PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 6

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, Octavius's servant reports that his master will spend that night within

Answer: (b) seven leagues of Rome.

Reason: The servant says that Octavius lies that night within seven leagues of Rome. The other distances and places are not his report. Reference: D1, III.1.285–286, PDF107/printed98.

1(ii) According to Antony's funeral speech, the ransoms of Caesar's captives filled the

Answer: (d) general coffers.

Reason: Antony says the ransoms filled the general coffers, meaning the public treasury. The speech does not assign them to the other recipients. Reference: D1, III.2.91–92, PDF115/printed106.

1(iii) In Act IV, Scene 1, Publius, whom Lepidus wants condemned, is identified as Antony's

Answer: (a) sister's son.

Reason: Lepidus explicitly identifies Publius as Antony's sister's son. This Publius must not be confused with Publius Cimber or the elderly senator. The other relationships are not stated. Reference: D1, IV.1.4–6, PDF130/printed121.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) At the end of Act IV, Scene 2, whom does Brutus order to guard the tent door?

Answer: (c) Lucius and Titinius.

Reason: Brutus names Lucius and Titinius as door guards. Lucius is distinct from Lucilius; none of the other pairs is assigned this duty. Reference: D1, IV.2.50–51, PDF134/printed125.

1(v) At the opening of Act V, Scene 3, Cassius says he has killed a fleeing standard-bearer and

Answer: (d) taken the standard from him.

Reason: Cassius says he slew the coward and took it from him: the standard. No burning, gift or concealment is reported. Reference: D1, V.3.1–4, PDF161/printed152.

1(vi) When Volumnius says “That’s not an office for a friend” in Act V, Scene 5, “office” means

Answer: (b) a duty or service.

Reason: Office means a duty or service here, the act Brutus has requested. It does not name a place or document. Reference: D1, V.5.26–29, PDF170/printed161.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) In With the Photographer, on which day is the narrator told to return for the proof?

Answer: (a) Saturday.

Reason: The photographer tells him to come on Saturday for the proof. The other days are not named for that appointment. Reference: P1, PDF4/printed142, after the photograph is taken.

1(viii) In the opening of The Elevator, where does Martin's father work?

Answer: (c) At home.

Reason: The original narrative explicitly says that Martin's father worked at home. The other workplaces are not stated. Reference: P3, PDF2/printed146.

1(ix) In The Girl Who Can, whose charcoal pressing iron does Nana borrow?

Answer: (b) Mr Mensah's.

Reason: The story names Mr Mensah as the owner of the borrowed iron. The other people are not identified as its owners. Reference: P4, PDF7/printed157, uniform paragraph.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) What address does Leonard Mead give the police car in The Pedestrian?

Answer: (d) Eleven South Saint James Street.

Reason: Mead gives Eleven South Saint James Street. Each alternative changes a specified part of that address. Reference: P5, PDF5/printed163.

1(xi) In The Last Lesson, who is moving about upstairs packing trunks?

Answer: (c) M. Hamel's sister.

Reason: Franz hears M. Hamel's sister upstairs packing their trunks. The other named people are not doing this. Reference: P2, PDF5/printed171.

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

Answer: (a) moves gently through the air.

Reason: Wafts suggests gentle movement or carriage through air. The other options denote impact, writing or immobility and do not fit the stanza. Reference: V1, PDF1/printed38, stanza beginning The spirit-world.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) In the final stanza of The Glove and the Lions, “quoth” means

Answer: (d) said.

Reason: Quoth is an older form meaning said. It introduces the king’s words, not a doubt, jump or combat. Reference: V2, PDF2/printed42, final line.

1(xiv) In When Great Trees Fall, “sterile” chiefly gives the surrounding air a sense of

Answer: (b) lifeless barrenness.

Reason: Sterile suggests barrenness or absence of sustaining life in the mourners’ experience. The other options imply celebration or vitality contrary to this description. No medical diagnosis is asserted. Reference: V3, PDF2/printed44, third stanza.

