PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 5

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 2, Brutus says that the formal account of Caesar's death is recorded in the [1]

(a) Capitol.
(b) house of Lepidus.
(c) camp at Sardis.
(d) temple at Philippi.

(ii) After Cinna identifies himself as a poet in Act III, Scene 3, the Fourth Citizen demands that he be attacked for his [1]

(a) refusal to pay taxes.
(b) bad verses.
(c) service to Octavius.
(d) possession of Caesar's will.

(iii) In Act IV, Scene 1, Antony uses "provender" to mean [1]

(a) military honours.
(b) a written command.
(c) food for his horse.
(d) money paid to senators.

(iv) According to Brutus's report in Act IV, Scene 3, Portia died after [1]

(a) falling from a tower.
(b) being stabbed by a soldier.
(c) drowning in the Tiber.
(d) swallowing fire.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(v) In Act V, Scene 3, to which place does Brutus order Cassius's body to be sent? [1]

(a) Thasos.
(b) Athens.
(c) Rome.
(d) Alexandria.

(vi) In Act V, Scene 4, what treatment does Antony order for the captured Lucilius? [1]

(a) Immediate execution.
(b) Safety and kindness.
(c) Public whipping.
(d) Abandonment on the field.

(vii) In With the Photographer, what does the narrator imagine the quiet man is doing beneath the black cloth? [1]

(a) counting coins.
(b) reading a newspaper.
(c) praying.
(d) writing a receipt.

(viii) At which floor does the woman first enter Martin's elevator in The Elevator? [1]

(a) Third.
(b) Ninth.
(c) Tenth.
(d) Fourteenth.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(ix) In The Girl Who Can, the older children put the distance between village and school town at about [1]

(a) five kilometres.
(b) one kilometre.
(c) twenty kilometres.
(d) fifty kilometres.

(x) When asked about marriage in The Pedestrian, Mead explains his unmarried state with the remark [1]

(a) "My wife is abroad."
(b) "Nobody wanted me."
(c) "Marriage is forbidden."
(d) "I have forgotten her name."

(xi) In The Last Lesson, Wachter's occupation is that of a [1]

(a) postmaster.
(b) farmer.
(c) blacksmith.
(d) school inspector.

(xii) In the opening line of Haunted Houses, which word gives the claim its widest scope? [1]

(a) "houses".
(b) "wherein".
(c) "died".
(d) "All".

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(xiii) In The Glove and the Lions, "dame" refers to a [1]

(a) woman.
(b) weapon.
(c) musical instrument.
(d) wild animal.

(xiv) In When Great Trees Fall, the verb "gnaws" presents memory as [1]

(a) erasing every trace of the past.
(b) persistently biting or wearing away at the mourner.
(c) measuring the height of a tree.
(d) speaking in a cheerful public voice.

(xv) In the closing stanza of A Considerable Speck, "guise" most nearly means [1]

(a) permission.
(b) hostility.
(c) outward form or appearance.
(d) a writing mistake.

(xvi) In The Power of Music, "booming out his broadside" borrows imagery chiefly from [1]

(a) gardening.
(b) needlework.
(c) cooking.
(d) gunfire from a warship.

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.

Cassius: Stoop then and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!

(i) What action does "wash" refer to? Give the two details of Brutus's instructions immediately before this extract. [3]

(ii) Explain "hence", "states unborn" and "accents yet unknown". [3]

(iii) Why is "scene be acted over" striking in a play being performed before an audience? Explain "lofty" in Cassius's description. [3]

(iv) In Brutus's reply, explain "bleed in sport". Where does Caesar lie, and what does the comparison with dust suggest? [3]

(v) What public cry and display does Brutus propose before Cassius speaks? Analyse the tension between the words and the objects displayed. [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 3 and answer all the questions that follow.

Pindarus: So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
Far from this country Pindarus shall run,
Where never Roman shall take note of him.

