PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 10

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 Antony's funeral speech, "interred" means

Answer: (b) buried.

Reason: Interred means buried. Antony imagines good deeds being buried with the dead; election, reward and remembrance do not give the word's meaning. Reference: D1, III.2.79, PDF114/printed105.

1(ii) The mob's cry for "firebrands" in Act III, Scene 3 asks for

Answer: (d) burning pieces of wood.

Reason: Firebrands are burning pieces of wood used to carry fire. The following cry to burn the conspirators' houses establishes the context. Reference: D1, III.3.37–40, PDF125/printed116.

1(iii) Antony's "His corporal motion" refers to his horse's

Answer: (a) bodily movement.

Reason: Corporal means bodily. Antony describes directing the animal's movement; the phrase does not mean promotion, reputation or food. Reference: D1, IV.1.31–33, PDF131/printed122.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) Brutus refuses to obtain money by "indirection". Here the word means

Answer: (c) dishonest dealing.

Reason: Indirection means dishonest or improper means in this speech. Brutus contrasts it with the honesty he claims; it is not a description of travelling or communication. Reference: D1, IV.3.72–75, PDF138/printed129.

1(v) In Cassius's account, the eagles "consorted us" to Philippi. This means that they

Answer: (a) accompanied the army.

Reason: Consorted means accompanied. The eagles travelled with the army; the other actions are not asserted by this phrase. Reference: D1, V.1.80–83, PDF157/printed148.

1(vi) Brutus's request to Volumnius, "List a word", means

Answer: (c) listen to something.

Reason: List is an old verb meaning listen. Brutus asks for a hearing, not a written list, a count or a weapon choice. Reference: D1, V.5.15–16, PDF169/printed160.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) In With the Photographer, calling the finished picture a "bauble" dismisses it as

Answer: (d) a worthless trinket.

Reason: A bauble is a trinket of little value. The narrator calls it worthless; the other objects do not fit his contemptuous description. Reference: P1, PDF6/printed144, final speech.

1(viii) In The Elevator, the father's word "timid" means

Answer: (b) shy or easily frightened.

Reason: Timid means lacking confidence or easily frightened. It describes a disposition, not wealth, courage or accuracy. Reference: P3, PDF5/printed149, father's question.

1(ix) In The Girl Who Can, the borrowed pressing iron uses

Answer: (c) charcoal.

Reason: The narrative explicitly calls it a charcoal pressing iron. The other power sources are not given. Reference: P4, PDF7/printed157, uniform paragraph.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) When Mead imagines “A revue?” in The Pedestrian, he is thinking of

Answer: (a) an entertainment of short acts or sketches.

Reason: A revue is a theatrical entertainment containing short acts or sketches. The surrounding guesses concern television programmes; it is not a review or inspection. Reference: P5, PDF3/printed161, Eight-thirty P.M. paragraph.

1(xi) The “trunks” being packed in The Last Lesson are

Answer: (b) large travelling cases.

Reason: Trunks here are large cases for belongings. Packing before departure fixes this sense rather than the other meanings of the word. Reference: P2, PDF5/printed171, opening paragraph.

1(xii) In Haunted Houses, “realm” in “realm of mystery and night” means

Answer: (d) a region or domain.

Reason: Realm means a region or domain. It names the imagined territory of mystery, not a document, material or servant. Reference: V1, PDF2/printed39, penultimate stanza.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) In The Glove and the Lions, “whisking through the air” suggests movement that is

Answer: (d) quick and light.

Reason: Whisking describes rapid, light movement through the air. The other descriptions do not fit the printed phrase. Reference: V2, PDF1/printed41, second stanza.

1(xiv) Which stanza of When Great Trees Fall first begins “When great souls die”?

Answer: (b) The third.

Reason: The first two stanzas begin with great trees falling; the third first names great souls dying. This is a structural observation, not a claim about regular metre. Reference: V3, PDF2/printed44, first three stanzas.

