PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 5

Teacher Answer Key and Marking Scheme

ENGLISH PAPER 2 (ENGLISH LITERATURE) | ICSE Class 10 | 2027

Maximum candidate total: 80 marks

Academy suggested marking scheme for original PAUL ACADEMY @ English Mines practice. This is not official CISCE marking or a CISCE-issued paper or answer key.

Marking guidance

Question 1: 16 × 1 = 16. Award one mark for the correct option; no negative marking. The student need not supply the rationale.

Questions 2–7: each has allocations of 3 + 3 + 3 + 3 + 4 = 16. Mark all parts of any chosen question.

A valid script answers Question 1 and four further questions: at least one each from drama, prose and poetry, plus one more from those sections. Every valid selection totals 80.

Model answers show sufficient content, not compulsory wording. Credit accurate paraphrase, relevant textual evidence and defensible alternative interpretations. Do not award the same point twice.

Minor spelling, punctuation or quotation differences should not lose a content mark unless meaning or identity becomes incorrect. Do not demand long memorised quotations.

For this practice paper, if extra answers are attempted, use the highest-scoring valid combination of four extract questions. Record the selected questions clearly.

Section A Question 1

Correct options and reasons | 1 mark each

1(i) In Act III, Scene 2, Brutus says that the formal account of Caesar's death is recorded in the

Answer: (a) Capitol.

Reason: Brutus says the question of the death is enrolled in the Capitol. The other places are not the stated repository. Reference: D1, III.2.39–42, PDF113/printed104.

1(ii) After Cinna identifies himself as a poet in Act III, Scene 3, the Fourth Citizen demands that he be attacked for his

Answer: (b) bad verses.

Reason: The citizen explicitly cries that he should be torn for his bad verses. None of the other accusations is made here. This tests the new pretext after his profession is stated. Reference: D1, III.3.30–32, PDF125/printed116.

1(iii) In Act IV, Scene 1, Antony uses "provender" to mean

Answer: (c) food for his horse.

Reason: Antony provides his horse with provender: animal food or fodder. The word does not denote honours, orders or senators' pay. Reference: D1, IV.1.29–33, PDF131/printed122.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) According to Brutus's report in Act IV, Scene 3, Portia died after

Answer: (d) swallowing fire.

Reason: Brutus reports that she swallowed fire while her attendants were absent. The other manners of death are not his report. Reference: D1, IV.3.152–158, PDF141/printed132.

1(v) In Act V, Scene 3, to which place does Brutus order Cassius's body to be sent?

Answer: (a) Thasos.

Reason: Brutus explicitly orders the body sent to Thasos. The other destinations are not his instruction. Reference: D1, V.3.104–106, PDF164/printed155.

1(vi) In Act V, Scene 4, what treatment does Antony order for the captured Lucilius?

Answer: (b) Safety and kindness.

Reason: Antony commands that Lucilius be kept safe and given all kindness, valuing such men as friends. The other treatments contradict his order. Reference: D1, V.4.26–29, PDF168/printed159.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) In With the Photographer, what does the narrator imagine the quiet man is doing beneath the black cloth?

Answer: (c) praying.

Reason: The narrator says he knew the photographer was praying. This is the narrator's comic supposition, not a confirmed account of a prayer. No other listed activity is imagined. Reference: P1, PDF2/printed140.

1(viii) At which floor does the woman first enter Martin's elevator in The Elevator?

Answer: (d) Fourteenth.

Reason: The first morning encounter begins at the fourteenth floor. Third and tenth occur later; ninth is the father's final departure floor. Reference: P3, PDF3/printed147.

1(ix) In The Girl Who Can, the older children put the distance between village and school town at about

Answer: (a) five kilometres.

Reason: The older boys and girls say about five kilometres. The other distances are not their estimate; Adjoa herself does not understand the measure. Reference: P4, PDF6/printed156.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) When asked about marriage in The Pedestrian, Mead explains his unmarried state with the remark

Answer: (b) “Nobody wanted me.”

