PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 3

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 this original practice paper. This is not official CISCE marking or a CISCE-issued 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 Brutus's funeral speech, the contrast between loving Caesar less and loving Rome more is an example of

Answer: (b) antithesis.

Reason: The balanced clauses contrast personal affection with civic loyalty: antithesis. There is no imitated sound, animal narrative or performance instruction. Reference: D1, III.2.22–23, PDF p113.

1(ii) At the opening of Act III, Scene 3, what has Cinna the poet dreamt?

Answer: (a) He has feasted with Caesar.

Reason: Cinna says that he dreamt of feasting with Caesar. None of the other events is part of his stated dream. Reference: D1, III.3.1–4, PDF p124.

1(iii) In Act IV, Scene 1, which quality does Octavius cite in defence of Lepidus?

Answer: (c) His proven courage as a soldier.

Reason: Octavius calls Lepidus a tried and valiant soldier. The horse comparison belongs to Antony and does not describe a skill claimed by Octavius for Lepidus. Reference: D1, IV.1.27–28, PDF p131.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) Why does Brutus ask Cassius to speak softly before their armies in Act IV, Scene 2?

Answer: (d) To preserve the appearance of unity among their troops.

Reason: Brutus says their armies should perceive nothing but love between them. He postpones the quarrel to a private conference, rather than protecting a sleeper or deceiving Caesar. Reference: D1, IV.2.42–51, PDF p134.

1(v) In Act V, Scene 1, what personal anniversary does Cassius mention to Messala?

Answer: (b) His birthday.

Reason: Cassius explicitly says this is his birthday. The passage supplies none of the other anniversaries. Reference: D1, V.1.71–73, PDF p156.

1(vi) What earlier bond does Brutus recall when appealing to Volumnius in Act V, Scene 5?

Answer: (a) They had attended school together.

Reason: Brutus recalls that they went to school together and appeals to their old love. The other shared experiences are not asserted. Reference: D1, V.5.26–28, PDF p170.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) In With the Photographer, sunlight enters the studio through a frosted skylight and is filtered through

Answer: (c) a sheet of factory cotton.

Reason: The narrator sits in sunlight filtered through factory cotton hung against the frosted skylight. The other materials are absent from that description. Reference: P1, PDF p2, printed p140.

1(viii) What colour is the woman's old coat when Martin first sees her in The Elevator?

Answer: (d) Green.

Reason: The original story describes an old green coat. The other colours are not given for this coat. Reference: P3, PDF p3, printed p147.

1(ix) In the opening of The Girl Who Can, Hasodzi is situated in which country?

Answer: (a) Ghana.

Reason: Adjoa identifies her country as Ghana and Hasodzi as a village in its Central Region. The other countries are not the named setting. Reference: P4, PDF p2, printed p152.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) In which year is Leonard Mead's night walk set in The Pedestrian?

Answer: (c) 2053.

Reason: The narrative names A.D. 2053. The previous election year is 2052, which must not be confused with the story year. Reference: P5, PDF p2, printed p160; p4, printed p162.

1(xi) In The Last Lesson, how long has M. Hamel served at the school?

Answer: (b) Forty years.

Reason: The story explicitly describes forty years of service. The other periods are not stated for his teaching there. Reference: P2, PDF p3, printed p169.

1(xii) In Haunted Houses, which word means that the impressions cannot be physically touched?

Answer: (d) Impalpable.

Reason: Impalpable means not perceptible to touch. Illuminated means lit; invited and forgotten do not describe tangibility. Reference: V1, PDF p1, printed p38, second stanza.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) In The Glove and the Lions, the Count is named

Answer: (a) De Lorge.

Reason: The opening names the Count de Lorge. None of the other names occurs as the Count in the poem. Reference: V2, PDF p1, printed p41.

1(xiv) Which feature of When Great Trees Fall most clearly makes it free verse?

Answer: (c) The lines vary in length without a fixed rhyme scheme.

Reason: The actual poem has variable line lengths and no regular end-rhyme scheme. It is not uniformly ten-syllabled, made of rhyming couplets or built from one repeated opening word. Reference: V3, PDF pp2–3, printed pp44–45.

1(xv) In A Considerable Speck, the phrase tenderer-than-thou chiefly mocks

Answer: (b) people who claim superior tenderness.

Reason: The phrase parodies a claim to greater tenderness than other people, linked to regimenting love. It does not directly criticise speed, ink colour or readers of poetry. Reference: V4, PDF pp2–3, printed p47 and poem continuation.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In the opening of The Power of Music, the sound relationship between comes and hums is

Answer: (d) internal rhyme within the opening line.

