PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 8

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 Act III, Scene 1, who adds “And Cassius too” after Casca urges Brutus to go to the pulpit?

Answer: (b) Decius.

Reason: Decius adds the call for Cassius to go too. Casca names Brutus; the other men do not deliver the quoted addition. Reference: D1, III.1.84–85, PDF101/printed92.

1(ii) After Brutus’s speech in Act III, Scene 2, the Second Citizen proposes giving him

Answer: (d) a statue with his ancestors.

Reason: The Second Citizen proposes a statue with Brutus’s ancestors. The call to make him Caesar comes from another citizen; the other proposed gifts are not his words. Reference: D1, III.2.52–53, PDF113/printed104.

1(iii) In Act IV, Scene 1, whose brother does Octavius insist must also die?

Answer: (a) Lepidus’s.

Reason: Octavius addresses Lepidus about the death of his brother. Publius is separately described as Antony’s sister’s son, not his brother. Reference: D1, IV.1.2–5, PDF130/printed121.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) In Act IV, Scene 3, Brutus finds his missing book in

Answer: (c) the pocket of his gown.

Reason: He discovers that he put it in his gown pocket. None of the other containers or places is identified as its location. Reference: D1, IV.3.252–254, PDF144–145/printed135–136.

1(v) In Act V, Scene 2, “cold demeanour” in Octavius’s wing suggests

Answer: (b) a lack of fighting spirit.

Reason: Brutus perceives weak fighting spirit and urges an immediate attack. Cold is figurative here, not a statement about weather, treaty or water. Reference: D1, V.2.3–5, PDF160/printed151.

1(vi) At the end of Act V, Octavius orders Brutus’s remains to lie that night in

Answer: (d) his own tent.

Reason: Octavius says the remains will lie within his tent, arranged honourably like a soldier. The other locations are not his stated order. Reference: D1, V.5.76–79, PDF171/printed162.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) At the opening of With the Photographer, “drooping” chiefly suggests a man who looks

Answer: (a) slumped or dispirited.

Reason: Drooping suggests a sagging posture or lack of vitality. It does not describe excitement, a uniform or paint. Reference: P1, PDF2/printed140, opening paragraph.

1(viii) In The Elevator, Martin thinks the first morning encounter is too early for a visit because it is

Answer: (c) 7.30 a.m.

Reason: He specifically thinks that 7.30 in the morning is too early for visiting. The other times are not given for this thought. Reference: P3, PDF3/printed147, final paragraph.

1(ix) In The Girl Who Can, “spindly” describes legs as

Answer: (b) thin and rather weak-looking.

Reason: Spindly means long, thin and insubstantial-looking. The alternatives describe strength, opposite proportions or clothing rather than the adjective’s sense. Reference: P4, PDF5/printed155, Nana’s remark.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) At the opening of The Pedestrian, the city's silence is placed at

Answer: (d) eight in the evening.

Reason: The opening names eight o'clock on a misty November evening. The other times do not match the sentence. Reference: P5, PDF2/printed160, first sentence.

1(xi) Near the end of The Last Lesson, the church-clock strikes

Answer: (a) twelve.

Reason: It strikes twelve, followed by the Angelus and the Prussian trumpets. None of the other hours is stated at this point. Reference: P2, PDF5/printed171.

1(xii) In Haunted Houses, "errands" most nearly means

Answer: (c) ordinary tasks or short missions.

Reason: Errands are tasks or short purposeful journeys, here part of the phantoms' everyday activity. The other options do not fit the word. Reference: V1, PDF1/printed38, opening stanza.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) In The Glove and the Lions, “wondrous” means

Answer: (b) extraordinary.

Reason: Wondrous means remarkable or extraordinary. It does not mean usual, unseen or unwilling. Reference: V2, PDF1/printed41, third stanza.

1(xiv) Who wrote When Great Trees Fall?

Answer: (d) Maya Angelou.

Reason: The prescribed poem is by Maya Angelou, as the printed heading confirms. The other writers wrote different prescribed poems. Reference: V3, PDF2/printed44, author heading.

1(xv) In A Considerable Speck, “microscopic” emphasises the creature’s

Answer: (a) extremely small size.

Reason: Microscopic points to minute size, not colour, sound or age. It does not prove that the speaker actually uses a microscope. Reference: V4, PDF3/printed48, poem continuation.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, “mansions tumble” means that the buildings

Answer: (c) fall down.

Reason: Tumble means fall or collapse. Growing, changing colour and singing are not the verb’s meaning in this phrase. Reference: V5, PDF4/printed51, line beginning The welkin.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D2, III.2, PDF62/printed117. Original Folger prose; honor spelling retained.

