PAUL ACADEMY

English Mines™ | Prepared by Paul Masih

Class 10 English Communicative (101)

Explanatory Answer Key and Marking Scheme 12

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. A. The actor and viewers infer different motives. The actor imagines apology, while viewers suspect concealment. [1 mark]

ii. The hurried drumbeats are replaced with a gentle piano melody in the second screening. [1 mark]

iii. The images and gestures remain unchanged while the accompanying music changes. Different audience responses therefore reveal how the soundtrack can influence an interpretation, without establishing that either response has discovered the character's actual reason for leaving. [2 marks]

Marks: unchanged images/changed soundtrack 1; interpretive influence without proof of motive 1. Support: paragraph 2.

iv. A. Allowing more than one meaning. The same action is read as concealment or regret. [1 mark]

v. The ordinary sounds of the corridor, without added music during the pause. [1 mark]

vi. False. Paragraph 3 explicitly rejects the idea that silence is automatically honest. [1 mark]

vii. The note describes earlier versions and invites discussion without prescribing a correct emotion. Viewers can compare the effect of different choices and explain their own readings, rather than treating a programme's explanation as the final authority over the scene. [2 marks]

Marks: information about versions 1; invitation to independent discussion without prescribed emotion 1. Support: paragraph 4.

viii. enrich. The final sentence acknowledges a positive role for a soundtrack. [1 mark]

ix. frame. This is the word used in paragraph 2. [1 mark]

x. B. What possibilities does this musical choice close? It repeats the reflective question the composer now asks. [1 mark]

2 Text and data 10 marks

i. 66 points: (26 × 2) + 14 = 66. [1 mark]

ii. B. Open Window. Its 22 × 2 + 24 = 68 points exceed River Road's 66 and Paper Boats' 46. [1 mark]

iii. The rule includes second choices as well as first choices. River Road leads on first choices, but Open Window's larger second-choice total adds enough points to outweigh that advantage and produces the higher combined score. [2 marks]

Marks: both ranks count 1; 68 versus 66 explained by second choices 1.

iv. 60: 14 + 24 + 22. Each member supplies one second choice. [1 mark]

v. A new ballot is held between the tied films; this is the specified tie procedure. [1 mark]

vi. C. Open Window has the best acting of all three films. Preference ballots do not assess acting quality. [1 mark]

vii. The committee can publish each film's first-choice count, second-choice count and calculated points so members can check the result. Keeping individual ballots unnamed protects personal preferences without concealing how the selection rule was applied to the totals. [2 marks]

Marks: publish checkable aggregate counts/calculation 1; withhold individual identities/preferences 1.

viii. False. Each member had to rank two different films. [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

27 November 2026

Subject: Name correction

Sir

Please correct my name from Fara to Farah in the attendance register. My birth certificate records Farah Khan. I shall submit a copy for verification.

Yours obediently

Farah Khan, X A

Other relevant points: A request to update linked school records after verification is relevant.

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 Anand is a tall projectionist of about forty with cropped hair. He wears grey overalls and a headset. While operating the equipment, he checks a control tablet and aligns the projected image. Labelled film cases are stored on a shelf. The tablet is used during his checks, and the headset forms part of his working appearance.

Other relevant points: Keep to supplied appearance, equipment and actions; no invented awards or temperament.

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

12 Mill Road

Nagpur

27 November 2026

The Manager

Civic Cinema, Nagpur

Subject: Unsynchronised school screening captions

Madam

At our school screening on 26 November, captions repeatedly appeared before the matching dialogue. Students relying on them missed the connection between speech and action. Staff were informed during the interval, but the fault continued.

Please check the caption file against the film and explain how a corrected screening can be arranged. A complete trial with caption users before admitting the next group would help establish that the problem is resolved. Kindly respond to our teacher’s booking contact.

Yours faithfully

Farah Khan

Other relevant points: A report channel and pre-screening technical check are relevant; no unsupported refund entitlement is required.

