# PAUL ACADEMY

English Mines™ | Prepared by Paul Masih

Class 10 English Communicative (101)

## Explanatory Answer Key and Marking Scheme 18

Academic Session 2026–27 | Board Examination 2027

Time allowed: 3 hours Maximum marks: 80

## Guidance for Marking

This key answers every question and internal alternative. Award credit for equivalent, text-supported answers and valid interpretations. Models are illustrative, not compulsory wording. For MCQs, award 1 only for the single correct choice; multiple choices receive 0. If an extra alternative is attempted, retain the answer(s) deserving the higher marks, within the question maximum, as in the supplied CBSE scheme. Do not exceed 80 overall.

Reading: each one-mark response earns 1 for the stated idea. For two-mark responses, award 1 for each specified point. Extract answers carry 1 each. Literature short answers: content 1 + expression 1 (coherent, relevant and accurate); listed paired ideas together constitute the content mark. Literature long answers: content 4 + organisation 2 + accuracy 2; the local detailed rubric below operationalises the total of 8 where the official scheme supplies only value points. Apply writing criteria below holistically within each component; do not impose an invented automatic per-word penalty.

## Section A Reading Skills 22 marks

### 1 Reading passage 12 marks

i. He has worked on a frightened expression, but his brother has not even recognised the entrance. [1 mark]

ii. B. Facial acting alone does not communicate the entrance in this scene. The brother hears only a closing door. [1 mark]

iii. A louder line might attract attention, but it could contradict the traveller's attempt not to wake the house. The director asks the actor to solve the communication problem while preserving the character's immediate purpose within the scene. [2 marks]

Marks: audibility may improve 1; shouting conflicts with quiet purpose 1. Support: paragraph 2.

iv. The latch clicks or the suitcase is placed on the wooden floor; either for 1. [1 mark]

v. Another actor answers from inside; paragraph 3. [1 mark]

vi. A. chosen for a particular purpose. Here they make the specific scene understandable. [1 mark]

vii. He explains what he understood without first receiving the intended meaning. The actor can compare that independent account with the planned scene, checking what the audience received rather than simply confirming that the performer remembers his own intention. [2 marks]

Marks: independent audience account 1; comparison with intended scene 1.

viii. No. He keeps it because it helps his performance, though few can see it. [1 mark]

ix. False. Paragraph 3 calls it selected actions for this particular scene. [1 mark]

x. C. Consider what reaches an audience. The narrator distinguishes private preparation from received meaning. [1 mark]

## 2 Text and data 10 marks

i. 8: 40 − 32. [1 mark]

ii. B. B. Forty tickets have already been issued, matching its limit. [1 mark]

iii. The visitor may enter because session C has not ended, but must leave when it closes at 12:45. Arriving late does not shift the session's finish, so only fifteen minutes of the scheduled visit remain available. [2 marks]

Marks: permitted late entry before finish 1; 15 minutes and no extension 1.

iv. 13: 40 − 27. [1 mark]

v. No. A ticket is valid only for its printed session; a new ticket is required. [1 mark]

vi. 120 visitors: 3 × 40, counting separate session admissions. [1 mark]

vii. Each session has its own limit and its own valid tickets. Empty places in A or C cannot be transferred into B, which is already full, so an overall spare-place total would hide the restriction relevant to that session. [2 marks]

Marks: separate limits/tickets 1; B already full despite spare places elsewhere 1.

viii. False. The entrance closes precisely at the listed finish. [1 mark]

## Section B  Writing Skills  22 marks

## 3  Application  3 marks

Format 1 (recipient, subject, salutation and closure); content 1 (clear request and reason); accuracy 1 (grammar and spelling).

### Model response

To

The Principal, PAUL ACADEMY

11 December 2026

Subject: Withdrawal from declamation

Sir

Please withdraw my declamation entry because its session overlaps with my confirmed practical assessment. Kindly inform the organiser promptly so the programme can be revised. I regret the inconvenience.

Yours obediently

Reva Sen, X A

Other relevant points: Identify the timetable conflict and seek timely notice; do not claim a guaranteed replacement slot.

## 4  Factual description  4 marks

Content 2 (relevant observable facts, 1 for physical features and 1 for function/details); organisation 1 (logical order); accuracy 1.

## Model response

Mr Naren is a sign-language interpreter of about thirty with closely cropped hair. He wears a plain dark shirt and stands beside the speaker, facing the audience. His hands move as he interprets, and his facial expressions form part of his visible communication. He pauses with the speaker. His position allows the audience to see him alongside the person giving the address.

Other relevant points: Stick to supplied observations; do not infer hearing status or invent qualifications.

## 5 Formal letter 7 marks

Format 1 (sender, date, recipient, subject, salutation and closure); content 3 (problem/purpose 1, developed evidence or explanation 1, specific request/action 1); organisation 2 (sequence 1, cohesion 1); accuracy 1.

