PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 4

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 Act III, Scene 1, whose wish that the enterprise may thrive alarms Cassius?

Answer: (a) Popilius Lena.

Reason: Popilius Lena wishes their enterprise success, making Cassius fear discovery. The other named men do not deliver that greeting. Reference: D1, III.1.12–20, PDF99/printed90.

1(ii) In Act III, Scene 2, the mantle Antony displays recalls Caesar's victory over

Answer: (b) the Nervii.

Reason: Antony recalls the summer evening on which Caesar wore the mantle after overcoming the Nervii. The other peoples are not the defeated enemy in that recollection. Reference: D1, III.2.172–175, PDF117/printed108.

1(iii) What does the intruding poet urge the generals to do in Act IV, Scene 3?

Answer: (c) Love one another and be friends.

Reason: The poet explicitly urges love and friendship. None of the other commands occurs in his intervention. Reference: D1, IV.3.124–138, PDF140/printed131.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) In Act IV, Scene 3, whose death by proscription does Messala explicitly confirm?

Answer: (d) Cicero's.

Reason: Messala confirms that Cicero is dead by the order of proscription. The other names are not the person whose death he confirms here. Reference: D1, IV.3.173–180, PDF142/printed133.

1(v) In Act V, Scene 2, Brutus sends bills through Messala. These are

Answer: (a) written military orders.

Reason: Brutus sends directions for the legions to attack: bills means written orders here. It does not mean financial accounts, entertainment notices or testamentary copies. Reference: D1, V.2.1–6, PDF160/printed151.

1(vi) At the close of Act V, who offers to take Strato into his service?

Answer: (b) Octavius.

Reason: Octavius offers employment to Brutus's former servants and directly invites Strato. Messala recommends him; the other options do not make the offer. Reference: D1, V.5.60–67, PDF171/printed162.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) At the opening of With the Photographer, the photographer wears a

Answer: (c) gray suit.

Reason: The opening describes a drooping man in a gray suit. None of the other garments is his stated clothing. Reference: P1, PDF2/printed140, opening paragraph.

1(viii) When Martin first discusses the woman with his father in The Elevator, his father turns away from

Answer: (d) the television.

Reason: The father turns impatiently away from the television. The other objects do not appear in that action. Reference: P3, PDF5/printed149, opening paragraph.

1(ix) In The Girl Who Can, Adjoa detects her mother's inward weeping chiefly through

Answer: (a) her voice.

Reason: Adjoa says she knows from her mother's voice that she is weeping inside. The other means are not given. Reference: P4, PDF4/printed154, paragraph beginning What kind of legs.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) How many police cars remain in Mead's city in The Pedestrian?

Answer: (b) One.

Reason: The force has been cut from three cars to one. Three is the earlier number; ten and a hundred are not given as the remaining fleet. Reference: P5, PDF4/printed162.

1(xi) During the writing lesson in The Last Lesson, the children's response to the incoming beetles is to

Answer: (c) continue working without attending to them.

Reason: Nobody pays attention to the beetles, including the youngest children. Their concentration rules out the proposed interruptions. Reference: P2, PDF4/printed170, writing-lesson paragraph.

1(xii) In Haunted Houses, ethereal air most nearly means air imagined as

Answer: (d) delicate and spiritual.

Reason: Ethereal suggests a refined, airy or spiritual quality, in contrast with dense earthly vapours. The other options reverse or miss that contrast. Reference: V1, PDF1/printed38, stanza beginning The spirit-world.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) What is the king's name in The Glove and the Lions?

Answer: (a) Francis.

Reason: The opening names King Francis. The other names are not the king in this poem. Reference: V2, PDF1/printed41, first line.

1(xiv) In When Great Trees Fall, wizened most nearly suggests that the bereaved souls are

Answer: (b) shrunken and withered.

Reason: Wizened develops shrink and suggests withering or shrivelling. The other states are not its contextual meaning. Reference: V3, PDF3/printed45, stanza beginning Great souls die and.