2(i) [3 marks]

Model: Lovers means friends or people attached to him, not specifically romantic partners. Cause is the case or justification he asks them to hear. Censure means judge or assess, rather than automatically condemn.

Marks: Friends/supporters [1]; case/justification [1]; judge/assess [1].

Guidance: Accept affectionate fellow citizens for lovers. Do not require a hostile sense of censure. Reference: D2, III.2, PDF62/printed117.

2(ii) [3 marks]

Model: Silence allows the audience to hear his words without interruption. Awakened senses ask for alert perception and thought. Together he presents listening as an active preparation for judgement, not merely being physically quiet.

Marks: Quiet permits hearing [1]; alert perception/thought [1]; active readiness to judge [1].

Guidance: Accept careful attention and considered judgement. Do not substitute the later response of the crowd for the request itself. Reference: D2, III.2, PDF62/printed117.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D2, III.2, PDF62/printed117. Original Folger prose; honor spelling retained.

2(iii) [3 marks]

Model: He offers his own reputation for honour as a reason to trust his account. Repeating the word stresses that personal credential. Its weakness is that a respected speaker's character does not by itself demonstrate that his particular argument or action is right.

Marks: Reputation offered as warrant [1]; repetition stresses credential [1]; character does not itself prove the case [1].

Guidance: Accept ethos as a label only when explained. This tests the basis of his appeal, not whether the crowd later changes sides. Reference: D2, III.2, PDF62/printed117.

2(iv) [3 marks]

Model: Hear is followed by silent and then hear again; Believe is followed by honour, repeated before believe returns. Each unit circles back to its opening aim. The patterned clauses make the requests sound ordered and memorable.

Marks: Hear–silent–hear sequence [1]; believe–honour–honour–believe sequence [1]; circular/balanced order makes requests memorable [1].

Guidance: Accept chiasmus or antimetabole for the second unit, with an accurate explanation. The first unit need not receive the same technical label. Reference: D2, III.2, PDF62/printed117.

2(v) [4 marks]

Model: Romans identifies a civic community. Countrymen stresses a shared country. Lovers appeals to affectionate friendship or attachment. Together the address moves through public belonging towards personal sympathy, helping Brutus establish a relationship before defending his action.

Marks: Civic identity [1]; shared country [1]; affection/friendship [1]; accumulation connects public belonging and personal sympathy [1].

Guidance: Accept overlapping associations if each term receives a distinct explanation. No mark requires comparing Antony's later address. Reference: D2, III.2, PDF62/printed117.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, V.3.67–71, PDF163/printed154.

3(i) [3 marks]

Model: Error is personified as a being that can show false things and be born. Messala addresses it directly in an apostrophe. His question turns reflection on mistaken judgement into an emotionally charged accusation.

Marks: Personification with living agency [1]; direct address/apostrophe [1]; questioning becomes emotional accusation [1].

Guidance: Accept direct address without the label apostrophe. A mere exclamation mark is not a complete explanation. Reference: D1, V.3.67–71, PDF163/printed154.

3(ii) [3 marks]

Model: Melancholy is imagined as Error's parent. A sorrowful or despondent mind can generate a false conclusion. The image therefore presents the mistake as growing from a distressed mental condition, not as something produced by sound evidence alone.

Marks: Parent-child metaphor [1]; despondency generates false judgement [1]; emotional origin distinguished from sound evidence [1].

Guidance: Accept gloomy apprehension. This is a poetic account of the situation, not a universal medical claim. Reference: D1, V.3.67–69, PDF163/printed154.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, V.3.67–71, PDF163/printed154.

3(iii) [3 marks]

Model: Apt thoughts are minds ready or susceptible to receiving an impression. Things that are not are imagined conditions mistaken for reality. A receptive, distressed mind may therefore accept an appearance without confirming whether it exists.

Marks: Susceptible/receptive thoughts [1]; unreal conditions treated as real [1]; danger of unverified acceptance [1].

Guidance: Accept ready to believe. Apt does not necessarily praise intelligence in this context. Reference: D1, V.3.68–69, PDF163/printed154.

3(iv) [3 marks]

Model: Soon conceived suggests that the error is formed quickly, while also evoking conception of a child. Engendered means brought into being or produced. The vocabulary continues a single image of an idea being generated like offspring.

Marks: Quick formation plus conception association [1]; engendered as produced [1]; linked vocabulary sustains offspring metaphor [1].