1(xv) Who wrote A Considerable Speck?

Answer: (a) Robert Frost.

Reason: The prescribed poem’s author heading names Robert Frost. The other writers are associated with different poems in the prescribed collection. Reference: V4, PDF2/printed47, author heading.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, “languish pale and sickly” means

Answer: (c) become weak and unwell.

Reason: Languish means grow weak or lose vitality. Pale and sickly reinforces that sense, excluding energy, orderly marching or cheerful speaking. Reference: V5, PDF3/printed50, first stanza.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, III.1.169–173, PDF104/printed95; context 164–178.

2(i) [3 marks]

Model: The hands are visible instruments of the killing and are bloodied by it. Hearts stand for inward motives or feelings, which Antony cannot see. Brutus asks Antony to judge the concealed intention separately from the brutal appearance of the act.

Marks: Visible hands enact killing [1]; unseen hearts signify motives [1]; intention distinguished from appearance [1].

Guidance: Accept metonymy with explanation. This is Brutus's defence, not proof that his motives are beyond question. Reference: D1, III.1.164–169, PDF104/printed95.

2(ii) [3 marks]

Model: He means the wrong or injury affecting Rome as a whole. He places the public community's interest before that of Caesar as an individual. The speech asserts his political judgement; it does not independently prove that Caesar's death benefits everyone.

Marks: Wrong/injury affecting Rome collectively [1]; public interest placed before individual interest [1]; identified as Brutus's judgement rather than proven fact [1].

Guidance: Accept perceived oppression or injustice. Do not require accepting that every Roman agrees with him. Reference: D1, III.1.169–172, PDF104/printed95.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, III.1.169–173, PDF104/printed95; context 164–178.

2(iii) [3 marks]

Model: The explicit as introduces a simile in which one fire drives out another. Pity for Rome is said to overcome pity for Caesar. Brutus uses that displacement to claim that a violent act can proceed from compassion for the larger community.

Marks: Fire driving out fire [1]; pity for Rome displaces pity for Caesar [1]; violence justified as public compassion [1].

Guidance: Accept comparison rather than technical label if explained. The issue is competing objects of pity, not an assertion that Brutus has no feelings. Reference: D1, III.1.169–172, PDF104/printed95.

2(iv) [3 marks]

Model: Lead suggests soft, blunt points in place of effective cutting or piercing weapons. The swords are imagined as unable or unwilling to injure Antony. The figurative assurance promises that the violence just used against Caesar will not be directed at him.

Marks: Lead suggests softness/bluntness [1]; points presented as harmless to Antony [1]; promise that he is not a further target [1].

Guidance: Accept swords figuratively blunted for Antony. No actual replacement of the weapons' metal occurs on stage. Reference: D1, III.1.172–176, PDF104/printed95.

2(v) [4 marks]

Model: Cassius offers Antony a voice as strong as anyone's in allocating new dignities, meaning honours or public offices. Strong means influential rather than physically powerful. Cassius offers participation in the new political arrangements, whereas Brutus has appealed to the moral intention behind the killing.

Marks: Equal/influential voice offered [1]; distribution of honours/offices [1]; strong as political influence [1]; practical political offer contrasted with moral justification [1].

Guidance: Accept an offer of a say in appointments. Do not assert that Antony accepts an office in this exchange. Reference: D1, III.1.177–178 with 169–176, PDF104/printed95.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, IV.3.29–36, PDF137/printed128.

3(i) [3 marks]

Model: A hedge can enclose or fence off a space. Cassius uses it figuratively for being hemmed in or restricted by Brutus. He presents the disagreement as an attempt to limit his freedom or authority, not merely a difference of opinion.

Marks: Enclosing fence image [1]; figurative restriction [1]; complaint that Brutus limits freedom/authority [1].

Guidance: Accept being cornered or constrained. No literal hedge is part of the tent setting. Reference: D1, IV.3.29–30, PDF137/printed128.