B. Model response

5 Fort Lane

Nagpur

27 November 2026

The Visitor Management Officer

Historic Fort Office, Nagpur

Subject: Obstructed interpretation boards

Sir

Advertising stickers now cover parts of the fort's interpretation boards. Visitors cannot read the explanations, and guides must repeat information that should be available independently.

Please arrange careful removal through authorised staff and consult nearby vendors about separate advertising space. Clear instructions and routine checks would prevent fresh obstruction without turning every interaction into an argument. Preserving readable information supports the visitor experience as well as the site's educational purpose. Kindly advise when the boards will be restored.

Yours faithfully

Arnav Shah

Other relevant points: A clear vendor agreement or supervised maintenance schedule can supplement the request.

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

Listen to the soundtrack too

By Farah Khan

A harmless pause can seem threatening when drums race beneath it. Music does more than fill silence: it can guide what viewers expect from an image. Recognising this effect helps us watch thoughtfully.

Students can compare one short scene with two different musical accompaniments. They should record which features remain unchanged and explain how their reactions differ. A response is useful evidence of interpretation, but it does not prove a character's hidden intention.

This does not make every soundtrack dishonest. Music can deepen atmosphere and communicate experiences that pictures alone leave uncertain. The question is whether we notice the choice and consider other possible readings.

Learning to describe a film's construction allows us to enjoy its craft while retaining judgement. Listening carefully includes hearing how we are being invited to feel.

Other relevant points: Students may discuss a simple film-comparison experiment; avoid presenting personal reactions as universal laws.

B. Model response

Heritage information deserves a clear space

By Arnav Shah

A monument can remain physically standing while its story becomes difficult to find. When advertisements cover interpretation boards, visitors lose access to explanations that make a visit meaningful.

Site managers should provide readable boards and keep commercial notices in separate, agreed spaces. Vendors deserve clear guidance about where publicity is permitted. Consultation can make these arrangements workable instead of relying only on repeated confrontation.

Visitors also have duties. We should avoid adding stickers or marks and report damaged information through the proper channel. Guided groups need not crowd a board when others are trying to read it.

Heritage education depends on more than a striking photograph. A clear space for information allows people to explore history at their own pace and helps a shared place remain intelligible to its users.

Other relevant points: Accessible lettering, translations or careful reporting of obstruction are relevant extensions.

Section C Grammar 10 marks

7 Gap filling 3 marks

i. C. appeared. Yesterday establishes a completed past event. [1 mark]

ii. B. enough. Time is uncountable here, and enough expresses sufficiency. [1 mark]

iii. D. could. The context offers an optional opportunity, not an obligation; ought would also require to. [1 mark]

8 Editing 4 marks

i. was → were. With neither…nor, the verb agrees with the nearer plural subject actors. [1 mark]

ii. fewer → less. Dialogue is uncountable in this use; fewer accompanies plural countable nouns. [1 mark]

iii. was → were. Captions is plural, even inside the noun clause beginning why. [1 mark]

iv. rings → rang. Both events belong to the stated past time. [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. Arnav asked Farah why she was leaving then. A reported wh-question uses statement order and shifts now to then. [1 mark]

ii. We met an editor whose captions had won a prize. Whose shows the link between the editor and her captions. [1 mark]

iii. The film starts as soon as the doors close. Accept: As soon as the doors close, the film starts. The adverb clause expresses time. [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 Mrs Packletide's Tiger

Interact in English Literature Reader, revised February 2023, PDF page 33. Window: With … quarry..

i. The tiger she plans to shoot. [1 mark]

ii. They offer a pastime while she waits for the tiger. [1 mark]

iii. A leisurely domestic pastime is placed beside equipment associated with dangerous hunting. [1 mark]

iv. She expects a conveniently prepared opportunity with little sustained effort, rather than a demanding pursuit. [1 mark]

B Patol Babu, Film Star

Interact in English Literature Reader, revised February 2023, PDF page 84. Window: Even … has--see?.

i. Sosanko. [1 mark]

ii. He alone has spoken dialogue in the day's scene. [1 mark]

iii. Comparing him with the leading actor is intended to make Patol Babu feel fortunate. [1 mark]

iv. It seeks quick agreement/reassures him in an informal, slightly patronising manner. [1 mark]