Reason: Comes and hums rhyme within the opening displayed line. They do not share an initial consonant and are not ends of separate stanzas.
Reference: V5, PDF p3, printed p50, opening line.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, III.1.254–257, PDF p106, printed p97.

2(i) [3 marks]

Model: He addresses Caesar's dead body. The butchers are the conspirators who killed Caesar. They have left after granting Antony permission to prepare the body and speak at the funeral, leaving him alone on stage.

Marks: Caesar's body [1]; the assassins/conspirators [1]; their exit after authorising funeral preparations/address [1].

Guidance: Accept the conspirators have gone ahead and Antony remains to prepare the body. Do not require a list of all assassins. Reference: D1, III.1.244–255, PDF p106.

2(ii) [3 marks]

Model: The servant asks that Antony may approach safely and receive an explanation of why Caesar deserved death. Brutus pledges on his honour that Antony will be satisfied and leave unharmed.

Marks: Safe approach [1]; explanation/justification of Caesar's killing [1]; Brutus pledges his honour for safe departure [1].

Guidance: Accept resolved as having his doubts answered; not as a promise of a military victory. Reference: D1, III.1.130–142, PDF p103.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, III.1.254–257, PDF p106, printed p97.

2(iii) [3 marks]

Model: Antony must not blame the conspirators; he must acknowledge that he speaks by their permission; and he must speak after Brutus has finished, from the same pulpit. These conditions attempt to contain his public role.

Marks: No blame of conspirators [1]; state their permission [1]; speak after Brutus/from the same pulpit [1].

Guidance: Accept praising Caesar as one of the permitted boundaries, but award at most three distinct conditions. Do not count permission and leave as separate conditions. Reference: D1, III.1.244–251, PDF p106.

2(iv) [3 marks]

Model: Piece of earth presents Caesar's body as mortal matter, now wounded and lifeless. Ruins likens the fallen man to the wreck of something once magnificent. These sorrowful images honour the victim, while butchers condemns the killers as brutal slaughterers.

Marks: Earth as mortal/lifeless body [1]; ruins as fallen remains of former greatness [1]; grieving respect contrasted with condemnation of killers [1].

Guidance: Accept metaphorical rather than literal architectural ruins. Do not require a claim that Caesar was morally perfect. Reference: D1, III.1.254–257, PDF p106.

2(v) [4 marks]

Model: No. While shaking their hands, he worries that Caesar's spirit will grieve to see him making peace with his enemies, so the gesture troubles his loyalty. Alone, he asks Caesar to pardon his gentleness to the butchers: his outward cooperation conceals continuing condemnation. The handshake can therefore be read as a means of surviving and securing a hearing rather than full political agreement.

Marks: Two distinct references [1 each], each explained as qualifying the apparent agreement [1 each]. Total 2 + 2.

Guidance: Accept a mixed view of genuine prudence, grief and strategy. Do not require mind-reading or say that an unspoken plan is an established fact. Reference: D1, III.1.184–203, PDF pp104–105; 254–255, p106.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, IV.3.110–113, PDF p139, printed p130.

3(i) [3 marks]

Model: Cassius offers his heart. He exposes his breast and asks Brutus to take it out, inviting him to strike as he struck Caesar. Brutus tells him to sheathe the dagger, rejecting this violent resolution.

Marks: Heart [1]; stab him/take out his heart with dagger [1]; sheathe the dagger [1].

Guidance: Accept an offer of his life, clearly linked to the heart. Do not require a medical account of the gesture. Reference: D1, IV.3.100–107, PDF p139.

3(ii) [3 marks]

Model: A lamb suggests a gentle, usually unaggressive companion. Flint gives a spark when struck but does not remain hot: Brutus claims that pressure briefly provokes him before his anger ends. Straight means immediately.

Marks: Lamb as gentleness [1]; flint as briefly provoked anger that quickly cools [1]; immediately/at once [1].

Guidance: Accept the distinction between a normally mild nature and an angry outburst. Do not treat straight as a direction of movement. Reference: D1, IV.3.110–113, PDF p139.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, IV.3.110–113, PDF p139, printed p130.

3(iii) [3 marks]

Model: Brutus wanted money to pay his legions. Cassius denies refusing and blames the foolish messenger who brought his answer back. The exchange suggests that reported messages can deepen distrust between allies.

Marks: Pay the legions [1]; denial plus blame of messenger [1]; failed or unreliable communication worsens distrust [1].

Guidance: The messenger is not named here. Do not invent deliberate betrayal; Cassius gives his own account of the misunderstanding. Reference: D1, IV.3.69–85, PDF p138.

