# Examination Series Paper 11

FINAL PRODUCTION

Board: CBSE  Class: 10  Code: 184  Session: 2026–27

English Language and Literature

Time allowed: 3 hours  Maximum marks: 80

**Paper ID:** PA-EXAM-CBSE184-C10-2026-27-PAPER11

**Role:** QP  |  Version: 3.0.0

Name: _____  Roll number: _____

## General instructions

There are 11 main questions in three sections. All main questions are compulsory; follow the internal-choice instructions for each question.

Section A: Reading Skills — 20 marks. Section B: Grammar and Writing Skills — 20 marks. Section C: Literature Textbook — 40 marks.

Read each task carefully and follow its stated response length. Write answers in the answer booklet.

For one-mark reading and extract responses, answer briefly as directed. Write the two-mark short responses in 30–40 words.

Choose one option in each MCQ. For Questions 6 and 7, answer one complete extract; do not mix parts from A and B.

# Section A Reading Skills

## 1 Reading comprehension [10 marks]

Read the discursive passage and answer all eight parts that follow.

(1) A museum visitor may be disappointed to discover that an object on display is a replica. The disappointment often comes from an expectation that museums contain only original things. Yet a carefully labelled replica can do useful work. It might show the shape of a fragile object that cannot safely remain under bright lights, or let a visitor handle a form that would otherwise have to stay behind glass. Its value depends partly on what the display claims it is.

(2) The distinction between an original and a copy should not be hidden. A label can identify the replica, explain what it reproduces and state which features have been reconstructed rather than directly preserved. If a missing handle has been imagined from similar objects, visitors should not be led to believe that the handle survived intact. Clear explanation makes the reconstruction available for thought instead of allowing it to pass unnoticed as evidence of the past.

(3) At the same time, the word original does not answer every question. An old vessel may have been repaired, repainted or assembled from fragments. These changes do not necessarily make it worthless, but they belong to its story. A display that treats authenticity as a simple contest between genuine and fake may conceal the work that has allowed the object to survive. Visitors can learn more by asking what remains, what changed and how the present appearance was produced.

(4) Handling a replica also creates a different kind of encounter. A visitor may notice weight, balance or the difficulty of holding a handle. However, a lightweight copy made for handling cannot automatically establish how heavy the original object felt. The purpose and material of the copy matter. Useful participation therefore needs a boundary between what the activity demonstrates and what it merely invites visitors to imagine. Enjoyment is compatible with accuracy when that boundary is explained.

(5) The most informative display may place an object, a reconstruction and an account of uncertainty beside one another. A confident-looking image need not imply that every detail is known. Different reconstructions can show where evidence leaves room for alternatives, provided the alternatives are not presented as equally supported without reason. A museum's responsibility is not to remove every uncertainty before opening its doors. It is to help visitors distinguish surviving evidence, careful reconstruction and imaginative possibility. A replica can support that responsibility when it makes an inaccessible form available while remaining honest about the relationship between the copy and the thing it represents.

**1(I)** What determines whether a replica misleads in the opening paragraph?
(a) Whether it is larger than every visitor.
(b) Whether the museum charges an entry fee.
(c) What the display claims the replica is.
(d) Whether the object has a handle. [1]

**1(II)** Name ONE use of a replica mentioned in paragraph 1. [1]

**1(III)** Find the ONE word in paragraph 2 meaning rebuilt or recreated from available information. [1]

**1(IV)** In 30–40 words, explain why calling an object original does not settle the questions the passage asks about it. [2]

**1(V)** What should a label say about an imagined missing handle?
(a) That it has been reconstructed from comparable objects.
(b) That it certainly survived untouched.
(c) That no part of the vessel ever existed.
(d) That every museum has the same handle. [1]

**1(VI)** TRUE or FALSE: A lightweight handling copy necessarily establishes the original object's weight. [1]

**1(VII)** Which question best follows the passage's approach to authenticity?
(a) Which object looks oldest, regardless of its history?
(b) Can all uncertainty be removed by choosing a confident image?
(c) Should every replica be hidden?
(d) What survives, what was changed, and what supports the reconstruction? [1]

**1(VIII)** In 30–40 words, explain how showing more than one reconstruction can be informative without suggesting that every version is equally well supported. [2]

## 2 Reading comprehension [10 marks]

Read the case-based factual passage and answer all nine parts that follow.

(1) A fictional festival report rounded each of five attendance counts to the nearest ten before preparing the table. Every original count was a whole number. For this exercise, a final digit from zero to four rounds down and a final digit from five to nine rounds up. Thus a displayed count of forty could represent any original count from thirty-five to forty-four, including both ends. The groups are separate, so no visitor is counted in two groups.

(2) The displayed figures add to two hundred. However, that sum is the total of rounded values, not necessarily the exact number of visitors. Each rounding can increase or decrease a count, and the changes need not cancel. Some comparisons can nevertheless remain secure: if the possible ranges do not overlap, the order of two groups can be known even though their exact counts are unavailable.