1(xv) In A Considerable Speck, “inclinations” means

Answer: (a) personal tendencies or preferences.

Reason: Inclinations are tendencies, preferences or dispositions belonging to the creature. The other concrete objects or forces are not the word’s meaning. Reference: V4, PDF2/printed47, line beginning With inclinations.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, singing as though "hell-bent" suggests being

Answer: (c) fiercely determined.

Reason: Hell-bent means intensely or recklessly determined. It does not express apology, hesitation or inability, and need not be read as a literal destination. Reference: V5, PDF3/printed50, line beginning He sings as though.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, IV.2.18–21, PDF133/printed124.

2(i) [3 marks]

Model: Cassius has shown sufficient courtesy and respect. However, he has not displayed the familiar signs of friendship or the free, friendly conversation that marked earlier meetings. Lucilius reports distance rather than open insult.

Marks: Courtesy/respect [1]; familiar signs of friendship missing [1]; free and friendly conversation missing [1].

Guidance: Accept informal welcome and easy personal talk as distinct details. Do not say Cassius refused to receive him. Reference: D1, IV.2.15–18, PDF133/printed124.

2(ii) [3 marks]

Model: Heat represents the earlier warmth or ardour of friendship, and cooling suggests that affection is diminishing. Sickening and decay then picture the relationship as a living thing becoming unhealthy or deteriorating. Both images describe a process rather than a single insult.

Marks: Heat as former ardour/warmth [1]; cooling as decreasing affection [1]; sickness/decay as deteriorating living relationship [1].

Guidance: Accept emotional distance or fading loyalty. This is Brutus's interpretation of the reported conduct, not proof of Cassius's entire inner state. Reference: D1, IV.2.19–21, PDF133/printed124.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, IV.2.18–21, PDF133/printed124.

2(iii) [3 marks]

Model: Enforced ceremony is strained or forced formality. Brutus suspects that outward politeness is replacing genuine affection. Plain and simple faith, by contrast, is honest loyalty that needs no calculated tricks or elaborate performance.

Marks: Forced/strained formality [1]; formal show replacing genuine affection [1]; sincere uncontrived loyalty as contrast [1].

Guidance: Accept over-careful politeness. Ceremony here is not a named religious ritual. Reference: D1, IV.2.20–22, PDF133/printed124.

2(iv) [3 marks]

Model: Mettle is spirit or courage. Falling crests suggest heads or manes lowered when the strain arrives. Sinking in the trial means failing the test, despite a promising first display.

Marks: Spirit/courage [1]; lowered heads/manes or diminished proud bearing [1]; fail when tested [1].

Guidance: Accept vigour for mettle. Do not confuse it with metal or describe the horses as literally sinking in water. Reference: D1, IV.2.23–27, PDF133–134/printed124–125.

2(v) [4 marks]

Model: The horses initially seem eager at the rein and make a gallant display; this resembles hollow men promising more than they can deliver. When the spur tests endurance, the horses collapse in performance; likewise, an impressive person may fail under pressure. The test of reliability is what survives strain, rather than the initial show.

Marks: Initial eagerness/gallant display [1]; linked to impressive but possibly hollow promises [1]; spur/endurance test and failure [1]; linked to unreliability under pressure [1].

Guidance: Credit a qualified view: Brutus offers a suspicious analogy, not an infallible test of every courteous person. Do not replace the comparison with the earlier-paper question about concealing a quarrel from troops. Reference: D1, IV.2.23–27, PDF133–134/printed124–125.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, V.1.32–35, PDF155/printed146.

3(i) [3 marks]

Model: Cassius claims that the form or effectiveness of Antony's fighting has not been demonstrated, while his speech has an exceptionally honeyed sweetness. Yet limits the claim to what is known so far, with combat still to test it.

Marks: Fighting performance claimed unknown [1]; words presented as honey-sweet [1]; yet as not known so far/before forthcoming test [1].