3(iv) [3 marks]

Model: Brutus admits that he too was ill-tempered when he spoke. Cassius asks for his hand, and Brutus offers both his hand and his heart. Their exchange replaces accusation with mutual affection and acknowledgement of fault.

Marks: Brutus admits his own ill temper [1]; hand requested and heart also offered [1]; renewed affection/mutual reconciliation explained [1].

Guidance: Accept a handshake as the implied stage action; distinguish the spoken offer from an explicit stage direction. Reference: D1, IV.3.114–118, PDF p139.

3(v) [4 marks]

Model: Brutus reveals that Portia is dead. He reports her distress at his absence and at the growing power of Antony and Octavius. This private grief helps explain his unusually sharp temper and exposes pain beneath his public self-command, without automatically excusing his treatment of Cassius.

Marks: Portia dead [1]; Brutus's absence [1]; enemies' growing strength [1]; supported link between grief and anger/strained self-control [1].

Guidance: Credit compassionate or critical readings of his restraint. Her manner of death is not needed for the four marks. Reference: D1, IV.3.143–156, PDF p141.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P5, PDF p5, printed p163; original narrative only.

4(i) [3 marks]

Model: Mead has called himself a writer. In this society writing is no longer recognised as a viable occupation: books and magazines do not sell. Mead himself has not written for years.

Marks: Writer [1]; writing no longer treated as a profession/Mead has not written for years [1]; books and magazines no longer sell [1].

Guidance: Accept the decline of reading in favour of television as the contextual explanation, if linked to the explicit disappearance of the market for print. Reference: P5, PDF pp4–5, printed pp162–163.

4(ii) [3 marks]

Model: It is a simile: Mead held motionless in the beam resembles an exhibited specimen pinned through its chest. He is exposed and immobilised under an examining authority, while the car controls the encounter.

Marks: Simile [1]; fixed/pinned exhibited specimen comparison [1]; exposure and helplessness under controlling scrutiny [1].

Guidance: Accept an insect specimen as an inference; the source says museum specimen, not a named species. No literal wound is inflicted. Reference: P5, PDF p5, printed p163.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P5, PDF p5, printed p163; original narrative only.

4(iii) [3 marks]

Model: It asks whether he has an air conditioner and a viewing screen at home. It assumes that manufactured indoor air and screen images fulfil the needs met by outdoor experience, leaving no understandable reason to walk.

Marks: Air conditioner question [1]; viewing screen question [1]; indoor technological substitutes assumed sufficient [1].

Guidance: Accept the inability to understand direct, unprogrammed experience. Do not substitute the separate question about his marriage. Reference: P5, PDF p5, printed p163.

4(iv) [3 marks]

Model: There is no one in the car at all. The back seat resembles a little black jail with bars; it smells of riveted steel and harsh antiseptic, with hard metallic surroundings rather than comfort.

Marks: No human occupant [1]; two accurate rear-compartment details [1 each].

Guidance: Accept bars, black cell, smell of steel, harsh antiseptic or hard metallic interior. Count jail and cell as one detail unless separately developed. Reference: P5, PDF pp6, 9, printed pp164–165; pp7–8 contain added explanatory material.

4(v) [4 marks]

Model: He is taken to the Psychiatric Center for Research on Regressive Tendencies. The label treats his independent behaviour as a condition needing investigation. When he asks where he is going, the car first hesitates as if consulting hidden information, then supplies the institutional label rather than a reasoned charge. The arrest makes unexplained classification more powerful than his protest that he has done nothing.

Marks: Accurate destination [1]; pathologising/regressive label explained [1]; hesitation/hidden card or tape information [1]; unreasoned classification overrides personal liberty/protest [1].

Guidance: Accept British spelling Centre. Do not assert that a diagnosis, trial or treatment actually takes place after the ending. Reference: P5, PDF p9, printed p165; protest p6, printed p164.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P4, PDF p7, printed p157.

5(i) [3 marks]

Model: Nana is caring for the uniform. Adjoa has been selected to run for the junior section of her school in the district games. Initially disbelieving, Nana goes to ask into the matter and returns confirming the selection.

Marks: Nana [1]; junior school runner at district games [1]; personally investigates/confirms selection [1].

Guidance: Do not require an invented conversation with a named teacher; the text does not supply one. Reference: P4, PDF pp6–7, printed pp156–157.

5(ii) [3 marks]

Model: Nana thinks school would waste time, whereas Adjoa's mother supports it. The mother feels deprived of understanding and opportunity because she did not attend school; the darkness is her image for the restrictions of illiteracy.

Marks: Nana regards schooling as waste [1]; mother supports it [1]; darkness as deprivation caused by lack of schooling [1].