(3) The organisers retain the original register for internal checking but want a concise public description. They should label the figures as rounded and avoid calling the displayed sum an exact total. This exercise concerns the information lost through the stated rounding rule. It does not claim that the festival's success can be judged from attendance alone, nor does it provide visitors' opinions, time spent at the event or the cost of organising it.

| Group | Displayed attendance | Reporting method |
|---|---|---|
| A | 40 | Nearest ten |
| B | 60 | Nearest ten |
| C | 30 | Nearest ten |
| D | 50 | Nearest ten |
| E | 20 | Nearest ten |
| Displayed sum | 200 | Sum of rounded counts |

**2(I)** What is the largest original whole-number count that could be displayed as sixty? [1]

**2(II)** Which original count would appear as thirty?
(a) 35
(b) 34
(c) 24
(d) 45 [1]

**2(III)** What is the sum of the displayed values? [1]

**2(IV)** Why is the displayed sum not guaranteed to be exact attendance?
(a) The separate groups necessarily share every visitor.
(b) No rounding rule is stated.
(c) Individual upward and downward changes need not cancel.
(d) Whole-number counts cannot be added. [1]

**2(V)** In 30–40 words, explain why B definitely had more visitors than A despite the rounding. [2]

**2(VI)** Could Group E's original count have been twenty-four? Answer YES or NO. [1]

**2(VII)** Can the displayed total alone show whether rounding increased or decreased the true total? Answer YES or NO. [1]

**2(VIII)** What word should accompany the public figures to prevent them being mistaken for exact counts? [1]

**2(IX)** Which additional information is required to calculate exact attendance?
(a) The five original counts before rounding.
(b) Only the event's name.
(c) The same displayed sum in a larger font.
(d) Only the largest rounded group. [1]

## Section B Grammar and Writing Skills

## 3 Grammar [10 marks]

Complete any TEN of the TWELVE grammar tasks, as directed.

**3(I)** Choose the expression highlighting successful completion of one difficult past action: After several attempts, she finally _____ open the jammed drawer.
(a) must be able to
(b) was able to
(c) will be able to
(d) is able to [1]

**3(II)** Complete with the past tense of go in this present-time idiom: It is time we _____ home. [1]

**3(III)** Choose the determiner with a negative meaning for a pair: We tested two keys, but _____ key opened the drawer.
(a) both
(b) many
(c) neither
(d) several [1]

**3(IV)** Correct the single agreement error: Many a visitor have admired this display. Write Error→Correction. [1]

**3(V)** Report the instruction and change the reflexive to match we: The instructor said to us, “Introduce yourselves briefly.” Begin: The instructor told us that we should _____. [1]

**3(VI)** Report the deduction without turning it into an obligation: He said, “She must be at home; her lights are on.” He said that she _____ be at home.
(a) must
(b) has to have
(c) will have to
(d) ought to have [1]

**3(VII)** Correct the single agreement error: The rich has a responsibility to consider how their choices affect others. Here the rich means wealthy people collectively. Write Error→Correction. [1]

**3(VIII)** Correct the single tense error in a question about a finished past period: Have you visited the fort last Sunday? Write the corrected auxiliary and verb. [1]

**3(IX)** Choose the determiner meaning a small number, with a positive sense: We still have _____ spare copies, so three more pupils can join.
(a) little
(b) a little
(c) much
(d) a few [1]

**3(X)** Correct the invalid combination of modals by rewriting will can: After the repairs, we will can use the room again. [1]

**3(XI)** Correct the auxiliary position: No sooner we had arrived than the rain began. Write the corrected opening up to arrived. [1]

**3(XII)** Report the statement with the narrator as the speaker: I said to Mira, "You can use my notes." Begin: I told Mira that _____. [1]

## 4 Formal letter [5 marks]

Attempt either A or B. Write a formal letter in 100–120 words.

**4(A)** You are Tara/Tarun of 5 Banyan Close, Meherpur. Write to the Curator of the Local Museum requesting a clearly labelled handling session using replicas for a school group. Explain its educational purpose and ask about supervision and restrictions. Use 100–120 words. [5]

**OR**

**4(B)** You are Dev/Devi, Secretary of the Student Council, Lake School, Meherpur. Write to the Principal proposing a correction process for mistakes in student notices. Explain how readers can identify the current notice without silently losing earlier information. Use 100–120 words. [5]

## 5 Analytical paragraph [5 marks]

Attempt either A or B. Write an analytical paragraph in 100–120 words.

**5(A)** The table gives fictional permission conditions for three items. A school project must edit the chosen item and has decided to acknowledge every creator, even when acknowledgement is optional. Use only the stated conditions. Write an analytical paragraph in 100–120 words identifying eligible choices and explaining why the table does not establish one overall winner. [5]

| Item | Editing allowed? | Acknowledgement required? |
|---|---|---|
| A | No | Yes |
| B | Yes | Yes |
| C | Yes | No |

**OR**

**5(B)** Two fictional reviewers assess the same school magazine. A praises the variety of topics but finds several headings unclear. B praises the clear page layout but finds too many articles on one theme. Write an analytical paragraph in 100–120 words showing which comments can coexist, which require further checking, and what evidence the editor should seek. [5]

## Section C Literature Textbook

## 6 Drama or prose extract [5 marks]

Read extracts A and B. Answer ALL parts of ANY ONE extract.