C The Rime of the Ancient Mariner

Interact in English Literature Reader, revised February 2023, PDF page 131. Window: And … along..

i. He, also his; either is supported. [1 mark]

ii. It dominates harshly and allows the sailors little freedom. [1 mark]

iii. South. [1 mark]

iv. It gives the storm the threatening image of a winged pursuer catching the ship. [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 goat costs extra only if the tiger attacks it, so Mebbin urges Mrs Packletide to shoot beforehand. Her calculation interrupts the supposed sporting excitement with a tiny potential saving, reducing the hunt to a commercial transaction. [2 marks]

Content 1: conditional extra charge and trivial saving at the decisive moment. Expression 1.

ii. If Laura is moving the pointer, the messages need not come from spirits. John therefore welcomes a possible deception because it would make the situation less threatening, reversing the usual expectation that a participant wants a genuine supernatural response. [2 marks]

Content 1: human movement would disprove spirit involvement and relieve his fear. Expression 1.

iii. Ali assumes that recording Miriam's name will help secure the expected letter. The officials regard the name as insignificant, while it contains his deepest attachment, exposing the difference between an administrative detail and a father's intensely personal source of hope. [2 marks]

Content 1: practical request and unequal emotional value of the name. Expression 1.

iv. Abel eats heartily and wants the company to be cheerful, while the others are constrained by what they have assumed and done. His ordinary appetite makes him unmistakably alive, intensifying the awkwardness of a gathering organised around his supposed death. [2 marks]

Content 1: lively appetite contrasted with the others' uneasy behaviour. Expression 1.

v. The poem develops its comparisons through three differently rhymed quatrains, then closes with a rhyming couplet. The final paired lines sound like a compact conclusion, giving formal emphasis to the promise already developed through the longer sequence. [2 marks]

Content 1: three quatrains plus closing couplet and their concluding effect. Expression 1. Accept ABAB CDCD EFEF GG.

vi. The irregular line lengths and conversational movement allow observation, questions and inner voices to interrupt one another. Without a fixed stanza pattern controlling every turn, the poem can follow the speaker's unsettled attention and changing emotional responses closely. [2 marks]

Content 1: irregular/conversational form and fit with divided, changing thought. Expression 1.

12 Long answer 8 marks

A Model response

The knocking should be heard while the Slaters are still struggling with the furniture. It gives their secret action an immediate deadline: the visitors are outside and must not see what is happening. Victoria's movement towards the window can make the audience aware of that pressure before the adults can restore their appearance.

The actors should move the bureau with visible effort, briefly worrying about the wall while Mrs Slater concentrates on completing the switch. Their flushed faces and hurriedly replaced clothing should remain noticeable when the room is arranged again. This prevents their later calm from looking natural.

Finally, the sudden change to ostentatious reading should be sharply timed. The audience has watched the labour, so the pretence of having waited quietly becomes a shared joke. The staging exposes deception through bodies, sound and objects before anyone openly accuses them. It asks viewers to judge their performance against what they have actually done.

Content 4: Knocking as deadline and Victoria's role 1; effort and physical traces 1; sudden pretended reading 1; evaluated dramatic exposure of dishonesty 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

Caesar's refusal to claim illness shows a genuine reluctance to explain himself through a lie. When Calpurnia proposes that message, he insists that his unwillingness to attend is different from inability or fear. He wants the senators to hear his decision directly rather than receive a convenient fiction.

That truthful impulse does not settle whether the decision itself is wise. Caesar can reject a false excuse while still dismissing warnings because they threaten his public image. His language about conquest and elderly senators reveals how easily a defence of truth becomes a display of superiority.

A responsible judgement would separate the two questions. He could honestly announce a postponement while carefully considering Calpurnia's concerns and the priests' report. Truthfulness deserves respect, but it is one part of judgement rather than a substitute for listening. The scene warns that a real virtue can coexist with pride, and can even be used to protect it.

Content 4: Refusal to claim illness 1; distinction between unwillingness and inability 1; evidence that pride affects consideration of warnings 1; balanced evaluation of honesty and judgement 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 12