Guidance: Accept intellectual conception as well as the bodily analogy. No literal birth takes place on stage. Reference: D1, V.3.69–71, PDF163/printed154.

3(v) [4 marks]

Model: Birth ordinarily suggests a new life and possible joy. Here the child Error destroys its own mother, the mind or person that generated it. This reverses a life-giving event into self-destruction. Never turns the immediate lament into an emphatic warning, rather than a measured proof about every possible error.

Marks: Expected life/joy [1]; error destroys its source/person [1]; life-giving event reversed into destruction [1]; never as emphatic generalisation [1].

Guidance: Accept the mother as melancholy embodied in the sufferer. The answer need not retell the previously assessed mistaken report or suicide mechanics. Reference: D1, V.3.67–71, PDF163/printed154.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P1, PDF3/printed141, complete paragraph beginning I'm sure it would.

4(i) [3 marks]

Model: The photographer means a three-quarter view of the face, turned partly sideways for the portrait. The narrator plays on being three-quarters full as if drink had filled a person. Technical positioning becomes a joke about how people change when affected by alcohol.

Marks: Three-quarter facial view [1]; fullness/drink reading [1]; technical expression redirected into social joke [1].

Guidance: Accept tipsiness or partial intoxication as the implied reading; it is wordplay, not proof that either man has been drinking. Reference: P1, PDF3/printed141, preceding paragraph and extract.

4(ii) [3 marks]

Model: The narrator says that the photographer's own face would also look better three-quarters full. He turns the professional's judgement back upon its giver. The customer momentarily becomes an assessor rather than only a subject being examined, creating cheeky conversational equality.

Marks: Photographer's face also would improve [1]; judgement turned back on professional [1]; customer becomes assessor/equality creates humour [1].

Guidance: Accept a teasing or mildly retaliatory reply. The remark does not describe an actual photograph of the photographer. Reference: P1, PDF3/printed141, preceding paragraph and extract.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P1, PDF3/printed141, complete paragraph beginning I'm sure it would.

4(iii) [3 marks]

Model: The first group suggests both restricted physical appearance and an unsympathetic or restricted outlook. The second enlarges both facial space and imagined generosity or expansiveness. Their double use lets a discussion of a face become a humorous comment on character.

Marks: Restricted appearance/outlook [1]; enlarged appearance/expansive character [1]; physical and psychological senses create humour [1].

Guidance: Accept sociability, generosity or loosened reserve as readings of expansiveness. Do not assert that alcohol actually improves character. Reference: P1, PDF3/printed141, extract.

4(iv) [3 marks]

Model: The dash cuts off an unfinished explanation after in. The next sentence reveals that the photographer has already stopped listening. One person's enthusiastic extension therefore continues beyond the other's attention, producing comic mismatch.

Marks: Unfinished sentence cut off [1]; listener has ceased listening [1]; mismatched participation creates comedy [1].

Guidance: Accept abrupt interruption. Do not invent the exact word the narrator would have supplied after in. Reference: P1, PDF3/printed141, extract and following sentence.

4(v) [4 marks]

Model: The narrator thinks the photographer is about to kiss him and closes his eyes. In fact the man takes his head in his hands and twists it sideways to position the face. The contrast turns imagined intimacy into impersonal bodily adjustment, sustaining the joke of the narrator's mistaken reading.

Marks: Imagined kiss [1]; closes eyes [1]; actual head twisting/positioning [1]; intimacy versus technical handling explained [1].

Guidance: Accept deliberate comic misinterpretation by the narrator. Do not describe an actual kiss. Reference: P1, PDF3/printed141, two paragraphs following extract.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P2, PDF3/printed169, continuous passage from M. Hamel's speech, beginning Every day and ending to-morrow.

5(i) [3 marks]

Model: He is asked for the rule for the participle. He holds on to his desk, feels his heart beating, and does not dare look up. Any two of those physical signs convey his distress after stumbling over the first words.

Marks: Participle rule [1]; first accurate bodily sign [1]; second distinct bodily sign [1]. Choose from holding desk, beating heart and not looking up.

Guidance: Do not substitute the blush at his earlier arrival. The question concerns the failed recitation. Reference: P2, PDF3/printed169, paragraph immediately before extract.

5(ii) [3 marks]

Model: The imagined speaker assumes another opportunity to learn will always remain. Tomorrow becomes a reason to delay the work. Now confronts that habit with the present loss of opportunity, showing that time was not an unlimited possession.

Marks: Future opportunity assumed [1]; tomorrow used to excuse delay [1]; now exposes lost/unavailable opportunity [1].

