems? A. Asking where difficulty occurred B. Removing the survey C. Counting only signs D. Ignoring weather [1]

VIII. In 30–40 words, explain how interviewing people at the entrance could broaden the evaluation. [2]

Section B Grammar and Creative Writing — 20 Marks

3. Grammar — 10 Marks

Attempt any TEN of the following TWELVE tasks. Each carries 1 mark.

I. The art group _____ its mural last week. A. completes B. completed C. has completed D. completing [1]

II. Report Zara's statement: "I cannot attend the meeting tonight." [1]

III. There are _____ empty spaces on this board. A. a little B. much C. several D. each [1]

IV. Correct the error: The list of suggested colours have disappeared. [1]

V. Choose the modal indicating a strong recommendation: You _____ consult the residents before painting. A. should B. might C. can to D. ought [1]

VI. Report the request: Rafi said to the artist, "Please explain this symbol." [1]

VII. Use the correct form: While I _____ (sketch), the lights went out. [1]

VIII. Correct the error: Both of the proposed designs is affordable. [1]

IX. Report the question: Mina asked Arif, "Can you bring the brushes?" [1]

X. Choose: There is not _____ paint left for another wall. A. many B. enough C. few D. every [1]

XI. Use the past perfect: The painters _____ (leave) before the rain started. [1]

XII. Choose the modal expressing permission: Visitors _____ photograph the mural; permission has been granted. A. may B. must C. need D. ought [1]

4. Formal Letter — 5 Marks

Attempt either A or B. All situations and data are fictional.

A. You are Zara Khan, 14 Market Road, Jaipur. Write in 100–120 words to the Secretary, Market Welfare Committee, Jaipur, proposing consultation before painting a public mural. Include nearby users, visible signs, a design preview and maintenance. [5]

OR

B. You are Mina Sethi, 42 Hill Street, Jaipur. Write a 100–120-word letter to the Manager, Green Ridge Nature Centre, Jaipur, requesting a review of resting places and access information on its trail. Explain the need without claiming facts not supplied. [5]

5. Analytical Paragraph — 5 Marks

Attempt either A or B. All situations and data are fictional.

A. In 100–120 words analyse this fictional mural budget: design Rs 4,000; materials Rs 6,000; preparation Rs 3,000; maintenance reserve Rs 2,000; total Rs 15,000. Identify proportions and explain why a reserve should be considered alongside the visible work. [5]

OR

B. In 100–120 words recommend an information format for a fictional trail. Need: useful without smartphone and easy to update. A: fixed engraved board, no updates, Rs 4,000. B: weatherproof board with replaceable printed panels, Rs 3,000. C: QR code only, instant updates, Rs 500. Budget Rs 3,500. [5]

Section C Literature Textbook — 40 Marks

6. Prose or Drama Extract — 5 Marks

Attempt either extract A or extract B. Answer all four parts of the chosen extract. Use 30–40 words for its 2-mark part.

A Mijbil the Otter

For the first twenty-four hours Mijbil was neither hostile nor friendly; he was simply aloof and indifferent,

I. What stage of Mijbil's relationship with Maxwell is described? [1]

II. "Aloof" suggests: A. eager affection B. emotional distance C. violent attack D. physical illness [1]

III. Does the extract justify calling Mijbil actively hostile? [1]

IV. Explain in 30–40 words why this description discourages a rushed judgement of the animal. [2]

OR

B The Necklace

She danced with enthusiasm, intoxicated with pleasure, thinking of nothing but all this admiration, this victory so complete and sweet to her heart.

I. Who is "she"? [1]

II. What chiefly pleases her here? A. Scientific discovery B. Social admiration C. Repaying debt D. Buying food [1]

III. "Intoxicated" is used figuratively to show that pleasure _____. [1]

IV. In 30–40 words, explain how this moment contributes to the story's later contrast. [2]

7. Poetry Extract — 5 Marks

Attempt either extract A or extract B. Answer all four parts of the chosen extract. Use 30–40 words for its 2-mark part.

A The Tale of Custard the Dragon

But Custard cried for a nice safe cage.

I. What does Custard say he wants? [1]

II. The line initially presents him as: A. anxious about danger B. eager to boast C. a pirate D. the owner of the house [1]

III. Which later action challenges this impression? [1]

IV. Explain in 30–40 words why the later action makes this line important. [2]

OR

B For Anne Gregory

“But I can get a hair-dye
And set such colour there,
Brown, or black, or carrot,

I. Who proposes changing hair colour? [1]

II. The proposal attempts to test whether love depends on: A. wealth B. outward appearance C. age alone D. a journey [1]

III. Does “carrot” refer here to food being eaten or to a colour? [1]

IV. In 30–40 words, explain how Anne’s practical suggestion responds to the first speaker’s claim. [2]

8. First Flight Short Answers — 12 Marks

Answer any FOUR of FIVE questions. Write 40–50 words for each answer.

I. How does the postmaster’s initial laughter develop into a different response to Lencho’s letter? [3]

II. Why does Mandela describe the country’s greatest wealth as its people rather than its minerals? [3]

III. What does the tea story’s inclusion of legends suggest about a familiar drink? [3]

IV. How does the dead cow alter Valli’s way of looking out of the bus? [3]

V. How do the crow and hemlock complicate conventional expectations of a cheerful natural scene in Dust of Snow? [3]

9. Footprints Without Feet Short Answers — 6 Marks

Answer any TWO of THREE questions. Write 40–50 words for each answer.

I. Why does the title The Making of a Scientist emphasise a process rather than a single discovery? [3]

II. What does Bholi's decision to care for her parents show after rejecting the marriage? [3]

III. Why does Think-Tank mistake the Humpty Dumpty image for evidence of a threat to himself? [3]

10. First Flight Long Answer — 6 Marks

Answer any ONE of TWO questions. Write 100–120 words for each answer.

A. Write a reasoned response to the claim that confidence is always noisy. Compare Custard's behaviour with the courage Mandela describes. [6]

OR

B. Imagine a student argues that Valli's journey is merely entertainment. Respond by tracing how planning, independence and the cow's death give it greater significance. [6]

11. Footprints Without Feet Long Answer — 6 Marks

Answer any ONE of TWO questions. Write 100–120 words for each answer.

A. Compare how misplaced admiration shapes Mrs Pumphrey's treatment of Tricki and Matilda's choices in The Necklace. [6]

OR

B. How does the contrast between Noodle and Think-Tank offer a lesson about responding to unfamiliar information? [6]

End of Question Paper