Reason: Mead smiles and says nobody wanted him. The text supplies no absent wife, prohibition on marriage or forgotten spouse. Reference: P5, PDF5–6/printed163–164.

1(xi) In The Last Lesson, Wachter’s occupation is that of a

Answer: (c) blacksmith.

Reason: The narrator explicitly identifies Wachter as the blacksmith, accompanied by his apprentice. The other occupations are not his. Reference: P2, PDF1/printed167.

1(xii) In the opening line of Haunted Houses, which word gives the claim its widest scope?

Answer: (d) “All”.

Reason: All makes the assertion apply to every house meeting the stated condition, rather than a selected few. The other words identify the objects, location or event without expressing universal scope. Reference: V1, PDF1/printed38, opening line.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) In The Glove and the Lions, “dame” refers to a

Answer: (a) woman.

Reason: Dame is a term for a woman or lady, here de Lorge’s beloved. It is not an object, instrument or animal. Reference: V2, PDF1/printed41, third stanza.

1(xiv) In When Great Trees Fall, the verb “gnaws” presents memory as

Answer: (b) persistently biting or wearing away at the mourner.

Reason: Gnawing evokes repeated biting: memory works painfully and insistently on the mourner. It does not erase, measure or cheerfully proclaim. This asks about the verb’s action, not the particular missed opportunities. Reference: V3, PDF2/printed44, third stanza.

1(xv) In the closing stanza of A Considerable Speck, “guise” most nearly means

Answer: (c) outward form or appearance.

Reason: Guise means the form or appearance in which something is encountered. The other options are not its contextual meaning. Reference: V4, PDF3/printed48, final stanza.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, “booming out his broadside” borrows imagery chiefly from

Answer: (d) gunfire from a warship.

Reason: A broadside is a discharge of guns from one side of a ship. The martial image makes the voice an acoustic barrage; the other activities do not explain it. Reference: V5, PDF3/printed50, line beginning But Bhisma Lochan.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, III.1.111–113, PDF102/printed93.

2(i) [3 marks]

Model: The conspirators are to wash in Caesar's blood. Brutus has asked them to bathe their hands up to the elbows and smear their swords with it. The action is a deliberate bloody ritual, not an attempt to remove stains.

Marks: Caesar's blood [1]; hands up to elbows [1]; smear swords [1].

Guidance: Accept besmear or stain. Do not treat washing as cleansing with water. Reference: D1, III.1.105–107, PDF102/printed93.

2(ii) [3 marks]

Model: Hence means from now or in the future. States unborn are countries or political communities not yet formed. Accents yet unknown are future languages or modes of speech in which the event might be represented.

Marks: From now/in the future [1]; future political communities [1]; future speech/languages [1].

Guidance: Accept nations not yet existing and unfamiliar future pronunciations. No named modern country is required. Reference: D1, III.1.111–113, PDF102/printed93.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, III.1.111–113, PDF102/printed93.

2(iii) [3 marks]

Model: The characters imagine their deed being represented in future theatre, while spectators are already watching just such a representation. This turns attention to the act of theatrical retelling. Lofty shows Cassius's elevated, admiring estimate of his own action.

Marks: Imagines future dramatic representation [1]; current audience watches that representation/self-reference [1]; lofty as grand/exalted self-estimate [1].

Guidance: Accept metatheatre or self-conscious theatre, without requiring either technical term. Do not assert that Cassius knows he is fictional. Reference: D1, III.1.111–114, PDF102/printed93.

2(iv) [3 marks]

Model: Bleed in sport means that Caesar's killing will be acted for entertainment, rather than repeated as an actual murder. His body lies at the base of Pompey's statue. Being no worthier than dust reduces the once powerful ruler to abject, lifeless matter.

Marks: Theatrical re-enactment/entertainment [1]; base of Pompey's statue [1]; dust suggests humiliation/mortality/loss of grandeur [1].

Guidance: Accept staged bloodshed. Do not interpret sport as Caesar playing an athletic game. Reference: D1, III.1.114–116, PDF102/printed93.

