PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 9

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 Antony's funeral speech, "ransoms" are payments for [1]

(a) building public roads.
(b) releasing prisoners.
(c) buying theatre tickets.
(d) electing senators.

(ii) In Act III, Scene 3, Cinna says that he lives near [1]

(a) the battlefield at Philippi.
(b) Brutus's camp at Sardis.
(c) Pompey's theatre.
(d) the Capitol.

(iii) When Cassius says "Brutus hath rived my heart", "rived" means [1]

(a) torn apart.
(b) carefully measured.
(c) made wealthy.
(d) put to sleep.

(iv) In Act IV, Scene 3, Messala's letters report a hundred senators killed; Brutus's letters report [1]

(a) thirty.
(b) fifty.
(c) seventy.
(d) ninety.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(v) When Octavius challenges his opponents to fight "when you have stomachs", he means when they have [1]

(a) enough food for a feast.
(b) the courage or appetite for battle.
(c) medical help for their soldiers.
(d) new armour for their generals.

(vi) Brutus's phrase "some smatch of honour" describes [1]

(a) a complete absence of honour.
(b) a written certificate of rank.
(c) a payment for military service.
(d) a touch or trace of honour.

(vii) Which item in the narrator's final list in With the Photographer is an animal hide rather than a chemical-sounding substance? [1]

(a) Cowhide.
(b) Bromide.
(c) Oxide.
(d) Sulphide.

(viii) In The Elevator, "pudgy" describes the woman's hand as [1]

(a) bony and angular.
(b) gloved in silk.
(c) plump and thick.
(d) stained with ink.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(ix) In The Girl Who Can, "district games" are sporting events associated with [1]

(a) a single family's home.
(b) a local administrative area.
(c) a foreign royal palace.
(d) an ocean voyage.

(x) In The Pedestrian, the population of the city is stated as [1]

(a) three thousand.
(b) thirty thousand.
(c) three hundred thousand.
(d) three million.

(xi) In The Last Lesson, describing M. Hamel as "cranky" means that Franz had found him [1]

(a) irritable or cross.
(b) unable to read.
(c) unusually wealthy.
(d) physically invisible.

(xii) In Haunted Houses, "vapours dense" means [1]

(a) bright stars.
(b) legal documents.
(c) thick mist-like moisture.
(d) empty chairs.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(xiii) In The Glove and the Lions, a "stifled roar" is a roar that sounds [1]

(a) delighted.
(b) muffled or suppressed.
(c) musically trained.
(d) completely silent.

(xiv) In When Great Trees Fall, "rare" in the description of the air chiefly means [1]

(a) valuable to collectors.
(b) raw rather than cooked.
(c) unusually colourful.
(d) thin or less dense.

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

(a) intense disgust.
(b) careful imitation.
(c) deep sleep.
(d) complete certainty.

(xvi) In The Power of Music, "panic rout" describes [1]

(a) a carefully rehearsed parade.
(b) a successful musical tour.
(c) a disorderly flight in fear.
(d) an agreed travel route.

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 3 and answer all the questions that follow.

Cassius: You love me not.
Brutus: I do not like your faults.
Cassius: A friendly eye could never see such faults.
Brutus: A flatterer's would not, though they do appear
As high as huge Olympus.

(i) How does Brutus's reply distinguish dislike of faults from lack of love? Explain the misunderstanding in Cassius's accusation. [3]

(ii) What does "a friendly eye" stand for? Explain Cassius's use of "never" and the kind of loyalty he expects. [3]

(iii) Explain "A flatterer's would not". How does Brutus turn Cassius's description into a criticism? [3]

(iv) Explain "As high as huge Olympus". Identify the comparison and its exaggerated effect. [3]

(v) Just after this exchange, Cassius imagines his faults recorded and recited. Explain the notebook image and its effect on the tone. [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: Why now blow wind, swell billow, and swim bark!
The storm is up, and all is on the hazard.

