PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 6

ENGLISH PAPER 2 (ENGLISH LITERATURE) | ICSE Class 10

Practice for the ICSE Examination 2027

Maximum Marks: 80 **Writing Time: 2 hours**

Reading Time: 15 minutes before the writing time begins.

Name: _____ Class/Section: _____

Instructions to candidates

Write your answers on separate answer sheets. Do not write answers during the reading time.

Section A is compulsory: answer all sixteen parts of Question 1.

Answer FOUR questions from Questions 2–7: choose at least ONE from Section B, ONE from Section C and ONE from Section D, plus ONE further question from any of these three sections.

Answer all five parts of every extract-based question you choose. Each complete question carries 16 marks. Total attempted: 16 + (4 × 16) = 80.

Marks are shown in square brackets. Answer with close reference to the prescribed texts.

Scope: the full prescribed Class X syllabus for 2027, including Julius Caesar Acts III–V and the Class X stories and poems in Treasure Chest.

An original Paul Academy practice paper.

SECTION A COMPULSORY

Question 1 **[16]**

Choose the correct answer in each case. Write the part number and the correct option. Each part carries 1 mark.

(i) In Act III, Scene 1, Octavius's servant reports that his master will spend that night within [1]

(a) two leagues of Sardis.
(b) seven leagues of Rome.
(c) ten leagues of Philippi.
(d) one league of Athens.

(ii) According to Antony's funeral speech, the ransoms of Caesar's captives filled the [1]

(a) conspirators' private purses.
(b) temple at Sardis.
(c) coffers of Pompey's sons.
(d) general coffers.

(iii) In Act IV, Scene 1, Publius, whom Lepidus wants condemned, is identified as Antony's [1]

(a) sister's son.
(b) father.
(c) brother.
(d) grandfather.

(iv) At the end of Act IV, Scene 2, whom does Brutus order to guard the tent door? [1]

(a) Lucilius and Pindarus.
(b) Messala and Strato.
(c) Lucius and Titinius.
(d) Young Cato and Volumnius.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(v) At the opening of Act V, Scene 3, Cassius says he has killed a fleeing standard-bearer and [1]

(a) burned the standard.
(b) given the standard to Antony.
(c) hidden the standard in a tent.
(d) taken the standard from him.

(vi) When Volumnius says "That's not an office for a friend" in Act V, Scene 5, "office" means [1]

(a) a government building.
(b) a duty or service.
(c) a military tent.
(d) a written message.

(vii) In With the Photographer, on which day is the narrator told to return for the proof? [1]

(a) Saturday.
(b) Monday.
(c) Wednesday.
(d) Friday.

(viii) In the opening of The Elevator, where does Martin's father work? [1]

(a) At a school.
(b) At a factory.
(c) At home.
(d) At a railway station.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(ix) In The Girl Who Can, whose charcoal pressing iron does Nana borrow? [1]

(a) The headmaster's.
(b) Mr Mensah's.
(c) The district runner's.
(d) The village chief's.

(x) What address does Leonard Mead give the police car in The Pedestrian? [1]

(a) Seven North Saint James Street.
(b) Eleven North Saint John Street.
(c) Twelve South Saint John Street.
(d) Eleven South Saint James Street.

(xi) In The Last Lesson, who is moving about upstairs packing trunks? [1]

(a) Old Hauser.
(b) The former postmaster.
(c) M. Hamel's sister.
(d) Wachter's apprentice.

(xii) In Haunted Houses, "Wafts" most nearly means [1]

(a) moves gently through the air.
(b) strikes with a hammer.
(c) writes a legal deed.
(d) stands rigidly still.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(xiii) In the final stanza of The Glove and the Lions, "quoth" means [1]

(a) doubted.
(b) leaped.
(c) fought.
(d) said.

(xiv) In When Great Trees Fall, "sterile" chiefly gives the surrounding air a sense of [1]

(a) festive richness.
(b) lifeless barrenness.
(c) musical harmony.
(d) warm abundance.

(xv) In A Considerable Speck, "inclinations" means [1]

(a) personal tendencies or preferences.
(b) printed corrections.
(c) directions of the wind.
(d) drops of fresh ink.

(xvi) In The Power of Music, singing as though "hell-bent" suggests being [1]

(a) quietly apologetic.
(b) uncertain whether to begin.
(c) fiercely determined.
(d) physically unable to sing.

SECTION B DRAMA

Julius Caesar by William Shakespeare

Choose questions according to the instructions on page 1.

Question 2 **[16]**

Read the extract from Act IV, Scene 2 and answer all the questions that follow.

Brutus: Thou hast described
A hot friend cooling. Ever note, Lucilius,
When love begins to sicken and decay
It useth an enforced ceremony.