2(v) [4 marks]

Model: Brutus proposes a march to the marketplace with bloodied weapons waved overhead and a cry of peace, freedom and liberty. The peaceful claim accompanies visible instruments of recent killing. That clash lets an audience question whether the announced ideal fits the violent means.

Marks: Market-place march [1]; red weapons raised/waved [1]; peace, freedom and liberty [1]; specific contradiction between peace and bloody weapons explained [1].

Guidance: Accept a reasoned view of liberation through violence, provided the visual and verbal tension is addressed. Do not require the earlier-paper explanation of how the crowd changes sides. Reference: D1, III.1.108–110, PDF102/printed93.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, V.3.47–50, PDF162/printed153.

3(i) [3 marks]

Model: Cassius captured Pindarus in Parthia and spared his life. As the condition, Pindarus swore that he would attempt whatever Cassius ordered him to do. Cassius invokes that oath at the end.

Marks: Capture by Cassius in Parthia [1]; life spared [1]; oath to attempt every commanded act [1].

Guidance: Accept prisoner whose life was saved in return for obedience. The question does not ask for the mistaken report already assessed in Paper 1. Reference: D1, V.3.37–40, PDF162/printed153.

3(ii) [3 marks]

Model: Cassius tells him not to delay with an answer, to take the sword by its hilt, and to guide it when Cassius's face is covered. The directions make Pindarus the reluctant instrument of Cassius's decision.

Marks: Do not delay/answer [1]; take the hilt [1]; guide sword when face covered [1].

Guidance: Accept accurate paraphrase. Do not require an invented blindfold or a particular hand. Reference: D1, V.3.43–45, PDF162/printed153.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, V.3.47–50, PDF162/printed153.

3(iii) [3 marks]

Model: The phrase means if I had dared to act as I wished. He has obtained legal freedom, yet the deed through which he obtains it is not what he wanted. Formal release therefore comes with evidence of how little freedom of choice he had in the decisive act.

Marks: If I had dared to follow my wishes [1]; freed but did not desire the act/this means [1]; legal freedom contrasted with constrained choice [1].

Guidance: Accept conditional regret. Do not say he willingly sought freedom by killing Cassius. Reference: D1, V.3.47–48, PDF162/printed153.

3(iv) [3 marks]

Model: It means notice or recognise him. He wants to flee far away to a place where Romans will not identify him. The text names no exact refuge and does not show his subsequent life.

Marks: Notice/recognise [1]; distant refuge away from Roman recognition [1]; actual destination/future unspecified [1].

Guidance: Accept escape from Roman attention. Do not supply a named country or claim that a later punishment is narrated. Reference: D1, V.3.49–50, PDF162/printed153.

3(v) [4 marks]

Model: The first statement registers his changed status. The cry to Cassius interrupts that apparent gain with distress or attachment. His decision to flee turns the new freedom into exile from the world he knows. The sequence makes release emotionally troubled, rather than a simple celebration.

Marks: Recognition of changed status [1]; distressed personal address [1]; flight as estrangement/exile [1]; synthesis showing troubled freedom [1].

Guidance: Accept fear, grief or remorse as supported interpretations; no single unspoken motive is established as fact. Distinguish this emotional sequence from part iii's legal and ethical contrast. Reference: D1, V.3.47–50, PDF162/printed153.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P2, PDF1/printed167, final paragraph.

4(i) [3 marks]

Model: The desks open and close, the pupils repeat lessons loudly, and the ruler raps on the table. In unison means together, at the same time. The sounds build the bustle that normally reaches the street.

Marks: Desks opening/closing [1]; ruler rapping [1]; in unison means together/at the same time [1].

Guidance: The two sounds are desks and ruler; the third mark is for the meaning of unison. Do not accept taking turns. Reference: P2, PDF1/printed167.

4(ii) [3 marks]

Model: He hoped to get to his desk without being seen by using the noise and movement as cover. The unusual quiet removes that cover, so his late arrival must take place openly before the assembled class.

Marks: Slip to desk [1]; usual bustle would hide arrival [1]; quiet makes entry conspicuous [1].