3(ii) [3 marks]

Model: Cassius claims longer practical military experience. Make conditions means decide terms or settle matters. He uses senior experience to assert superior competence, but the assertion itself supplies no demonstrated example proving that he is abler.

Marks: Longer practical military experience [1]; decide terms/settle matters [1]; superiority asserted without demonstrated example here [1].

Guidance: Accept greater experience as his argument. Do not require agreeing with either general's assessment. Reference: D1, IV.3.30–32, PDF137/printed128.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, IV.3.29–36, PDF137/printed128.

3(iii) [3 marks]

Model: Cassius's repeated I emphatically centres his own standing. The clipped I am and you are not replies speed up the alternation. Reasoned discussion narrows into a personal contest of assertion and denial.

Marks: Self-emphasis of I [1]; clipped alternating replies quicken exchange [1]; argument becomes personal assertion against denial [1].

Guidance: Accept staccato rhythm or verbal deadlock. No technical dramatic term is necessary. Reference: D1, IV.3.30–34, PDF137/printed128.

3(iv) [3 marks]

Model: You forget yourself accuses Brutus of exceeding proper bounds or respect. I shall forget myself warns that Cassius may lose restraint. Repeating the phrase turns an accusation about another man's behaviour into a threatened failure of his own self-control.

Marks: Accusation that Brutus exceeds bounds [1]; warning of Cassius losing restraint [1]; change from accusation to threat [1].

Guidance: Accept forgetting proper conduct. Neither phrase primarily means literal loss of memory. Reference: D1, IV.3.29 and 35, PDF137/printed128.

3(v) [4 marks]

Model: Have mind means take care or pay attention. Health refers to Brutus's bodily safety. Tempt means provoke in this context. Joined to the warning about lost restraint, the words make concern for health sound like a veiled threat of harm rather than friendly medical advice.

Marks: Have mind as take care/pay attention [1]; health as bodily safety [1]; tempt as provoke [1]; implied threat through the combination [1].

Guidance: Accept threatening warning without asserting that Cassius actually strikes Brutus. Reference: D1, IV.3.35–36, PDF137/printed128.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P2, PDF5/printed171, paragraph beginning But he had the courage.

4(i) [3 marks]

Model: Writing is followed by history, then by the beginners' syllable chant. The babies are the youngest pupils, practising elementary combinations of sounds. Their activity represents the beginning of literacy rather than the advanced study of a historical topic.

Marks: Writing then history [1]; syllable chant follows [1]; elementary sound/reading practice identified [1].

Guidance: Babies is a familiar term for the youngest class, not necessarily infants unable to speak. Reference: P2, PDF5/printed171, extract opening sentence.

4(ii) [3 marks]

Model: Hauser joins in the same elementary spelling as the youngest learners. His age does not place him above their basic exercise. The shared task temporarily draws generations together as learners rather than keeping adult observer and child pupil wholly separate.

Marks: Same elementary spelling [1]; advanced age contrasted with beginner's task [1]; shared learning crosses generational division [1].

Guidance: Accept humility or intergenerational fellowship supported by the action. Do not infer a complete educational history for Hauser. Reference: P2, PDF5/printed171, Hauser sentence.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P2, PDF5/printed171, paragraph beginning But he had the courage.

4(iii) [3 marks]

Model: His crying makes distress visible. The trembling voice makes it audible while he spells. Too connects his tears with the feeling of others, presenting sorrow as shared rather than his isolated reaction.

Marks: Visible crying [1]; audible trembling voice [1]; too joins his emotion with others' [1].

Guidance: Accept grief or strong emotion. Do not invent a medical cause for his trembling. Reference: P2, PDF5/printed171, sentence beginning You could see.

4(iv) [3 marks]

Model: The unusual sound of an elderly voice repeating beginners' syllables can amuse them. Its emotional trembling and tears also move them to sadness. The paired reactions allow incongruity and sympathy to coexist; funny does not mean that the loss has become unimportant.