## Extract A

**Text and source:** "No one really knows who discovered tea but there are many legends."
"What legends?"
"Well, there's the one about the Chinese emperor who always boiled water before drinking it. One day a few leaves of the twigs burning under the pot fell into the water giving it a delicious flavour. It is said they were tea leaves."
(Tea from Assam)

**6(A)(I)** What does the first sentence leave uncertain?
(a) The identity of tea's discoverer.
(b) Whether there are any legends.
(c) Whether the emperor used a pot.
(d) Whether Pranjol can ask questions. [1]

**6(A)(II)** What did the emperor habitually do before drinking water? [1]

**6(A)(III)** Find the ONE word meaning very pleasant to taste. [1]

**6(A)(IV)** In 30–40 words, explain how this legend makes an ordinary habit lead to an unexpected discovery. [2]

**OR**

## Extract B

**Text and source:** "He was so listless, Mr Herriot. He seemed to have no energy. I thought he must be suffering from malnutrition, so I have been giving him some little extras between meals to build him up, some malt and cod-liver oil and a bowl of Horlicks at night to make him sleep — nothing much really."
(A Triumph of Surgery)

**6(B)(I)** Who is explaining the extra feeding to Herriot? [1]

**6(B)(II)** What connects the perceived lack of energy to the extra feeding in her explanation?
(a) A written laboratory report.
(b) Her assumption that he suffers from malnutrition.
(c) An instruction to increase every meal from Herriot.
(d) A competition rule requiring weight gain. [1]

**6(B)(III)** In 30–40 words, explain the contrast between the list of extras and the phrase "nothing much really". [2]

**6(B)(IV)** Find the ONE word meaning lacking energy or interest. [1]

## 7 Poetry extract [5 marks]

Read poetry extracts A and B. Answer ALL parts of ANY ONE extract.

## Extract A

**Text and source:** He should be snarling around houses
At the jungle's edge,
Baring his white fangs, his claws,
Terrorising the village!
(A Tiger in the Zoo)

**7(A)(I)** Where are the houses situated in the imagined scene? [1]

**7(A)(II)** Which feature most clearly prevents this imagined freedom from being a picture of harmless gentleness?
(a) The reference to houses.
(b) The stanza having four lines.
(c) The mention of an edge.
(d) Bared fangs and the act of terrorising. [1]

**7(A)(III)** What does "baring" mean here? [1]

**7(A)(IV)** In 30–40 words, explain why recognising the tiger's confinement does not require claiming that the poem presents a wild tiger as safe to approach. [2]

**OR**

## Extract B

**Text and source:** He is learning, well behind his desperate eyes,
The epistemology of loss, how to stand up
Knowing what every man must one day know
And most know many days, how to stand up.
(The Ball Poem)

**7(B)(I)** What understanding is the boy described as learning? [1]

**7(B)(II)** "How to stand up" most strongly suggests:
(a) only a rule about classroom posture.
(b) a command to enter the harbour.
(c) learning to continue after an experience of loss.
(d) forgetting that any loss occurred. [1]

**7(B)(III)** Which phrase extends the experience from this boy to human beings generally? [1]

**7(B)(IV)** In 30–40 words, explain the difference between "one day" and "many days" in the final two lines. [2]

## 8 First Flight short response [12 marks]

Answer any FOUR of the FIVE First Flight questions in about 40–50 words each.

**8(I)** What does describing Lencho as an ox of a man add beside the information that he can write? [3]

**8(II)** How does Anne turn the claim that talking is inherited into a humorous defence rather than an established scientific explanation? [3]

**8(III)** How do the Londoners' varied guesses about Mij make their uncertainty comic? [3]

**8(IV)** What is the effect of comparing Custard's attack both to an engine and to a robin confronting a worm? [3]

**8(V)** How does the narrator's childhood explanation for not brushing before eating bread contribute to A Baker from Goa? [3]

## 9 Footprints Without Feet short response [6 marks]

Answer any TWO of the THREE Footprints Without Feet questions in about 40–50 words each.

**9(I)** Why does Ebright raise monarchs through their life cycle rather than rely only on catching individual butterflies? [3]

**9(II)** How does the damp fifty-rupee note communicate more than Anil's spoken promise of regular payment? [3]

**9(III)** Why does Mathilde's wish to hide her modest wraps matter after the success of the ball? [3]

## 10 First Flight long response [6 marks]

Answer either A or B from First Flight in about 100–120 words.

**10(A)** How does Lomov's private reasoning about marriage differ from an idealised declaration of romantic love in The Proposal? [6]

**OR**

**10(B)** Compare the roles of external encouragement and voluntary action in the young seagull's flight and Mijbil's developing relationship with Maxwell. [6]

## 11 Footprints Without Feet long response [6 marks]

Answer either A or B from Footprints Without Feet in about 100–120 words.

**11(A)** Compare the help offered by Loisel and Anil, considering what each helper takes on and what the help makes possible. [6]

**OR**

**11(B)** How does Think-Tank's interpretation of Humpty Dumpty expose the weakness behind his grand self-image? [6]