Guidance: Accept inability to enter unnoticed. Do not repeat the separate reason he had considered staying away. Reference: P2, PDF1–2/printed167–168.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P2, PDF1/printed167, final paragraph.

4(iii) [3 marks]

Model: He sees his classmates already in their places and M. Hamel walking up and down with the iron ruler under his arm. He blushes as he has to enter before everyone.

Marks: Classmates already seated [1]; Hamel pacing with ruler [1]; blushes [1].

Guidance: Accept walking up and down. Fear is an emotion; the requested bodily sign is blushing. Reference: P2, PDF2/printed168, opening paragraphs.

4(iv) [3 marks]

Model: He notices the beautiful green coat, the frilled shirt, and the little embroidered black silk cap. These are the special garments ordinarily reserved for inspection and prize days.

Marks: Green coat [1]; frilled shirt [1]; embroidered black silk cap [1].

Guidance: Accept cap with sufficient identifying detail; no mark for inventing medals or a uniform. The ordinary occasions supply context, not extra marks. Reference: P2, PDF2/printed168.

4(v) [4 marks]

Model: The long sentence accumulates the familiar noises in one flowing catalogue. But now abruptly turns from habitual past to this exceptional morning. The very short exclamation arrests that flow, and its exclamation mark makes the silence startling. Form makes an absence of sound feel like a dramatic event.

Marks: Long catalogue accumulates sounds [1]; But now marks temporal/contrastive turn [1]; short sentence abruptly arrests flow [1]; exclamation stresses startling silence [1].

Guidance: Accept an integrated analysis of rhythm and surprise. Do not require an invented ominous sound or a retelling of the political order. Reference: P2, PDF1/printed167, complete extract.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P4, PDF2/printed152, opening paragraph.

5(i) [3 marks]

Model: It is fertile low land in a district of good soil. The description applies when drought is not afflicting Africa. The qualification shows that natural fertility does not guarantee dependable growing conditions in every season.

Marks: Fertile low land/good soil [1]; absence of drought as condition [1]; fertility does not remove weather-related vulnerability [1].

Guidance: Accept a cautious inference about harvests. Do not claim the story reports a particular failed harvest or permanent famine. Reference: P4, PDF2/printed152, opening paragraph.

5(ii) [3 marks]

Model: Africa is imagined as a living being struggling to breathe, a personification. Choking suggests a severe restriction of life, and under presents the drought as an oppressive weight. The image makes the environmental threat bodily and immediate.

Marks: Personification/living-being image [1]; choking as threatened or obstructed life [1]; oppressive pressure conveyed by under [1].

Guidance: Accept metaphor with a sound explanation rather than insisting on one label. This is figurative language, not a report that the whole continent literally stops breathing. Reference: P4, PDF2/printed152, extract.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P4, PDF2/printed152, opening paragraph.

5(iii) [3 marks]

Model: Nana warns her when she leaves food unfinished. Adjoa tentatively links the warning to what she has heard about fertility and drought. Maybe signals a guess about Nana's reasoning, rather than a confirmed explanation Nana has given.

Marks: Not finishing food [1]; tentative link with land/drought/food security [1]; maybe marks inference rather than confirmed motive [1].

Guidance: Accept awareness that food should not be taken for granted, clearly identified as a reading. Do not invent a speech by Nana about a specific famine. Reference: P4, PDF2/printed152, opening paragraph.

5(iv) [3 marks]

Model: Older women wear long wrap-arounds, hiding their legs. Adjoa is not allowed the evening river bathing she imagines would let her observe them. The family takes proper baths in a small bathhouse behind their hut.

Marks: Long wrap-arounds [1]; no opportunity for evening river bathing with adults [1]; small bathhouse behind hut [1].

Guidance: Accept that her permitted shallow-water play is with other little girls. Do not claim she has never seen her mother's or Nana's legs. Reference: P4, PDF5/printed155, lower half.