Marks: Amusing incongruity of elderly beginner's voice [1]; tears/trembling evoke sadness [1]; simultaneous amusement and sympathy explained [1].

Guidance: Accept tender humour or mixed emotion. Do not insist that the children are deliberately mocking Hauser. Reference: P2, PDF5/printed171, final two sentences of extract.

4(v) [4 marks]

Model: The narrator turns from describing the classroom event to commenting on his memory of it. Ah and the exclamation convey strong feeling. How well stresses the memory's continuing vividness. The delayed phrase that last lesson finally names the remembered experience, giving the emotional recollection a pointed close.

Marks: Event shifts to act of remembering [1]; emotional exclamation [1]; vivid continuing memory [1]; delayed naming gives emphatic close [1].

Guidance: Accept a reflective interruption within the first-person narrative. Do not claim an exact number of years has passed. Reference: P2, PDF5/printed171, extract final sentence.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P3, PDF5/printed149, paragraph beginning At least.

5(i) [3 marks]

Model: At least introduces a limited consolation within an unhappy situation. His father's presence means that he is not facing the feared woman alone. Relief therefore depends on immediate companionship rather than a settled belief that the danger has disappeared.

Marks: Limited consolation [1]; not facing her alone [1]; relief depends on present companionship [1].

Guidance: Accept reassurance or a protective presence as Martin's expectation. No proof of the woman's intention is required. Reference: P3, PDF5/printed149, extract first sentence.

5(ii) [3 marks]

Model: The occupied lift seems to leave no space for the woman to enter. Usually its smallness makes Martin feel trapped, but now he treats crowding as a barrier to her. The same physical restriction is temporarily interpreted as protection.

Marks: No space for feared entrant [1]; usual smallness experienced as confinement [1]; crowding reinterpreted as protection [1].

Guidance: Accept an ironic reversal. Do not state a new lift capacity or assume the text confirms his calculation. Reference: P3, PDF5/printed149, extract; small-lift context PDF2/printed146.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P3, PDF5/printed149, paragraph beginning At least.

5(iii) [3 marks]

Model: Seeing would give his father direct visual experience of the woman. Understanding would mean appreciating Martin's fear or difficulty. Maybe leaves that emotional understanding uncertain, so witnessing a person does not automatically ensure sympathy.

Marks: Direct visual witnessing [1]; appreciation of Martin's fear [1]; maybe separates uncertain sympathy from seeing [1].

Guidance: Accept hoped-for validation. The sentence reports Martin's hope, not his father's actual change of mind. Reference: P3, PDF5/printed149, extract second sentence.

5(iv) [3 marks]

Model: A few days limits the expected period at home. Rest gives a medical reason for remaining indoors. Martin turns that necessary recovery into a chance to avoid encounters, so home is imagined as a temporary shelter rather than a permanent solution.

Marks: Limited period [1]; medical instruction to rest [1]; recovery repurposed as temporary avoidance/refuge [1].

Guidance: Accept safety through remaining at home. Do not award this for retelling how the injury restricts stair use, which is a different demand. Reference: P3, PDF5/printed149, extract third and fourth sentences.

5(v) [4 marks]

Model: Felt identifies Martin's subjective state, not a narrator's guarantee. Quite intensifies his current reassurance. Now restricts it to this point in time. His confidence rests on his father remaining with him and on reaching the imagined refuge, neither of which establishes lasting safety.

Marks: Felt as subjective state [1]; quite as intensifier [1]; now as time-bound [1]; confidence depends on conditions rather than proof [1].

Guidance: Accept dramatic irony in light of later events, but no marks require repeating the father's errand or the final Stop action. Reference: P3, PDF5/printed149, extract final sentence and surrounding hopes.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V1, PDF1/printed38, sixth stanza.