1(xv) In A Considerable Speck, which word rhymes with feet in the following verse line?

Answer: (c) Complete.

Reason: Complete ends the line immediately after feet and rhymes with it. Sheet rhymes in sound but is not the ending of that following line; fate and pen do not rhyme with feet. Reference: V4, PDF2/printed47, lines beginning It seemed and Yet must.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, calling the billy goat sagacious presents it as

Answer: (d) wise.

Reason: Sagacious means wise or discerning. It does not mean sleepy, vain or possessing musical skill. Reference: V5, PDF4/printed51, billy-goat passage.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, III.2.195–199, PDF118/printed109.

2(i) [3 marks]

Model: Vesture is Caesar's clothing or mantle. Dint means the impression or force of pity. Gracious drops are the tears Antony praises as compassionate or honourable.

Marks: Clothing/mantle [1]; force/impression of pity [1]; tears praised as compassionate/honourable [1].

Guidance: Accept the effect of pity for dint. Drops are tears, not blood. Reference: D1, III.2.195–199, PDF118/printed109.

2(ii) [3 marks]

Model: He asks the citizens to form a ring around Caesar's body and comes down from the pulpit. Bringing himself and the body into their immediate space turns a distant speech into a close, visible encounter.

Marks: Ring around body [1]; Antony descends [1]; proximity/shared focus or vivid theatrical display explained [1].

Guidance: Accept that the crowd must make room. Do not require invented contact with the corpse. Reference: D1, III.2.160–170, PDF117/printed108.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, III.2.195–199, PDF118/printed109.

2(iii) [3 marks]

Model: A garment can be torn but is not literally a living body that can be wounded. The personification makes its damage stand for bodily injury. Moving from the damaged clothing to Caesar himself intensifies the revelation of the actual victim.

Marks: Clothing not literally wounded/alive [1]; personification or transferred bodily injury [1]; progression from garment to actual body heightens pathos [1].

Guidance: Accept transferred epithet or metonymic explanation if the relationship is accurately developed; no single technical label is compulsory. Reference: D1, III.2.197–199, PDF118/printed109.

2(iv) [3 marks]

Model: Marred means mutilated or severely damaged. The commands direct attention to Caesar's body. The repeated here makes the revelation immediate, replacing the earlier view of clothing with the person himself.

Marks: Mutilated/severely damaged [1]; directs gaze to body [1]; repeated here creates immediate revelation of person rather than garment [1].

Guidance: Accept disfigured. Do not require a specific stage mechanism for uncovering the body. Reference: D1, III.2.197–199, PDF118/printed109.

2(v) [4 marks]

Model: The physical fall becomes an imagined shared public catastrophe. You directly involves his listeners, and all of us gathers speaker and audience into one suffering community. Treason is pictured as flourishing above the fallen people, reversing the usual positive sense of flourishing and making the killing a triumph for destructive power.

Marks: Fall enlarged to collective catastrophe [1]; you as direct audience involvement [1]; all of us collective inclusion [1]; flourishing treason above them as destructive reversal [1].

Guidance: Accept a qualified view that Antony constructs this shared loss rhetorically; the crowd did not literally collapse with Caesar. Reference: D1, III.2.192–194, PDF118/printed109.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, IV.1.48–51, PDF131/printed122.

3(i) [3 marks]

Model: He agrees to sit in council and plan their response. Antony has reported that Brutus and Cassius are raising forces, so they must promptly prepare their own military resistance.

Marks: Council/strategic consultation [1]; Brutus and Cassius raising armies [1]; prompt preparations against them [1].

Guidance: Accept make head as raising a force. Do not substitute the earlier errand concerning the will. Reference: D1, IV.1.41–47, PDF131/printed122.

3(ii) [3 marks]

Model: It evokes a baited animal tied to a stake while dogs bark around it. The leaders imagine themselves surrounded by hostile attackers and exposed to danger even though they hold political power.