Guidance: Accept a taunt about unproved martial ability. Do not treat Cassius's partisan insult as an objective biography of Antony. Reference: D1, V.1.32–35, PDF155/printed146.

3(ii) [3 marks]

Model: The words are imagined as taking the bees' honey and absorbing its sweetness. Leaving the bees honeyless magnifies the amount taken: Antony's speech seems to possess all the sweetness that should belong to them. The extravagant image is a mocking compliment to his eloquence.

Marks: Words take/appropriate honey's sweetness [1]; honeyless suggests total stripping/excess [1]; mocking or barbed compliment to eloquence [1].

Guidance: Accept seductive or flattering sweetness. No geographical fact about Hybla is required. Reference: D1, V.1.34–35, PDF155/printed146.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, V.1.32–35, PDF155/printed146.

3(iii) [3 marks]

Model: Antony says the bees have not been left stingless: his words retain power to wound or threaten. Brutus adds that Antony has stolen their buzzing too, suggesting noisy threats. He mocks Antony for warning before he strikes.

Marks: Antony claims a sting/harmful power [1]; Brutus turns buzzing into noisy speech [1]; threats precede action [1].

Guidance: Accept witty appropriation of the shared image. Do not claim that actual bees appear on stage. Reference: D1, V.1.35–38, PDF155/printed146.

3(iv) [3 marks]

Model: He notes that the opponents are talking before fighting. Octavius accuses his side of preferring talk, but Brutus answers that good speech is preferable to harmful blows. The balanced contrast turns the accusation into a claim that words can be morally better than violence.

Marks: Talk/parley before battle [1]; good speech preferable to harmful blows [1]; balanced contrast reverses the accusation [1].

Guidance: Accept the possibility of sarcasm. Do not require an unsupported claim that Brutus has become a pacifist. Reference: D1, V.1.27–30, PDF155/printed146.

3(v) [4 marks]

Model: He compares their displayed teeth to apes, making their behaviour seem grotesque or mocking. Their fawning resembles hounds, suggesting servile flattery rather than dignity. These degrading comparisons attack their conduct and honour in an angry, partisan account.

Marks: Apes/teeth detail [1]; linked contempt or grotesque mockery [1]; hounds/fawning detail [1]; linked servility/flattery [1].

Guidance: Alternatively credit Casca as a cur, with an explanation of the degrading dog image. Two distinct comparisons each need detail plus effect. These are Antony's hostile representations, not neutral stage directions. Reference: D1, V.1.39–44, PDF155/printed146.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P1, PDF2/printed140, camera paragraph.

4(i) [3 marks]

Model: The machine is the camera or photographic apparatus. He has rolled it into the middle of the room and crawled into it from behind. The narrator describes the apparatus in comic, physical terms.

Marks: Camera/photographic apparatus [1]; middle of room [1]; from behind [1].

Guidance: Accept the large camera setup. No technical model or historical specification is required. Reference: P1, PDF2/printed140, preceding sentence.

4(ii) [3 marks]

Model: He tears at the cotton sheet and the window panes, using a hooked stick. These are the exact objects and implement in the account; the text does not say that he tears up the finished photograph here.

Marks: Cotton sheet [1]; window panes [1]; hooked stick [1].

Guidance: Accept pulls or tugs at for tears at. Do not require broken glass or claim he actually smashes the window. Reference: P1, PDF2/printed140, extract.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P1, PDF2/printed140, camera paragraph.

4(iii) [3 marks]

Model: The narrator sees the rapid exit and the action with the stick. He interprets this as frantic effort to obtain light and air. Apparently marks that interpretation as an impression based on visible behaviour, rather than direct access to the photographer's mind.

Marks: Observed exit/action [1]; inferred frantic need for light/air [1]; apparently qualifies certainty of motive [1].