(i) How did Pindarus come under Cassius's authority in Parthia? On what condition was his life spared? [3]

(ii) What three practical directions does Cassius give Pindarus about handling the sword and waiting for a signal? [3]

(iii) Explain "Durst I have done my will". How do "free" and "my will" expose a conflict in Pindarus's position? [3]

(iv) What does "take note of him" mean here? Explain the destination Pindarus seeks and what the text leaves unspecified. [3]

(v) How does the speech move from "I am free" to "O Cassius!" and then to flight? Explain the three stages and their combined effect. [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 Last Lesson by Alphonse Daudet and answer all the questions that follow.

> Usually when school began, there was a great bustle, which could be heard out in the street, the opening and closing of desks, lessons repeated in unison, very loud, with our hands over our ears to understand better, and the teacher's great ruler rapping on the table. But now it was all so still!

(i) Name two usual classroom sounds besides recitation. Explain "in unison". [3]

(ii) What use had Franz intended to make of the usual commotion? How does the stillness defeat his plan? [3]

(iii) What two things does Franz see through the window? What bodily sign shows his embarrassment as he enters? [3]

(iv) Name three items of M. Hamel's special clothing that Franz notices after sitting down. [3]

(v) Analyse the shift from the long opening sentence to "But now it was all so still!" How do sentence length, "But now" and punctuation shape the reader's experience? [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.

> They also say that when all of Africa is not choking under a drought, Hasodzi lies in a very fertile low land in a district known for its good soil.

(i) How is Hasodzi's land described? What environmental condition qualifies this description, and why does that qualification matter? [3]

(ii) Explain "choking under a drought". Identify the device and show how the image conveys the force of the drought. [3]

(iii) What behaviour of Adjoa's prompts Nana's warning about life's problems? How does "Maybe" qualify Adjoa's connection between the warning and the land? [3]

(iv) Later, why is it difficult for Adjoa to inspect adult women's legs? Give two practical restrictions and say where the family takes proper baths. [3]

(v) How do Nana's remarks about Adjoa's father affect the mother? Explain what Adjoa hears, what she infers about Nana's expectation, and what she observes in her mother. [4]

SECTION D POETRY

Treasure Chest Poems

Choose questions according to the instructions on page 1.

Question 6 **[16]**

Read the extract from The Glove and the Lions by Leigh Hunt and answer all the questions that follow.

King Francis was a hearty king, and loved a royal sport,
And one day as his lions fought, sat looking on the court;
The nobles filled the benches, and the ladies in their pride,
And 'mongst them sat the Count de Lorge, with one for whom he sighed:

(i) Explain "hearty" and "royal sport". Does "loved" show that the king enjoys or merely tolerates the event? [3]

(ii) Explain "the ladies in their pride". How does the phrase connect appearance with the social atmosphere at court? [3]

(iii) What does "with one for whom he sighed" imply about the Count's feelings? Why does the narrator introduce her through his response rather than give her a personal name? [3]

(iv) Identify the narrative person. How do "one day" and the past-tense verbs establish the opening as a story? [3]

(v) In the stanza's continuation, analyse the sound links in "Valour and love, and a king above". Give the linked words and explain how repeated "and" organises the display. [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.

Again we cry, 'We're going to die, oh won't you
stop your singing?'
But Bhisma's soared beyond our reach, howe'er
we plead and grumble;
The welkin weeps to hear his screech, and mighty
mansions tumble.

(i) Identify the grammatical person and number of "we" and "our". How does "Again" position this plea within the poem? [3]

(ii) Explain "soared beyond our reach" figuratively. How does "But" connect the singer's position with the plea? [3]

(iii) What is the "welkin"? Identify the device in "welkin weeps" and explain the effect of giving this reaction to it. [3]

(iv) Identify the initial sound repeated in each pair: "welkin weeps" and "mighty mansions". Explain their effect. [3]

(v) How do "plead" and "grumble" differ in force? Explain how their pairing and the concessive "howe'er" portray the listeners' attempts to communicate. [4]

End of question paper