Guidance: Accept procrastination, explained through the quoted time words. No precise number of lost lessons is required. Reference: P2, PDF3/printed169, extract.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P2, PDF3/printed169, continuous passage from M. Hamel's speech, beginning Every day and ending to-morrow.

5(iii) [3 marks]

Model: The region is personified as a woman who can choose to postpone learning. Puts off means delays or defers. A habit discussed through we is now attributed to a whole community, widening responsibility beyond Franz alone.

Marks: Region personified [1]; delays/defers [1]; criticism extends to community [1].

Guidance: Accept regional personification or the community represented by its place-name. Do not treat a real woman called Alsace as a character. Reference: P2, PDF3/printed169, extract.

5(iv) [3 marks]

Model: They are the Prussians or occupying authorities. He imagines them challenging the claim to be Frenchmen when people cannot adequately speak or write their own language. The contradiction is between a national identity asserted and the neglected ability to use its language.

Marks: Prussians/occupiers [1]; claimed French identity versus inability to speak/write language [1]; neglect weakens the claimed identity [1].

Guidance: Accept the hostile outsiders enforcing the order. This is imagined speech, not a quotation of an actual classroom visitor. Reference: P2, PDF3–4/printed169–170, continuation of speech.

5(v) [4 marks]

Model: Parents preferred children to work on farms or at mills. This brought the household a little more money. M. Hamel criticises the resulting priority because earning replaces the time and concern that should have supported learning.

Marks: Farm work [1]; mill work [1]; additional money [1]; schooling displaced/learning neglected [1].

Guidance: Accept economic pressure as an interpretation, while retaining his stated criticism. The text does not identify every parent as equally guilty. Reference: P2, PDF4/printed170, paragraph beginning Your parents.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V4, PDF2–3/printed47–48, three consecutive verse lines across the page turn.

6(i) [3 marks]

Model: Collectivistic suggests a principle directed towards a mass or group. A programme applies an attitude broadly, while a response to one creature begins with its particular circumstances. The speaker distinguishes an organised general attitude from attention to this individual encounter.

Marks: Mass/group scale [1]; broad programme versus particular circumstances [1]; distinction applied to this encounter [1].

Guidance: Accept criticism of impersonal or enforced group feeling. Do not require identification with a named political party or movement. Reference: V4, PDF2–3/printed47–48, extract and following line.

6(ii) [3 marks]

Model: Regimenting suggests drilling, ordering or controlling people as if in ranks. Love normally suggests voluntary care or affection. The combination makes the professed tenderness seem coercive or standardised, so the words pull in different directions.

Marks: Drilling/ordering/control [1]; voluntary affection/care [1]; tension between care and coercion [1].

Guidance: Accept paradox or ironic juxtaposition. A technical label alone does not supply all three points. Reference: V4, PDF2/printed47, second extract line.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V4, PDF2–3/printed47–48, three consecutive verse lines across the page turn.

6(iii) [3 marks]

Model: The attitude is imagined as a force sweeping across or carrying away the world. The world is the affected object, not the active chooser in the passive wording. This can suggest a powerful fashion or pressure spreading beyond individual deliberation.

Marks: Sweeping force/spreading movement [1]; world receives action [1]; social fashion/pressure overwhelms deliberation [1].

Guidance: Accept flood, current or sweeping movement as explanatory analogies, but no literal broom or named historical event is required. Reference: V4, PDF3/printed48, first printed line.

6(iv) [3 marks]

Model: None makes his rejection categorical rather than partial. I places a single speaking person against a much larger public tendency. The contrast gives the statement an independent, resistant tone.

Marks: Categorical rejection [1]; individual versus wider tendency [1]; resistant/independent tone [1].

Guidance: Accept a potentially self-assertive or combative tone with textual support. This does not ask for the previously tested meaning of tenderer-than-thou. Reference: V4, PDF2–3/printed47–48, extract.

6(v) [4 marks]

Model: But introduces a turn from rejecting a general attitude to considering a particular case. This points to the creature directly before him, and now brings attention back to the present moment. The change lets a concrete individual qualify a sweeping declaration without requiring him to endorse the programme he rejected.

Marks: But as turn/qualification [1]; this identifies immediate creature [1]; now restores present encounter [1]; particular case complicates general rejection [1].

Guidance: Accept a contrast between abstract policy and immediate sympathy. Do not require the earlier-paper answer about leaving the mite asleep. Reference: V4, PDF3/printed48, line following extract.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V5, PDF4/printed51, two consecutive verse lines, each wrapped in the edition.