6(i) [3 marks]

Model: The world of sense is the realm experienced through bodily senses. Repeating world gives the spiritual realm a parallel standing in the sentence. Around places it in close surrounding relation to everyday experience, rather than at a named distant location.

Marks: Realm of sensory experience [1]; repeated world establishes parallel realms [1]; around suggests surrounding proximity [1].

Guidance: Accept physical or material experience. This describes the poem's imagined relationship, not scientific proof. Reference: V1, PDF1/printed38, sixth stanza, first line.

6(ii) [3 marks]

Model: Like introduces a simile comparing the spirit-world with a surrounding atmosphere. Floats suggests lightness and suspension. The image makes the realm diffuse and enveloping rather than a heavy object with rigid visible edges.

Marks: Atmosphere comparison/simile [1]; light suspended movement [1]; diffuse enveloping rather than solid boundaries [1].

Guidance: Accept an unseen surrounding medium. Credit the comparison and its effect rather than a vocabulary definition alone. Reference: V1, PDF1/printed38, sixth stanza, first two lines.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V1, PDF1/printed38, sixth stanza.

6(iii) [3 marks]

Model: Everywhere makes the suggested reach pervasive. Through carries it into or across the earthly medium. Whereas around can suggest an outer enclosure, through suggests presence passing within ordinary experience as well.

Marks: Everywhere suggests pervasive reach [1]; through suggests passage within [1]; surrounding distinguished from penetrating [1].

Guidance: Accept interpenetration without the technical word. Do not require a literal map of the spirit-world. Reference: V1, PDF1/printed38, sixth stanza, lines 1–3.

6(iv) [3 marks]

Model: Vital means life-giving or full of life. Breath associates the unseen presence with a basic condition of living. The dead are consequently imagined as supplying sustaining influence, rather than simply as an absence or lifeless remainder.

Marks: Life-giving/full of life [1]; breath links presence with living [1]; dead imagined as sustaining influence [1].

Guidance: Accept a spiritual or memory-centred reading. Do not insist that the poem establishes literal biological respiration by ghosts. Reference: V1, PDF1/printed38, sixth stanza, final line.

6(v) [4 marks]

Model: The opening line gives a subject but leaves its main action to Floats in the next line. Later, Wafts through the earthly medium postpones its object until A vital breath. Both continuations are enjambment. The syntax carries the reader onwards before revealing first the movement and then what is carried, suiting the image of passing air.

Marks: Subject awaits Floats [1]; object delayed until A vital breath [1]; enjambment identified/explained [1]; forward flow fits passing air [1].

Guidance: Accept run-on lines without the label. Do not require a regular metrical scansion. Reference: V1, PDF1/printed38, sixth stanza, complete sentence.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V4, PDF2/printed47, four verse lines beginning This was no dust speck.

7(i) [3 marks]

Model: No rejects the classification as an inert particle of dust. But supplies the replacement classification, a living creature. The corrective construction makes the account a revision of an initial explanation rather than an unchanged description from the start.

Marks: Rejected inert-dust classification [1]; replacement living-creature classification [1]; explicit revision of explanation [1].

Guidance: Accept correction of an initial assumption. A general statement about respect for intelligence does not explain the corrective syntax. Reference: V4, PDF2/printed47, extract lines 1–2.

7(ii) [3 marks]

Model: Blown is passive: the dust would be moved by an external current of the speaker's breath. By names the supposed cause. The speaker rejects that mechanical explanation in favour of a creature's own directed activity, so the movement is not simply his accidental effect on dust.

Marks: Passive movement by external breath [1]; by introduces supposed cause [1]; external mechanical explanation rejected for self-directed activity [1].

Guidance: Accept wind from breathing. Do not require a scientific account of the mite's locomotion. Reference: V4, PDF2/printed47, extract lines 1–3.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V4, PDF2/printed47, four verse lines beginning This was no dust speck.