Guidance: Accept lack of access to literacy or knowledge, not literal imprisonment. This asks about education, not the earlier argument about legs. Reference: P4, PDF p6, printed p156.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P4, PDF p7, printed p157.

5(iii) [3 marks]

Model: The repetition prolongs the ironing in the reader's mind. Giving the uniform an imagined voice personifies it and makes the excessive attention humorous. Nana's repeated work suggests intense investment in preparing Adjoa, beyond ordinary washing and pressing.

Marks: Repetition suggests prolonged/repeated action [1]; personified complaint/humorous imagined speech [1]; exceptional effort/investment [1].

Guidance: Accept affection, pride or anxious preparation as an inference. A device label without its effect earns no explanation mark. Reference: P4, PDF p7, printed p157.

5(iv) [3 marks]

Model: Nana takes fresh old clothes from a big brass bowl; they are so stiffly starched that the fabric creaks. She walks well behind the schoolchildren as if going somewhere else. This suggests she wishes to attend while maintaining a show of independence or reserve.

Marks: Fresh old/stiffly starched clothes with accurate detail [1]; walks far behind as if separately [1]; supported explanation of reserve/pretended separateness [1].

Guidance: Accept dignity or reluctance to display her interest openly. Do not turn Adjoa's impression into a proven secret motive. Reference: P4, PDF p7, printed p157.

5(v) [4 marks]

Model: Nana carries the gleaming cup on her back like a baby or something very precious. Back in the village she takes it into the compound to show Adjoa's mother before returning it to the headmaster. Carrying it with such care gives the achievement family value; displaying it at home shares her pride with the mother.

Marks: Cup carried on back [1]; shown to mother before return to headmaster [1]; baby/precious-object comparison shows value [1]; home display shares family pride [1].

Guidance: Accept the significance of her no longer walking separately. Do not award the explanation marks merely for saying thin legs can run; that is a different assessed point. Reference: P4, PDF p7, printed p157.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V4, PDF p2, printed p47, opening six verse lines.

6(i) [3 marks]

Model: The speck moves across the written page. Its contrast with the very white paper makes it visible despite its minute size. The pen is held suspended in the air, ready to descend.

Marks: Across writing on paper [1]; white background makes tiny speck visible [1]; held suspended/ready above page [1].

Guidance: Accept hovering or balanced in readiness. Do not claim it is already touching the creature. Reference: V4, PDF p2, printed p47, opening four lines.

6(ii) [3 marks]

Model: A period is the full stop made by the pen. It also suggests putting an end to the creature's movement or life. A tiny act of punctuation could thus become a destructive exercise of the writer's power.

Marks: Dot/full stop [1]; end to movement/life [1]; writing action carries destructive threat [1].

Guidance: Accept pun or double meaning, but naming a device alone does not replace either meaning. Reference: V4, PDF p2, printed p47, fifth verse line.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V4, PDF p2, printed p47, opening six verse lines.

6(iii) [3 marks]

Model: Idly suggests a casual, barely considered impulse. Made me think interrupts the automatic action and slows the narrative. A trivial movement of the pen becomes a decision requiring attention to its consequences.

Marks: Casual/unreflective impulse [1]; interruption/slower reflective pace [1]; action now demands consideration of consequences [1].

Guidance: Accept a contrast between inattentive habit and deliberate scrutiny. Do not require the separate later conclusion about an independent mind. Reference: V4, PDF p2, printed p47, lines 4–6 counted from poem opening.

6(iv) [3 marks]

Model: It encounters the still-wet ink on the manuscript. It pauses, then turns away with apparent loathing. Either admits that the observer cannot be sure whether the creature tasted or smelled the substance.

Marks: Wet ink/undried manuscript [1]; pause then turn away in aversion [1]; uncertainty about taste versus smell [1].

Guidance: Accept it tries or investigates the ink, without insisting that drinking is established fact. Loathing is the speaker's interpretation. Reference: V4, PDF p2, printed p47, lines 12–14 counted from opening.

6(v) [4 marks]

Model: Ran suggests fast, panicked motion, while crept suggests slow, cautious movement. Terror names an emotional reaction to danger; cunning suggests a more calculated attempt to avoid it. The switch from rushing to stealth makes the tiny creature seem to try contrasting means of escape under pressure.

Marks: Ran as rapid motion [1]; crept as slow/stealthy motion [1]; terror versus calculated caution [1]; alternating escape tactics intensify vulnerability [1].

Guidance: Accept alliteration in cunning crept as supporting analysis, but do not require it or substitute the old independent-mind conclusion for the requested contrast. Reference: V4, PDF p2, printed p47, line 19 counted from opening.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V1, PDF p2, printed p39, stanza beginning These perturbations.