7(i) [3 marks]

Model: But signals a change from the preceding situation. Now makes the arrival immediate. A new participant enters with physical action, replacing a passage dominated by voices appealing or complaining without securing a response.

Marks: But as change [1]; now as immediacy [1]; entrance/action replaces frustrated appeals [1].

Guidance: Accept narrative turning point. This part does not require retelling the final silencing of the singer. Reference: V5, PDF4/printed51, extract and preceding two verse lines.

7(ii) [3 marks]

Model: Downs means lowers: the goat brings its horns down. The horns identify the pointed part presented forward for a charge. Straight describes a direct course rather than wandering or circling.

Marks: Lowered horns [1]; horns ready to strike [1]; direct course [1].

Guidance: Accept lowered head with horns aimed forward. Do not invent the exact point of contact or an injury. Reference: V5, PDF4/printed51, second verse line of extract.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V5, PDF4/printed51, two consecutive verse lines, each wrapped in the edition.

7(iii) [3 marks]

Model: One bellow is the goat's and the other is Bhisma Lochan's singing described as a roar. Repeating the same word places their sounds on a comparable level. The supposed musical performance is comically reduced to a noisy exchange with an animal.

Marks: Goat's call [1]; singer's roar [1]; same word levels music and animal noise [1].

Guidance: Accept the goat answering the singer's noise; exact grammatical assignment of the first noun need not be insisted on if both sources and their relation are clear. Reference: V5, PDF4/printed51, second verse line of extract.

7(iv) [3 marks]

Model: Fellow is a familiar word for a person or companion. Applied to the goat, it gives the animal a human social identity. Its friendly informality encourages readers to regard the new arrival as a recognisable participant rather than remote wildlife.

Marks: Familiar person/companion term [1]; animal given social/human identity [1]; friendly reader connection [1].

Guidance: Accept humorous personification or an approving conversational tone. No mark depends on repeating the previously assessed definition of sagacious. Reference: V5, PDF4/printed51, first verse line of extract.

7(v) [4 marks]

Model: Fellow and bellow rhyme. Fellow ends the introduction of the new character, while bellow completes the noisy response. The rhyme binds description and action into a compact comic pair and makes the transition sound brisk and memorable.

Marks: Fellow–bellow [1]; introduction linked to response [1]; compact comic pairing [1]; brisk/memorable musical effect [1].

Guidance: The four displayed lines contain two verse lines wrapped by the edition. Credit the rhyme by sound, without requiring a whole-poem scheme. Reference: V5, PDF4/printed51, two verse-line endings in extract.

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 CliffsComplete play text governs the MCQs and Q3 (V.3.67–71, PDF163/printed154). D2: JULIUS CAESAR / PARAPHRASE BY PAUL MASIH / julius-caesar_PDF_FolgerShakespeare.pdf governs Q2, III.2, PDF62/printed117; original honor spelling and punctuation retained.

D1 MCQs: (i) III.1.84–85, PDF101; (ii) III.2.52–53, PDF113; (iii) IV.1.2–5, PDF130; (iv) IV.3.252–254, PDF144–145; (v) V.2.3–5, PDF160; (vi) V.5.76–79, PDF171. Printed page = PDF page minus 9. Q2 uses D2 as specified above.

P1 PROSE / With the Photographer CL 10 AG / With the Photographer CL 10 AG.pdf. MCQ vii: PDF2/printed140, drooping. Q4: PDF3/printed141, complete paragraph beginning I'm sure it would; context on same page. Added gloss and annotations excluded.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi: PDF5/printed171, twelve. Q5: PDF3/printed169, continuous passage beginning Every day and ending to-morrow; context PDF3–4/printed169–170.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. MCQ viii: PDF3/printed147, 7.30 a.m. Original narrative only.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. MCQ ix: PDF5/printed155, spindly. Original printed narrative only.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x: PDF2/printed160, eight o'clock in the evening.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF1/printed38, errands in opening stanza.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. MCQ xiii: PDF1/printed41, wondrous in third stanza.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. MCQ xiv: PDF2/printed44, printed author heading.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv: PDF3/printed48, microscopic. Q6: three consecutive poem lines across PDF2–3/printed47–48. Added Central Theme excluded.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. MCQ xvi and Q7: PDF4/printed51. Q7 gives two verse lines with the edition's printed wraps. Added comprehension questions and handwriting excluded.

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

Paper 8 only. Six different extracts; all 46 assessed items compared with 322 earlier items and all fourteen final student/key DOCX files for Papers 1–7. No equivalent complete answer demand identified. Defensible readings receive credit. Review record: icse-paper-sources/paper8/verification-log.md.