5(v) [4 marks]

Model: Nana adds disparaging remarks about the father under her breath. Adjoa hears them, though she thinks Nana probably assumes she does not. The remarks silence her mother completely and leave even her small courage exhausted. The child thus perceives an adult conflict that the adults may believe is concealed from her.

Marks: Under-breath disparagement heard [1]; probable belief child cannot hear, identified as inference [1]; mother silenced/courage exhausted [1]; child perceives supposedly concealed adult conflict [1].

Guidance: Accept intimidation or hurt as an interpretation of the mother's response. Do not invent facts about the father's occupation, conduct or present whereabouts. Reference: P4, PDF5/printed155, upper half.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V2, PDF1/printed41, first four verse lines (fourth wraps in textbook).

6(i) [3 marks]

Model: Hearty suggests robust, vigorous or good-humoured. Royal sport means an entertainment regarded as fit for a king, here the lions' contest. Loved presents him as enjoying the event, rather than merely tolerating attendance.

Marks: Robust/vigorous/good-humoured [1]; entertainment fit for a king [1]; loved establishes enjoyment rather than toleration [1].

Guidance: Accept jovial or high-spirited. Do not substitute the king's name or his later verdict for an explanation of attitude. Reference: V2, PDF1/printed41, opening two lines.

6(ii) [3 marks]

Model: Pride can suggest the ladies' finery or splendid appearance, together with self-conscious dignity. The gathering is a social display as well as a viewing of sport. The phrase makes being seen among the court part of the occasion's attraction.

Marks: Finery/splendid appearance [1]; proud/self-conscious bearing [1]; social display/being seen explained [1].

Guidance: Accept an emphasis on magnificence rather than a moral accusation against every lady. Do not retell the later glove test. Reference: V2, PDF1/printed41, third verse line.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V2, PDF1/printed41, first four verse lines (fourth wraps in textbook).

6(iii) [3 marks]

Model: His sighing suggests romantic longing or affection. Introducing the woman through his response establishes their emotional relationship. Leaving her unnamed keeps attention on her role in this relationship, rather than a separate biographical identity.

Marks: Romantic longing/affection [1]; relationship established through his feeling [1]; unnamed relational role emphasised [1].

Guidance: Accept a reasoned narrative effect. Do not claim that a sigh proves she rejects him or that her name is supplied elsewhere. Reference: V2, PDF1/printed41, fourth verse line.

6(iv) [3 marks]

Model: A third-person narrator describes king, nobles and Count. One day singles out an occasion as in a tale. Past-tense verbs establish a narrated event that has already happened, preparing for a sequence of actions.

Marks: Third person [1]; one day introduces particular tale-like occasion [1]; past tense establishes retrospective story/event sequence [1].

Guidance: Accept an external storyteller. Do not require historical proof that the particular incident occurred. Reference: V2, PDF1/printed41, opening stanza.

6(v) [4 marks]

Model: Love and above rhyme, creating a sound link within the verse line. The repeated and adds valour, love and kingship into one accumulating display. That additive rhythm makes the courtly ideals seem assembled together in a ceremonious show.

Marks: Love/above [1]; internal rhyme/same end sounds within line [1]; repeated and accumulates elements [1]; ceremonial combined display explained [1].

Guidance: Accept polysyndeton if explained. Do not give marks for the different opening end-rhyme pair sport/court assessed in Paper 2. Reference: V2, PDF1/printed41, final verse line of first stanza.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V5, PDF4/printed51, opening three verse lines (each wraps in textbook).

7(i) [3 marks]

Model: We and our are first-person plural forms. They include the speaking voice among the listeners and establish a shared viewpoint. Again identifies the plea as a renewed appeal, following an earlier request for the singing to stop.

Marks: First person [1]; plural [1]; renewed appeal after earlier plea [1].

Guidance: Accept a communal voice. The poet's actual personal attendance is not established; voice and author need not be identical.
Reference: V5, PDF3/printed50, earlier plea; PDF4/printed51, extract.

7(ii) [3 marks]

Model: Soared imagines the singer or his performance rising out of reach. Figuratively he is inaccessible to the listeners' attempts to influence him. But turns from their urgent appeal to its failure to reach or check his elevated absorption.