(i) How did Cassius receive Lucilius? Give the courtesy shown and two signs of former warmth now missing. [3]

(ii) Explain the temperature image in "A hot friend cooling". How does "sicken and decay" extend the diagnosis of the friendship? [3]

(iii) What is an "enforced ceremony"? Explain why Brutus finds it troubling and contrast it with "plain and simple faith". [3]

(iv) In the following horse comparison, explain "mettle", "fall their crests" and "Sink in the trial". [3]

(v) How does the comparison with horses distinguish impressive appearance from dependable conduct? Develop two linked contrasts from the passage. [4]

SECTION B DRAMA

Julius Caesar by William Shakespeare

Choose questions according to the instructions on page 1.

Question 3 **[16]**

Read the extract from Act V, Scene 1 and answer all the questions that follow.

Cassius: Antony,
The posture of your blows are yet unknown;
But for your words, they rob the Hybla bees,
And leave them honeyless.

(i) What contrast does Cassius make between Antony's "blows" and his "words"? Explain the force of "yet". [3]

(ii) Explain how the words are imagined to "rob" the bees. What does the loss of all their honey imply about Antony's eloquence? [3]

(iii) How does Antony answer the bee image? How does Brutus turn it into another taunt about noise and action? [3]

(iv) What does Brutus mean by "Words before blows"? How do "good words" and "bad strokes" sharpen his reply to Octavius? [3]

(v) In Antony's next speech, explain two of his animal comparisons for the conspirators. How does each comparison express contempt? [4]

SECTION C PROSE

Treasure Chest Short Stories

Choose questions according to the instructions on page 1.

Question 4 **[16]**

Read the extract from With the Photographer by Stephen Leacock and answer all the questions that follow.

> He was only in it a second,—just time enough for one look at me,—and then he was out again, tearing at the cotton sheet and the window panes with a hooked stick, apparently frantic for light and air.

(i) What is the "machine" referred to just before this extract? Where is it positioned, and from which side does the photographer enter it? [3]

(ii) What two things does the photographer tear at, and what implement does he use? [3]

(iii) How does "apparently" qualify "frantic for light and air"? Distinguish what the narrator sees from what he infers. [3]

(iv) What is the effect of the aside "just time enough for one look at me"? Explain how its enclosing dashes shape the sentence. [3]

(v) Analyse the physical comedy in "crawled into it" and "tearing at". Give a separate explanation of each expression. [4]

SECTION C PROSE

Treasure Chest Short Stories

Choose questions according to the instructions on page 1.

Question 5 **[16]**

Read the extract from The Last Lesson by Alphonse Daudet and answer all the questions that follow.

> when a people are enslaved, as long as they hold fast to their language it is as if they had the key to their prison.

(i) Which language is M. Hamel praising? Give the three qualities he attributes to it. [3]

(ii) Explain "a people", "enslaved" and "hold fast" here. [3]

(iii) Explain the comparison of language with a prison key. What possibility does the image preserve without promising an immediate result? [3]

(iv) What question does Franz ask himself about the pigeons? Explain how it tests the reach of the new language policy. [3]

(v) Later, what changes does Franz notice in the desks and the garden plants? Explain how two details make the passage of time visible. [4]

SECTION D POETRY

Treasure Chest Poems

Choose questions according to the instructions on page 1.

Question 6 **[16]**

Read the extract from The Glove and the Lions by Leigh Hunt and answer all the questions that follow.

De Lorge's love o'erheard the King, a beauteous lively dame
With smiling lips and sharp bright eyes, which always
seemed the same;
She thought, the Count my lover is brave as brave can be;
He surely would do wondrous things to show his love of me;

(i) Give the two facial details used to describe the lady. What limitation is suggested by saying they "seemed" the same? [3]

(ii) Explain "beauteous", "lively" and "o'erheard" as used in the extract. [3]

(iii) How do "She thought" and the shift to "my" and "me" change the presentation? What access does the reader gain? [3]

(iv) Analyse the repetition in "brave as brave can be". How does it differ from a measured assessment of courage? [3]

(v) What do "surely" and "would" reveal about her expectation? Distinguish confidence in his ability from evidence of willingness. [4]

SECTION D POETRY

Treasure Chest Poems

Choose questions according to the instructions on page 1.

Question 7 **[16]**

Read the extract from A Considerable Speck by Robert Frost and answer all the questions that follow.

I have a mind myself and recognize
Mind when I meet with it in any guise
No one can know how glad I am to find
On any sheet the least display of mind.

(i) Give two possible readings of "sheet" in the final line. How can the second reading widen the ending's interest? [3]

(ii) Compare the present tense of this stanza with the earlier narration. Give one example of each and explain the shift. [3]

(iii) State the rhyme scheme of these four verse lines and give both pairs of rhyming end words. [3]

(iv) What does "No one can know how glad I am" suggest about the strength and privacy of the response? Distinguish expression from literal proof. [3]

(v) How do "any guise", "any sheet" and "least display" set the limits of what the speaker welcomes? Explain each and their combined effect. [4]

End of question paper