PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 7

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, where has Antony fled, according to Trebonius? [1]

(a) his house.
(b) the battlefield at Philippi.
(c) the Senate library.
(d) the harbour.

(ii) According to Antony in Act III, Scene 2, how often did Caesar refuse the offered crown? [1]

(a) Once.
(b) Twice.
(c) Three times.
(d) Four times.

(iii) In Act IV, Scene 3, Cassius attributes his rash temper to [1]

(a) his military training.
(b) his mother.
(c) his defeat at Philippi.
(d) his tutor.

(iv) In Act IV, Scene 3, Brutus asks Lucius for a bowl of [1]

(a) water.
(b) milk.
(c) oil.
(d) wine.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(v) In Act V, Scene 1, whose philosophical opinion does Cassius say he formerly supported? [1]

(a) Epicurus's.
(b) Artemidorus's.
(c) Cinna's.
(d) Metellus Cimber's.

(vi) At the opening of Act V, Scene 5, who has shown the torchlight but failed to return? [1]

(a) Messala.
(b) Pindarus.
(c) Statilius.
(d) Titinius.

(vii) In With the Photographer, the isolated word "Snick!" chiefly imitates [1]

(a) a whispered apology.
(b) the camera's sudden click.
(c) a bell at the door.
(d) a page being torn.

(viii) In The Elevator, the woman's eyes are described as [1]

(a) brown.
(b) black.
(c) green.
(d) blue.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(ix) In The Girl Who Can, Nana's "touch wood" expresses a wish to [1]

(a) avoid tempting misfortune.
(b) order a wooden cup.
(c) ask for more firewood.
(d) describe the school's desks.

(x) In The Pedestrian, Mead begins this particular evening's walk in a [1]

(a) northerly direction.
(b) southerly direction.
(c) westerly direction.
(d) circular route around his house.

(xi) In The Last Lesson, old Hauser's hat is described as [1]

(a) round-brimmed.
(b) three-cornered.
(c) made of straw.
(d) decorated with feathers.

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

(a) ownership.
(b) terror.
(c) forgetfulness.
(d) balance.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(xiii) In The Glove and the Lions, "regained his place" means that the Count [1]

(a) returned to his former position.
(b) became the king.
(c) lost his seat permanently.
(d) entered the pit for the first time.

(xiv) In When Great Trees Fall, "briefly" most nearly means [1]

(a) without breathing.
(b) forever.
(c) for a short time.
(d) in a loud voice.

(xv) In A Considerable Speck, "manuscript" refers to [1]

(a) the pen's metal point.
(b) the speaker's written text.
(c) a jar of ink.
(d) the creature's footprints.

(xvi) In The Power of Music, "blare" means a [1]

(a) silent gesture.
(b) gentle breeze.
(c) written message.
(d) loud, harsh sound.

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 III, Scene 1 and answer all the questions that follow.

Brutus: Talk not of standing! Publius, good cheer.
There is no harm intended to your person
Nor to no Roman else. So tell them, Publius.
Cassius: And leave us, Publius, lest that the people,
Rushing on us, should do your age some mischief.

(i) Who is Publius here? How does Cinna describe his condition, and what message must he convey? [3]

(ii) Why does Cassius tell Publius to leave? Explain the feared movement of the people and the relevance of his age. [3]

(iii) Explain "good cheer", "your person" and "mischief" in this exchange. [3]

(iv) Explain "let no man abide this deed / But we the doers". What responsibility does Brutus claim? [3]

(v) Compare Metellus's call to "Stand fast together" with Brutus's "Talk not of standing!" What different responses to danger do they show? [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 5 and answer all the questions that follow.

Brutus: My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day
More than Octavius and Mark Antony
By this vile conquest shall attain unto.

(i) Explain "no man but he was true to me". What gives Brutus joy at this moment? [3]

(ii) How can a "losing day" bring "glory" in Brutus's judgement? Explain the two standards of success being contrasted. [3]

(iii) Whose conquest is called "vile"? Explain the adjective and why it should be attributed to a character's viewpoint. [3]

(iv) In the next lines, explain the image of Brutus's tongue ending his "life's history". How does it make this speech a farewell? [3]

(v) How do the alarms and repeated cries to fly contrast with Brutus's farewell? Explain two effects of that contrast on stage. [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 Elevator by William Sleator and answer all the questions that follow.

> It wasn't possible. It was like a nightmare. But there she was.
> "Going up!" said Martin, his voice little more than a squeak.

(i) At which floor does this meeting occur? Which floor does the woman select, and what movement does Martin watch before she presses it? [3]

(ii) Explain "Going up!" in context. How does "squeak" qualify the firmness suggested by its exclamation mark? [3]

(iii) How do "It wasn't possible" and "But there she was" conflict? What does this reveal about Martin's experience? [3]

(iv) What early exit does Martin plan, and what prevents it? [3]

(v) Explain the nightmare comparison and the later word "seemed" about the lift's speed. How do they shape our access to events? [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 Pedestrian by Ray Bradbury and answer all the questions that follow.

> Sudden gray phantoms seemed to manifest upon inner room walls where a curtain was still undrawn against the night, or there were whisperings and murmurs where a window in a tomblike building was still open.

(i) What are the "gray phantoms" most plausibly associated with? Explain "manifest" and the importance of the undrawn curtain. [3]

(ii) What does "tomblike" compare the buildings with? Explain two effects of applying that comparison to inhabited homes. [3]

(iii) What do "whisperings and murmurs" suggest about the sounds? Why is an open window significant? [3]

(iv) Earlier, Mead sends frosty air before him "like the smoke of a cigar". Identify what is compared and explain the visual effect. [3]

(v) How do the questions Mead addresses to houses about television programmes create an imagined conversation? Give two distinct details and their effects. [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.

There are more guests at table than the hosts
Invited; the illuminated hall
Is thronged with quiet, inoffensive ghosts,
As silent as the pictures on the wall.

(i) Who are the additional guests? Who are the hosts, and why do their invitations not account for the gathering? [3]

(ii) Explain “illuminated” and “thronged”. How do they make the hall a vivid social setting? [3]

(iii) What completes “than the hosts” after the line break? Explain how the break briefly suspends the comparison before resolving it. [3]

(iv) Identify the comparison with wall pictures. Explain the shared quality and one effect of using a familiar household object. [3]

(v) How do “at table”, “hall” and “pictures on the wall” organise the space? Explain the movement of attention and its effect. [4]

SECTION D POETRY

Treasure Chest Poems

Choose questions according to the instructions on page 1.

Question 7 **[16]**

Read the extract from When Great Trees Fall by Maya Angelou and answer all the questions that follow.

We are not so much maddened
as reduced to the unutterable ignorance of
dark, cold
caves.

(i) What distinction does "not so much … as" make? Explain why the statement is more precise than simply saying that grief causes madness. [3]

(ii) Explain "unutterable ignorance". What two kinds of limitation does the phrase bring together? [3]

(iii) Earlier in the stanza, how do "formed" and "informed" describe different contributions to the survivors' minds? [3]

(iv) What does the present tense in "Great souls die" and "We are" do? Explain the scope of the statement and its limit as evidence. [3]

(v) How do the last three lines delay "caves"? Explain two effects of the final one-word line. [4]

End of question paper