Guidance: Accept seeming urgency. Do not insist that the narrator knows the exact technical reason for each movement. Reference: P1, PDF2/printed140, extract.

4(iv) [3 marks]

Model: The aside measures the very short inspection in terms of the customer's face. The dashes interrupt the main in-and-out sequence to insert that comment. The brief glance then seems enough to provoke a disproportionate burst of activity, making the timing comic.

Marks: One glance defines brevity [1]; dashes insert interruption/comment [1]; abrupt inspection-to-frenzy timing creates comedy [1].

Guidance: Accept parenthetical aside or a conversational interruption. This does not ask why he originally waited or when the shutter was finally released. Reference: P1, PDF2/printed140, extract.

4(v) [4 marks]

Model: Crawling into the apparatus makes the photographer's work look like an awkward bodily adventure inside a machine. Tearing at the coverings and panes turns adjustment into an exaggerated scramble. Together the energetic, undignified movements create visual farce.

Marks: Crawling detail [1]; awkward/exaggerated bodily action explained [1]; tearing detail [1]; frantic adjustment/scramble as visual comedy explained [1].

Guidance: Accept comic exaggeration or farce. Avoid inventing a literal enclosed chamber, oxygen emergency or technical malfunction as established fact. Reference: P1, PDF2/printed140, preceding sentence and extract.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P2, PDF4/printed170, continuous clause from M. Hamel's language statement; opening lowercase retained.

5(i) [3 marks]

Model: He praises French as the most beautiful language in the world, the clearest and the most logical. These are his appreciative judgements, voiced in the circumstances of the last lesson.

Marks: Most beautiful [1]; clearest [1]; most logical [1], all linked to French.

Guidance: French identifies the subject; the three qualities supply the three marks. Do not present his preference as an objectively proved ranking of all languages. Reference: P2, PDF4/printed170, paragraph containing extract.

5(ii) [3 marks]

Model: A people means a community or nation, rather than one individual. Enslaved describes collective subjection or loss of freedom under another power. Hold fast means remain firmly attached to and continue preserving the language.

Marks: Community/nation [1]; subjection/loss of freedom [1]; firmly retain/preserve [1].

Guidance: Accept an occupied people in context. A literal cell or chain is not required by the figurative statement. Reference: P2, PDF4/printed170, extract.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P2, PDF4/printed170, continuous clause from M. Hamel's language statement; opening lowercase retained.

5(iii) [3 marks]

Model: Language is compared with a key that could open confinement. Keeping it sustains a community's identity and a means of future self-assertion. The image preserves the possibility of liberation; it does not guarantee that merely speaking French instantly removes the occupying power.

Marks: Key as means of opening confinement [1]; language sustains identity/agency [1]; future possibility rather than immediate guaranteed liberation [1].

Guidance: Accept simile or extended analogy, explained through the comparison. Do not require a physical key or an actual escape in the story. Reference: P2, PDF4/printed170, extract.

5(iv) [3 marks]

Model: He wonders whether the pigeons too will be made to sing in German. Extending the order to birds makes its ambition seem absurd. Their natural song suggests an aspect of living expression that an administrative command cannot simply convert into another language.

Marks: Pigeons made to sing in German [1]; absurd extension of policy to nature [1]; limit of imposed control over natural expression [1].

Guidance: Accept humour, irony or a child's questioning logic. Do not assert that an order about birds was actually issued. Reference: P2, PDF4/printed170, final paragraph.

5(v) [4 marks]

Model: The desks and benches are worn smooth through long use. The walnut trees have grown taller, and the hop-vine has climbed round the windows to the roof. Worn furniture records repeated generations of daily work, while growing plants record years of patient growth around the school.

Marks: Worn-smooth desks/benches [1]; use and passing generations/years explained [1]; taller walnut trees or hop-vine reaching roof [1]; growth makes elapsed years visible [1].