## A. Model response

6 Palm Avenue

Kochi

11 December 2026

The Director

City Cultural Centre, Kochi

Subject: Broader food-festival descriptions

Madam

The festival programme describes one selected dish as the food of each state. Such labels make varied local traditions appear uniform and leave contributors unable to explain differences within their regions.

Please describe each entry as one example rather than a complete representation. Contributors could add a short account of where the dish is prepared and how versions differ. A rotating selection across future events would introduce further variety without pretending that one evening can display every community's food.

Yours faithfully

Reva Sen

Other relevant points: Recognise variety within states and let contributors describe their own examples.

## B. Model response

23 Garden Road

Kochi

11 December 2026

The Parks Officer

Municipal Office, Kochi

Subject: Review of fair lighting

Sir

Temporary lamps at the park fair point upwards into tree canopies while some walking areas remain poorly lit. Residents have asked whether a different arrangement could meet visitors' needs with less unnecessary illumination.

Please arrange an assessment by the appropriate staff, including any relevant advice about the park's wildlife. Lamps could be directed towards paths and activity areas where suitable. We seek a considered lighting plan for the remaining evenings, with an announced closing time, rather than assumptions that either maximum brightness or complete darkness solves every concern.

Yours faithfully

Harun Das

Other relevant points: Seek site-specific assessment; unsupported claims about particular species are unnecessary.

## 6 Article 8 marks

Format 1 (title and byline); content 3 (issue 1, developed explanation/example 1, practical response 1); organisation 3 (opening 1, connected development 1, conclusion 1); accuracy 1.

## A. Model response

One example cannot contain a region

By Reva Sen

A cultural event must select what it can show. The problem begins when a selected costume, song or dish is presented as the complete identity of a region.

Students should introduce entries as examples with a place and a context. Contributors can explain differences within their own communities instead of being expected to represent everyone who shares a state boundary. Questions then invite discovery rather than test whether a person matches a familiar label.

Schools can vary their selections over successive events and record what remains unexplored. A programme becomes more interesting when it admits that its display is partial.

National integration grows through curiosity about one another, including differences within regions. A shared stage need not turn people into simple categories. It can give them room to explain a more varied life.

Other relevant points: Develop curiosity, contributor voice and variety within regions.

## B. Model response

Light where it is needed

By Harun Das

An evening event needs a lighting plan, not merely more lamps. Brightness aimed away from walking and activity areas may leave visitors struggling while illuminating places that do not need attention.

Organisers should inspect the site after dark and ask qualified staff how to direct lamps appropriately. Paths, entrances and working areas have different needs. Concerns about nearby trees and wildlife should receive relevant assessment instead of confident guesses from a general poster.

A clear closing time also helps define how long temporary lighting is required. Staff should know who is responsible for switching it off and checking the site afterwards.

Careful planning connects human use with the surroundings. Asking where, when and why light is needed can make a practical event more considerate without treating either brightness or darkness as an automatic answer to every problem.

Other relevant points: Discuss direction, duration and assessment without inventing technical prescriptions.

## Section C Grammar 10 marks

### 7 Gap filling 3 marks

i. B. was carrying. Past continuous presents the action in progress at the time of the click. [1 mark]

ii. A. Each. The singular noun actor requires an appropriate singular determiner. [1 mark]

iii. C. may. The context explicitly grants permission. [1 mark]

### 8 Editing 4 marks

i. were → was. The head subject pair is singular. [1 mark]

ii. a → an. Hour begins with a vowel sound because h is silent. [1 mark]

iii. were → where. Where introduces the clause identifying the place. [1 mark]

iv. heard → hear. Did takes the base form of the main verb. [1 mark]

Award 1 per correct error–correction pair; 0.5 if only the correction is supplied and unambiguously identified.

### 9 Transformation and reordering 3 marks

i. The director told Reva to place the suitcase beside the door. Report the command using to + base verb. [1 mark]

ii. When the latch clicked, Harun answered immediately. Accept Harun answered immediately when the latch clicked. When introduces the time clause. [1 mark]

iii. That the hall was completely dark surprised us. The noun clause acts as the subject. [1 mark]

Award 1 for each complete grammatical sentence that preserves the intended meaning. Accept if/whether where appropriate and equivalent natural word order for requests.

# Section D Literature Textbook 26 marks

## 10 Reference to context 8 marks

Assess any two extracts only, 4 × 1 each. The source locators refer to the supplied February 2023 Literature Reader; PDF page numbers include front matter.