7(i) [3 marks]

Model: Perturbations are disturbances or agitations. Perpetual means continuing or recurring without end. Jar means a clash or discord, not a container: together the words describe persistent inward disturbance.

Marks: Disturbances/agitations [1]; continuing/endless [1]; discord/clash [1].

Guidance: Accept unsettling movements for perturbations. Do not accept a vessel as the contextual sense of jar. Reference: V1, PDF p2, printed p39, first line of extract.

7(ii) [3 marks]

Model: The rhyme scheme is ABAB. Jar rhymes with star, and high with sky. Alternate lines are therefore linked by their end sounds.

Marks: ABAB/alternate rhyme [1]; jar–star [1]; high–sky [1].

Guidance: Accept equivalent letter notation that preserves the alternating pattern. This asks about these four lines, not the rhyme of a different poem. Reference: V1, PDF p2, printed p39, all four extract lines.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V1, PDF p2, printed p39, stanza beginning These perturbations.

7(iii) [3 marks]

Model: The image imagines an unseen heavenly body exerting an influence that produces disturbances. A cause may be inferred from its effects although it remains unobserved. This is a poetic analogy for hidden influences on human experience, not an identification or proof of a real planet controlling feelings.

Marks: Unseen celestial influence [1]; effects reveal an unobserved cause [1]; analogy rather than a literal verified planetary claim [1].

Guidance: Accept an extended metaphor. Do not demand knowledge of astronomy or name a planet absent from the poem. Reference: V1, PDF p2, printed p39, third and fourth extract lines.

7(iv) [3 marks]

Model: The continuation is enjambment or run-on verse. The reader first encounters and carries forward the description of disturbance; only in the third line does the main verb introduce its proposed source. The sentence moves from registering a problem to offering an explanation.

Marks: Enjambment/run-on line [1]; cause/main verb postponed while disturbance is described [1]; progression from effect/problem to proposed explanation [1].

Guidance: Accept a clear account without the term main verb. Do not claim that every line is unpunctuated; the technique concerns grammatical continuation. Reference: V1, PDF p2, printed p39, first three extract lines.

7(v) [4 marks]

Model: Our includes speaker and readers in a shared human condition rather than isolating one sufferer. Little lives stresses human smallness, while the sky opens a much larger field of possible influence. The pairing makes private disturbance part of a common experience and limits the idea that human beings fully command their world.

Marks: Inclusive/shared force of our [1]; little lives as human smallness [1]; sky as wider scale [1]; supported conclusion about common vulnerability/limited control [1].

Guidance: Accept a reflective sense of kinship or wonder. Do not require a conclusion about legal ownership or repeat the earlier-paper list of two instincts. Reference: V1, PDF p2, printed p39, preceding stanza opening and extract ending.

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 play text only. Q2: III.1.254–257, PDF106/printed97. Q3: IV.3.110–113, PDF139/printed130. Context and exact references accompany each answer.

D1 MCQs: (i) III.2.22–23, PDF113; (ii) III.3.1–4, PDF124; (iii) IV.1.27–28, PDF131; (iv) IV.2.42–51, PDF134; (v) V.1.71–73, PDF156; (vi) V.5.26–28, PDF170.

P1 PROSE / With the Photographer CL 10 AG / With the Photographer CL 10 AG.pdf. MCQ vii: PDF2/printed140, studio lighting.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi: PDF3/printed169, forty years of service.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. MCQ viii: PDF3/printed147, green coat.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. MCQ ix: PDF2/printed152. Q5: extract PDF7/printed157; context PDF6–7/printed156–157.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x: PDF2/printed160. Q4: extract PDF5/printed163; context PDF4–6 and9/printed162–165. Added boxes and inserted explanatory pages7–8 excluded.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF1/printed38. Q7: extract and preceding stanza PDF2/printed39.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. MCQ xiii: PDF1/printed41, Count de Lorge.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. MCQ xiv: actual poem PDF2–3/printed44–45, free verse.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv and Q6: actual poem PDF2–3; opening extract PDF2/printed47. Added Central Theme block excluded.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. MCQ xvi: English poem PDF3/printed50, comes/hums internal rhyme.

Official format: CISCE ICSE 2027 specimen, question-paper pp1–12; prescribed books PDF p2; English syllabus PDF p5. All three official files were rechecked in the local source cache.

All six extracts differ from Papers1–2. All sixteen MCQs and thirty subparts were compared with both final student papers and keys for wording and required answers. Only Paper3 is created. Interpretations remain open to supported alternatives.