Guidance: Accept either plant detail with explanation. Do not require the earlier-paper facts about forty years of service or final dismissal gestures. Reference: P2, PDF5/printed171, opening paragraph.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V2, PDF1/printed41, first four verse lines of third stanza; second verse line wraps.

6(i) [3 marks]

Model: She has smiling lips and sharp, bright eyes. Seemed reports how she appears to an observer; a stable outward expression does not necessarily reveal every changing thought beneath it.

Marks: Smiling lips [1]; sharp bright eyes [1]; appearance does not guarantee knowledge of inward thoughts [1].

Guidance: Accept a contrast between readable surface and concealed thought. Do not make habitual smiling proof of dishonesty by itself. Reference: V2, PDF1/printed41, third stanza, opening two verse lines.

6(ii) [3 marks]

Model: Beauteous means beautiful. Lively suggests animated, spirited or vivacious. O'erheard means overheard: she catches words spoken within hearing, rather than being directly addressed by the king.

Marks: Beautiful [1]; animated/spirited [1]; hears words not directly addressed to her [1].

Guidance: Accept vivacious. No archaic grammar terminology or retelling of the king's safety comparison is required. Reference: V2, PDF1/printed41, third stanza, first verse line.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V2, PDF1/printed41, first four verse lines of third stanza; second verse line wraps.

6(iii) [3 marks]

Model: She thought introduces an inward utterance rather than a public speech. My and me adopt the lady's own standpoint within the narrator's account. Readers are thus given access to her private expectation beyond what her face alone reveals.

Marks: Thought rather than spoken dialogue [1]; first-person forms adopt her viewpoint [1]; reader gains inward access beyond appearance [1].

Guidance: Accept represented thought or interior monologue. Do not claim the other spectators hear these thoughts. Reference: V2, PDF1/printed41, third and fourth verse lines of third stanza.

6(iv) [3 marks]

Model: Repeating brave intensifies the description to an extreme, as brave as anyone could possibly be. It expresses enthusiastic certainty rather than weighing evidence or limits. The wording reveals the lady's admiring assertion, not an independent test of what the Count will choose.

Marks: Repeated brave [1]; maximum degree/intensification [1]; unqualified personal assertion rather than measured judgement [1].

Guidance: Accept hyperbolic emphasis or emphatic repetition. Do not require a device label in place of explaining the repeated wording. Reference: V2, PDF1/printed41, third stanza, third verse line.

6(v) [4 marks]

Model: Surely expresses her confidence that the imagined action will occur. Would projects a possible response rather than reporting a deed already completed. Her belief in his courage supports an assumption about ability, but the extract contains no spoken agreement by him to perform whatever she imagines. Ability does not itself establish consent or willingness.

Marks: Surely as confidence [1]; would projects anticipated/conditional action [1]; courageous ability distinguished from willing choice [1]; no expressed agreement from him in this extract [1].

Guidance: Accept a prediction rather than a strict grammatical conditional. The answer need not repeat the earlier-paper account of why she drops the glove or how he returns it. Reference: V2, PDF1/printed41, third stanza, third and fourth verse lines.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V4, PDF3/printed48, final four verse lines; added Central Theme excluded.

7(i) [3 marks]

Model: It can mean the physical sheet of paper on which the encounter occurs. It can also suggest a page of writing or a publication, where a display of wit or thought would delight a reader. That possible second sense broadens the comment from this particular page to the quality of writing more generally.

Marks: Physical paper [1]; page/writing/publication [1]; possible wider comment on thoughtful writing [1].

Guidance: The literary reading is an interpretation, not a confirmed statement about a particular publication. Accept other well-supported page-and-writing readings. Reference: V4, PDF3/printed48, final verse line.

7(ii) [3 marks]

Model: Have or recognize is present tense, while the earlier narrative uses past forms such as paused or ran. The change moves from a particular completed encounter to a continuing attitude or general statement about the speaker's interests.

Marks: Accurate present-tense example [1]; accurate earlier past-tense example [1]; specific past episode to continuing/general attitude [1].