(i) Explain "billow", "bark" and "swim" in this nautical image. [3]

(ii) How do "blow", "swell" and "swim" shape the sound and movement of the line? [3]

(iii) What does "The storm is up" suggest about the stage of the conflict? Relate it to the departure immediately before this speech. [3]

(iv) Explain the change from a storm at sea to "all is on the hazard". What does the second image add? [3]

(v) Soon afterwards Cassius says that he acts "against my will" and stakes "all our liberties" on one battle. How do these phrases qualify his energetic opening? [4]

SECTION C PROSE

Treasure Chest Short Stories

Choose questions according to the instructions on page 1.

Question 4 **[16]**

Read the extract from The Pedestrian by Ray Bradbury and answer all the questions that follow.

> He was within a block of his destination when the lone car turned a corner quite suddenly and flashed a fierce white cone of light upon him. He stood entranced, not unlike a night moth, stunned by the illumination, and then drawn toward it.

(i) Explain the timing of the encounter through "within a block" and "quite suddenly". What change in the walk do they prepare? [3]

(ii) How do "fierce", "white" and "cone" make the light an instrument of control? [3]

(iii) Identify and explain the night-moth comparison. Why is this creature a revealing choice for Mead at this moment? [3]

(iv) Trace the sequence "entranced", "stunned" and "drawn". How does it alter the impression of Mead's control over his movements? [3]

(v) What do the first shouted commands demand? Explain how their wording and the interrupted reply establish unequal power. [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 Girl Who Can by Ama Ata Aidoo and answer all the questions that follow.

> It's much better this way. To have acted it out to show them, although I could not have planned it.
>
> As for my mother, she has been speechless as usual.

(i) Explain "acted it out" and "could not have planned it". How does Adjoa distinguish an outcome from an intention? [3]

(ii) How does the sentence beginning "To have" expand "this way"? Explain how its form makes the reflection sound conversational. [3]

(iii) How does "never, never but NEVER" give the imagined prohibition a voice? Explain two effects of its form. [3]

(iv) What tension appears between "I don't know too much" and "That surely"? Explain how this shapes Adjoa's narrative voice. [3]

(v) Does the mother's final silence prove that she has nothing to say? Discuss "as usual" and the limit of Adjoa's knowledge. [4]

SECTION D POETRY

Treasure Chest Poems

Choose questions according to the instructions on page 1.

Question 6 **[16]**

Read the extract from Haunted Houses by H. W. Longfellow and answer all the questions that follow.

The stranger at my fireside cannot see
The forms I see, nor hear the sounds I hear;
He but perceives what is; while unto me
All that has been is visible and clear.

(i) What does the fireside setting contribute? Explain the effect of placing a stranger in this familiar space. [3]

(ii) How are sight and hearing paired? Explain the repeated "I" and the limits placed on the stranger. [3]

(iii) Explain "but" in "He but perceives what is" and "while" later in that line. How do they organise the comparison? [3]

(iv) How does "All that has been" differ in time and scope from "what is"? Explain the force of "All". [3]

(v) Is "visible and clear" necessarily a claim of ordinary physical sight? Offer a reasoned reading, using the stanza's distinction between two observers. [4]

SECTION D POETRY

Treasure Chest Poems

Choose questions according to the instructions on page 1.

Question 7 **[16]**

Read the extract from The Power of Music by Sukumar Ray and answer all the questions that follow.

The bullock-carts are overturned, and horses line the roadside;
But Bhisma Lochan, unconcerned, goes booming out his broadside.
The wretched brutes resent the blare the hour they hear it sounded,
They whine and stare with feet in air or wonder quite confounded.

(i) How does "But" connect the first two verse lines? Explain the importance of "unconcerned". [3]

(ii) Compare "are overturned" with "goes booming". How does the change in grammatical agency sharpen the contrast? [3]

(iii) Explain "wretched brutes". How does the phrase invite both sympathy and a comic response? [3]

(iv) Distinguish the responses conveyed by "whine", "stare" and "wonder quite confounded". What range do they create? [3]

(v) Identify the two pairs of end rhymes. How do these pairings help organise a scene of disorder? [4]

End of question paper