PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 8

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, who adds "And Cassius too" after Casca urges Brutus to go to the pulpit? [1]

(a) Cinna.
(b) Decius.
(c) Publius.
(d) Trebonius.

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

(a) a kingly crown at once.
(b) Caesar's private orchard.
(c) a military standard.
(d) a statue with his ancestors.

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

(a) Lepidus's.
(b) Brutus's.
(c) Antony's.
(d) Cassius's.

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

(a) Cassius's tent.
(b) Lucius's instrument case.
(c) the pocket of his gown.
(d) a soldier's saddlebag.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(v) In Act V, Scene 2, "cold demeanour" in Octavius's wing suggests [1]

(a) a snowstorm over the camp.
(b) a lack of fighting spirit.
(c) a formal peace agreement.
(d) a shortage of drinking water.

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

(a) the Capitol.
(b) Caesar's orchard.
(c) the Forum.
(d) his own tent.

(vii) At the opening of With the Photographer, "drooping" chiefly suggests a man who looks [1]

(a) slumped or dispirited.
(b) violently excited.
(c) formally uniformed.
(d) covered in paint.

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

(a) 6 a.m.
(b) 8.30 a.m.
(c) 7.30 a.m.
(d) 10 a.m.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(ix) In The Girl Who Can, "spindly" describes legs as [1]

(a) broad and muscular.
(b) thin and rather weak-looking.
(c) short and heavy.
(d) hidden by boots.

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

(a) six in the morning.
(b) noon.
(c) four in the afternoon.
(d) eight in the evening.

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

(a) twelve.
(b) nine.
(c) ten.
(d) eleven.

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

(a) legal estates.
(b) distant planets.
(c) ordinary tasks or short missions.
(d) loud arguments.

SECTION A COMPULSORY

Question 1 continued. Each part carries 1 mark.

(xiii) In The Glove and the Lions, "wondrous" means [1]

(a) routine.
(b) extraordinary.
(c) unnoticed.
(d) reluctant.

(xiv) Who wrote When Great Trees Fall? [1]

(a) Robert Frost.
(b) Leigh Hunt.
(c) H. W. Longfellow.
(d) Maya Angelou.

(xv) In A Considerable Speck, "microscopic" emphasises the creature's [1]

(a) extremely small size.
(b) bright colour.
(c) loud voice.
(d) great age.

(xvi) In The Power of Music, "mansions tumble" means that the buildings [1]

(a) grow taller.
(b) change colour.
(c) fall down.
(d) begin singing.

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 2 and answer all the questions that follow.

> Brutus: Romans, countrymen, and lovers, hear me for my cause, and be silent that you may hear. Believe me for mine honor, and have respect to mine honor that you may believe. Censure me in your wisdom, and awake your senses that you may the better judge.

(i) Explain "lovers", "cause" and "Censure" in this speech. [3]

(ii) Why does Brutus ask for silence and awakened senses? Distinguish the two kinds of attention he requests. [3]

(iii) How does repeated "honor" support Brutus's claim to belief? Explain the possible weakness in that appeal. [3]

(iv) Trace the order of "hear" and "silent", then "Believe" and "honor". What effect does the pattern have? [3]

(v) How do "Romans", "countrymen" and "lovers" build three connections with the audience? Explain their cumulative effect. [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.

Messala: O hateful Error, Melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? O Error, soon conceived,
Thou never com'st unto a happy birth,
But kill'st the mother that engendered thee!

(i) How does Messala address "Error" as if it were alive? Name the device and explain the effect of directly questioning it. [3]

(ii) Explain "Melancholy's child". What relationship between a state of mind and mistaken judgement does the image suggest? [3]

(iii) What are "apt thoughts" here? Explain "The things that are not" and the danger of joining these phrases. [3]

(iv) Explain "soon conceived" and "engendered". How do they extend the family image? [3]

(v) How does this birth reverse normal expectations? Explain the destruction and the force of "never". [4]

SECTION C PROSE

Treasure Chest Short Stories

Choose questions according to the instructions on page 1.

Question 4 **[16]**

Read the extract from With the Photographer by Stephen Leacock and answer all the questions that follow.

> "I'm sure it would," I said enthusiastically, for I was glad to find that the man had such a human side to him. "So would yours. In fact," I continued, "how many faces one sees that are apparently hard, narrow, limited, but the minute you get them three-quarters full they get wide, large, almost boundless in —"

(i) What does the photographer mean by "three-quarters full"? What different meaning makes the narrator's reply a joke? [3]

(ii) What does "So would yours" refer to? How does including the photographer's face change who is being assessed? [3]

(iii) Contrast "hard, narrow, limited" with "wide, large, almost boundless". How do these describe faces and personalities? [3]

(iv) What does the final dash do to the narrator's sentence? How does the next sentence expose a failure of conversation? [3]

(v) In the next paragraph, what affectionate action does the narrator imagine? Contrast his response with what the photographer actually does. [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 Last Lesson by Alphonse Daudet and answer all the questions that follow.

> Every day we have said to ourselves: 'Bah! I've plenty of time. I'll learn it tomorrow.' And now you see where we've come out. Ah, that's the great trouble with Alsace; she puts off learning till to-morrow.

(i) Which grammar rule has Franz been asked to recite? Give two bodily signs of his distress when he fails. [3]

(ii) What assumption lies behind "plenty of time" and "tomorrow"? How does "now" expose its failure? [3]

(iii) Why is Alsace called "she"? Explain what "puts off" means and how the sentence enlarges the criticism. [3]

(iv) Immediately afterwards, who are "those fellows out there"? What contradiction does M. Hamel imagine them pointing out? [3]

(v) How does M. Hamel criticise parents' priorities? Give the two kinds of work he names, their purpose, and the educational cost. [4]

SECTION D POETRY

Treasure Chest Poems

Choose questions according to the instructions on page 1.

Question 6 **[16]**

Read the extract from A Considerable Speck by Robert Frost and answer all the questions that follow.

I have none of the tenderer-than-thou
Collectivistic regimenting love
With which the modern world is being swept.

(i) What does "Collectivistic" suggest about the scale of this love? Contrast a general programme with a response to one particular creature. [3]

(ii) Why is "regimenting love" an uneasy combination? Explain the associations of the verb and the tension they create. [3]

(iii) Explain the image of the world "being swept". How does the passive construction affect the world's apparent agency? [3]

(iv) What force does "none" give the opening declaration? How does "I" position the speaker against the "modern world"? [3]

(v) How does "But this poor microscopic item now!" shift attention? Explain "But", "this" and "now". [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.

But now there comes a billy goat, a most
sagacious fellow,
He downs his horns and charges straight, with
bellow answ'ring bellow.

(i) How does "But now" mark a turn in the poem? Explain what kind of new event replaces the preceding appeals. [3]

(ii) What does "downs his horns" mean? How do the horns and "straight" make the movement precise? [3]

(iii) Who produces each "bellow" in "bellow answ'ring bellow"? Explain how repeating one word relates the two sounds. [3]

(iv) Explain the effect of calling the goat a "fellow". How does that word change the reader's relationship with the animal? [3]

(v) Which words rhyme at the ends of the two verse lines? Explain how that sound link joins the goat's introduction to its response. [4]

End of question paper