Guidance: Accept am/find/meet and another accurate past-tense example from the poem. Do not require a retelling of the creature's movements. Reference: V4, PDF2/printed47, earlier narrative; PDF3/printed48, final stanza.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V4, PDF3/printed48, final four verse lines; added Central Theme excluded.

7(iii) [3 marks]

Model: The rhyme scheme is AABB: recognize rhymes with guise, and find rhymes with mind. The stanza is organised into two successive rhyming pairs.

Marks: AABB/paired rhyme [1]; recognize–guise [1]; find–mind [1].

Guidance: Accept equivalent lettering for two consecutive rhyming pairs. This question concerns these four lines, not the feet/complete pair elsewhere. Reference: V4, PDF3/printed48, final stanza.

7(iv) [3 marks]

Model: The absolute no one makes the delight sound exceptionally intense. It also places the full feeling inside the speaker, beyond an observer's direct access. The statement is expressive emphasis rather than proof that no reader could ever understand his pleasure.

Marks: Exceptional strength of delight [1]; inward/private feeling [1]; rhetorical emphasis rather than provable universal claim [1].

Guidance: Accept hyperbole or an emphatic personal avowal. Do not replace gladness with the fear attributed to the creature earlier. Reference: V4, PDF3/printed48, third verse line of final stanza.

7(v) [4 marks]

Model: Any guise removes a restriction on outward form; any sheet removes a restriction to one privileged page or source. Least display lowers the required quantity to even a small sign of thought. Together the phrases make his welcome broad in source and form, and undemanding about scale.

Marks: No restriction of outward form [1]; no privileged page/source [1]; even minimal evidence sufficient [1]; combined openness across form/source/scale [1].

Guidance: Accept a reading about receptiveness to unexpected places or modest achievements. Do not award all four marks for only repeating that the mite is intelligent; the wording of scope and degree must be explained. Reference: V4, PDF3/printed48, second and fourth verse lines of final stanza.

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: IV.2.18–21, PDF133/printed124; context IV.2.15–27, PDF133–134/printed124–125. Q3: V.1.32–35, PDF155/printed146; context V.1.27–44 on the same page.

D1 MCQs: (i) III.1.285–286, PDF107; (ii) III.2.91–92, PDF115; (iii) IV.1.4–6, PDF130; (iv) IV.2.50–51, PDF134; (v) V.3.1–4, PDF161; (vi) V.5.26–29, PDF170. Printed page = PDF page minus 9.

P1 PROSE / With the Photographer CL 10 AG / With the Photographer CL 10 AG.pdf. MCQ vii: PDF4/printed142, Saturday appointment. Q4: PDF2/printed140, camera paragraph and preceding sentence. Printed narrative only.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi and Q5(v): PDF5/printed171. Q5 extract and parts i–iv: PDF4/printed170. Extract is a continuous clause; lowercase opening retained.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. MCQ viii: PDF2/printed146, father working at home. Original narrative only.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. MCQ ix: PDF7/printed157, iron borrowed from Mr Mensah. Original narrative only.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x: PDF5/printed163, exact address. Added boxes excluded.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF1/printed38, stanza beginning The spirit-world, word Wafts.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. MCQ xiii: PDF2/printed42, quoth. Q6: PDF1/printed41, first four verse lines of third stanza; second verse line wraps in the edition.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. MCQ xiv: PDF2/printed44, sterile in the third stanza.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv: PDF2/printed47, inclinations. Q7: PDF3/printed48, final four verse lines; context tense comparison PDF2/printed47. Added Central Theme excluded.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. MCQ xvi: PDF3/printed50, hell-bent. Added explanations excluded.

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Paper 6 only. Six different extracts; 46 assessed items compared with all 230 earlier items and all ten final student/key DOCX files for wording and complete answer demands. No equivalent complete demand identified. Supported interpretations receive credit. Audit: icse-paper-sources/paper6/verification-log.md.