Marks: Imagined upward flight [1]; inaccessible to influence/appeal [1]; But marks frustration of preceding request [1].

Guidance: Accept absorbed self-exaltation as a reading. Do not claim he literally flies or that the poem proves a medical hearing problem.
Reference: V5, PDF4/printed51, second verse line.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V5, PDF4/printed51, opening three verse lines (each wraps in textbook).

7(iii) [3 marks]

Model: Welkin means the sky or heavens. Weeping personifies the sky with a human emotional response. The vast setting becomes an imagined fellow sufferer, enlarging the scene beyond individual listeners.

Marks: Sky/heavens [1]; personification [1]; sky made an emotional participant on a vast scale [1].

Guidance: Accept an imaginative cosmic lament. Do not identify a literal person called Welkin or assert actual rainfall as a narrated fact. Reference: V5, PDF4/printed51, third verse line.

7(iv) [3 marks]

Model: The first pair repeats the w sound and the second repeats m: both are alliteration. The paired openings bind each phrase together, giving the rapid catalogue a patterned, emphatic sound suited to comic verse.

Marks: w sound in welkin/weeps [1]; m sound in mighty/mansions [1]; phrase-binding emphasis/patterned comic rhythm [1].

Guidance: Accept /w/ and /m/ notation or ordinary descriptions. Device label alone cannot replace identification of both pairs. Reference: V5, PDF4/printed51, third verse line.

7(v) [4 marks]

Model: Plead suggests an earnest or urgent appeal, while grumble suggests muttered complaint or dissatisfaction. The pair covers both direct entreaty and disgruntled protest. Howe'er means however much or in whatever way: neither manner succeeds in bridging the gap with the singer.

Marks: Plead as urgent earnest appeal [1]; grumble as resentful/muttered complaint [1]; pairing covers contrasting modes of protest [1]; however much/either way ineffective [1].

Guidance: Accept a serious appeal versus less direct complaint. Do not repeat the earlier-paper question about the singer's good intentions or list bodily symptoms. Reference: V5, PDF4/printed51, second verse line.

Source register Drama and prose

All local files are inside the supplied CL 10 AG folder. PDF page references count from the first file page. Printed page numbers refer to the textbook image.

D1 JULIUS CAESAR / Julius Caesar CLIFFS COMPLETE - Copy being used in class.pdf. Original play text only. Q2: III.1.111–113, PDF102/printed93; context III.1.105–120 on the same page. Q3: V.3.47–50, PDF162/printed153; context V.3.37–50 on the same page.

D1 MCQs: (i) III.2.39–42, PDF113; (ii) III.3.30–32, PDF125; (iii) IV.1.29–33, PDF131; (iv) IV.3.152–158, PDF141; (v) V.3.104–106, PDF164; (vi) V.4.26–29, PDF168. Printed page = PDF page minus 9.

P1 PROSE / With the Photographer CL 10 AG / With the Photographer CL 10 AG.pdf. MCQ vii: PDF2/printed140, original narrative beneath the black cloth.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi and Q4: PDF1/printed167; Q4 context PDF2/printed168. Original narrative only.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. MCQ viii: PDF3/printed147, first encounter at the fourteenth floor.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. Q5 extract and parts i–iii: PDF2/printed152; parts iv–v: PDF5/printed155. MCQ ix: PDF6/printed156.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x: PDF5–6/printed163–164, marriage exchange. Added boxes excluded.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF1/printed38, first word of the poem.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. MCQ xiii and Q6: PDF1/printed41. Q6 quotes the first four verse lines; the fourth wraps. Sound analysis uses the last verse line of that stanza.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. MCQ xiv: PDF2/printed44, original poem's third stanza, verb gnaws.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv: PDF3/printed48, closing stanza. Added Central Theme excluded.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. MCQ xvi: PDF3/printed50. Q7: PDF4/printed51, first three verse lines, each wrapping; earlier plea PDF3/printed50. Added questions excluded.

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