### A Virtually True

Interact in English Literature Reader, revised February 2023, PDF page 97. Window: We … saloon..

i. Wildwest. [1 mark]

ii. It has led the two sheriffs back to their starting saloon instead of out. [1 mark]

iii. It creates an accumulating sequence of hurried attempts before the unexpected return. [1 mark]

iv. He dives through the back window of the saloon. [1 mark]

### B Two Gentlemen of Verona

Interact in English Literature Reader, revised February 2023, PDF page 21. Window: Next … business..

i. They lean down over the boxes as they work. [1 mark]

ii. The fountain in the public square. [1 mark]

iii. Active or busy trade with customers. [1 mark]

iv. The narrator now speaks of the boys with familiarity or affection after the first encounter. [1 mark]

### C The Rime of the Ancient Mariner

Interact in English Literature Reader, revised February 2023, PDF page 139. Window: And … soot..

i. Extreme thirst/drought has dried or withered their tongues. [1 mark]

ii. They feel as though choked with soot; a simile. [1 mark]

iii. No. Soot belongs to the comparison, not a reported literal cause. [1 mark]

iv. The whole crew suffers; the condition is collective rather than only the Mariner’s. [1 mark]

## 11 Short answers 10 marks

Each model includes the essential content ideas (1 mark) in a coherent 30–40-word response (expression 1 mark). Award the content mark for equivalent relevant evidence and inference, even if phrased differently.

i. The printed picture shows the same figure in jeans and a sweatshirt instead of game costume. That change connects the character with a contemporary boy and makes the personal request seem to come from someone beyond the western role. [2 marks]

Content 1: modern clothes versus game role and personal-world connection. Expression 1.

ii. He snatches it because its colour and shape resemble the letter he expects about his own daughter. Only the address reveals that it belongs to Ali, showing how anxious anticipation makes him interpret an outward resemblance before checking identity. [2 marks]

Content 1: expected appearance causes misidentification; address corrects it. Expression 1.

iii. Naresh brings tea in a small clay cup and addresses him courteously, offering practical comfort before his turn. This ordinary act of hospitality exists beside the later hurried handling of his lines, preventing the crew from appearing uniformly dismissive. [2 marks]

Content 1: actual tea/courtesy contrasted with rushed lines treatment. Expression 1.

iv. Ben treats residence with a daughter as the only acceptable arrangement, just as Abel is asserting a different future. The statement reveals an assumption about family authority that the marriage announcement immediately challenges, widening the conflict beyond divided possessions. [2 marks]

Content 1: assumed compulsory family residence challenged by Abel's independent plan. Expression 1.

v. The crowd moves from listening to dismantling ordinary objects for fire. Benches and forms become means of violence, showing public emotion turning into practical destruction and exposing the distance between hearing an argument and controlling the action it unleashes. [2 marks]

Content 1: furniture taken for fire and rhetoric becoming destructive action. Expression 1.

vi. Most creatures respond collectively with clapping and cheers, while one loon weeps beneath the moon. That individual emotional response adds variety to the audience's delight, suggesting that the song moves listeners differently rather than producing only one uniform reaction. [2 marks]

Content 1: individual weeping contrasted with collective applause; varied emotional response. Expression 1.

## 12 Long answer 8 marks

## A Model response

Literary inspiration is often imagined as mysterious and individual. Helen describes it instead through ordinary office procedures: scouts find a suitable writer, the main office assigns a case, and the worker submits a report when it is finished. The unexpected administrative language makes a supernatural process sound like routine employment.

Her earlier work adds another reversal. She once wrote and later became a magazine reader. Recalling those difficult days, she describes mistaking purgatory for paradise. The exaggeration turns literary employment into an experience worse than an unpleasant afterlife, while refusing to give a ghost only solemn or frightening concerns.

The comedy therefore joins two familiar worlds that readers expect to remain separate. Ghosts have professional histories, office duties and grievances; writers receive inspiration through organised labour. These details make the extraordinary encounter entertainingly ordinary. They also shift attention from the celebrated author alone to the unnoticed people, or spirits, said to support the finished story.

Content 4: Scouting, assignment and report procedures 1; Helen's former writing/reading work 1; purgatory/paradise comic reversal 1; evaluated contrast between mysterious inspiration and routine labour 1. Organisation 2: logical development 1, cohesive conclusion 1. Accuracy 2: grammar/sentence control 1, vocabulary/spelling/punctuation 1. Accept a different defensible judgement supported by the prescribed texts.

## B Model response

After Wildwest ends, Michael sees a numerical score on the screen. Such a figure can summarise performance under a game's rules, but it cannot by itself explain what the encounter means. The second sheriff has been shot, and the printer then produces a personal appeal identifying Sebastian and asking Michael to retrieve him.

The printed request changes the question from how many points Michael has earned to whether someone needs help. Its direction towards Dragonquest also gives him a next action that the score alone does not provide. Measurement and narrative therefore supply different kinds of information at the same moment.

A designer should keep this distinction visible. A score may reward speed or success, while an account of events identifies people, consequences and unfinished responsibilities. The story does not require abandoning game statistics. It shows why a number can be accurate within its system and still leave out the most compelling reason to continue.

Content 4: Wildwest score and game ending 1; personal printer appeal/next game 1; performance measure versus human stakes explicitly compared 1; reasoned design implication without denying valid statistics 1. Organisation 2: logical development 1, cohesive conclusion 1. Accuracy 2: grammar/sentence control 1, vocabulary/spelling/punctuation 1. Accept a different defensible judgement supported by the prescribed texts.

End of Answer Key 18