7(iii) [3 marks]

Model: Unmistakably claims certainty that the object is alive. As with suggests that its pause resembles suspicion. The observer is therefore more definite about life than about the particular inward feeling he attributes to the creature.

Marks: Certainty about being alive [1]; resemblance/inference concerning suspicion [1]; different confidence about observation and inward motive [1].

Guidance: Accept a qualified inference about mental state. Do not equate as with with a direct report from the creature. Reference: V4, PDF2/printed47, extract lines 2 and 4.

7(iv) [3 marks]

Model: Blown and own rhyme at the line endings. Blown belongs to the rejected explanation of external force; own completes the statement of the creature's inclinations. Their sound link puts imposed motion and possession of its activity into a pointed relation.

Marks: Blown/own [1]; end rhyme [1]; external force linked/contrasted with own inclinations [1].

Guidance: Accept an ABA pattern for the first three lines, but the requested word pair and its effect are sufficient. The requested pair is in the first three lines of this extract. Reference: V4, PDF2/printed47, extract lines 1–3.

7(v) [4 marks]

Model: For the human speaker the pen is an ordinary tool of writing. Beside the tiny living creature it is also something whose approach may be dangerous. My locates ownership and control with the human. Imagining the pen from the creature's possible viewpoint makes a familiar creative instrument look newly threatening.

Marks: Ordinary writing tool [1]; possible danger to creature [1]; human ownership/control in my [1]; changed viewpoint makes creative tool threatening [1].

Guidance: Accept a contrast of human use and creature-scale experience. The creature's suspicion remains an inference; focus on the change of viewpoint. Reference: V4, PDF2/printed47, extract final line; pen poised earlier on same page.

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 column only. Q2: III.1.169–173, PDF104/printed95; context 164–178. Q3: IV.3.29–36, PDF137/printed128. Commentary, glosses and handwriting excluded.

D1 MCQs: (i) III.2.79, PDF114; (ii) III.3.37–40, PDF125; (iii) IV.1.31–33, PDF131; (iv) IV.3.72–75, PDF138; (v) V.1.80–83, PDF157; (vi) V.5.15–16, PDF169. Printed drama page = PDF page minus 9.

P1 PROSE / With the Photographer CL 10 AG / With the Photographer CL 10 AG.pdf. MCQ vii: PDF6/printed144, last speech, worthless bauble. Original narrative only.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi: PDF5/printed171, packing their trunks. Q4: same page, continuous passage beginning After the writing and ending that last lesson! Original narrative only.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. MCQ viii and Q5: PDF5/printed149. Q5 is the complete At least paragraph; earlier confinement context PDF2/printed146. Martin's beliefs are distinguished from guarantees.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. MCQ ix: PDF7/printed157, charcoal pressing iron. Original narrative only.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x: PDF3/printed161, A revue? in Mead's imagined programme questions. Original narrative only.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF2/printed39, penultimate stanza. Q6: PDF1/printed38, complete sixth stanza. Only original poem text governs quotation.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. MCQ xiii: PDF1/printed41, second stanza, whisking through the air. Only original poem text.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. MCQ xiv: PDF2/printed44, stanza boundaries and first great souls opening. Only original poem text.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv and Q7: PDF2/printed47. Author heading and four consecutive verse lines beginning This was no dust speck. The fourth ends with a comma because the sentence continues. Added explanations excluded.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. MCQ xvi: PDF3/printed50, first stanza, languish pale and sickly. Only the original printed English poem.

Official cached CISCE 2027 references checked: English syllabus PDF5; prescribed books PDF2 (Evergreen Treasure Chest); specimen question paper PDF1–12. Original printed text governs verification; added notes are excluded.

Paper 10 only. All 46 items compared with 414 earlier items and all eighteen final student/key DOCX files for Papers 1–9. No equivalent complete answer demand identified; six different extracts. Shared context is not claimed unique. Supported readings receive credit. Record: icse-paper-sources/paper10/verification-log.md.