Marks: Tethered/baited animal [1]; surrounding barking dogs/attackers [1]; encirclement and vulnerability explained [1].

Guidance: Accept bear-baiting, but naming the sport alone earns only the first mark. A stake is not a monetary bet here. Reference: D1, IV.1.48–49, PDF131/printed122.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, IV.1.48–51, PDF131/printed122.

3(iii) [3 marks]

Model: Friendly outward expressions may conceal hostile inward intentions. Octavius therefore distrusts apparent allies. I fear marks suspicion or apprehension rather than proof that every smiling person is plotting.

Marks: Friendly appearance versus hostile intention [1]; distrust of apparent allies [1]; qualified fear rather than established universal fact [1].

Guidance: Accept hypocrisy or concealed enmity, supported by the contrast. Do not invent a named secret traitor. Reference: D1, IV.1.50–51, PDF131/printed122.

3(iv) [3 marks]

Model: Covert matters are hidden plans or threats that must be discovered. Open perils are already visible dangers. Antony wants secret matters disclosed and visible dangers answered as effectively as possible.

Marks: Covert as hidden, to be uncovered [1]; open as known/visible [1]; visible dangers effectively countered [1].

Guidance: Accept intelligence gathering and defensive planning as paraphrases; no modern organisation needs to be named. Reference: D1, IV.1.45–47, PDF131/printed122.

3(v) [4 marks]

Model: Millions magnifies the possible hostile designs beyond any literal count. The hounding image makes danger feel immediate, surrounding and physically threatening. One enlarges the quantity of imagined plots while the other gives them a vivid shape; together they convey a ruler who feels besieged.

Marks: Millions as deliberate exaggeration [1]; scale of feared plots [1]; hounding as immediate surrounding threat [1]; synthesis of scale and exposure [1].

Guidance: Accept hyperbole and extended metaphor, but device labels without explanations cannot earn all four marks. Reference: D1, IV.1.48–51, PDF131/printed122.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P3, PDF6, final narrative page after printed149.

4(i) [3 marks]

Model: He has promised to visit Mrs. Ullman. He looks at his watch and steps out of the elevator, interrupting their journey home.

Marks: Visit Mrs. Ullman [1]; looks at watch [1]; steps out [1].

Guidance: Accept a promised visit. Do not require a claim about how long it will last. Reference: P3, PDF6, opening paragraph.

4(ii) [3 marks]

Model: Martin pleads to accompany him and says he wants to visit her too. His father taunts him about being afraid alone and tells him to grow up. The door is already closing, cutting off the chance for discussion or following him.

Marks: Request to accompany/visit [1]; taunt or grow up [1]; door cuts off response/exit [1].

Guidance: Accept either quoted rebuke; the father does not promise to wait. This concerns the final departure, not the earlier decision to use the lift. Reference: P3, PDF6, first three paragraphs.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P3, PDF6, final narrative page after printed149.

4(iii) [3 marks]

Model: The button does not return or hold the lift at his father's floor. The woman moves in quickly, and the doors close before Martin can get past her to leave. His attempted command is ineffective while events continue without his consent.

Marks: Nine ineffective/no return to father [1]; woman enters quickly [1]; doors close before he can exit [1].

Guidance: Accept contrast between pressing a control and having no practical control. Do not claim that she disabled the mechanism; the story does not explain it. Reference: P3, PDF6, extract and following sentences.

4(iv) [3 marks]

Model: She addresses Martin by his name, though the narrative has not shown him introducing himself to her. She laughs and presses the Stop button. The unexplained familiarity makes the meeting more disturbing.

Marks: Uses his name without an explained introduction [1]; laughs [1]; presses Stop [1].

Guidance: Accept unexplained knowledge of his identity. Do not invent a previous meeting or a supernatural explanation as fact. Reference: P3, PDF6, last sentence.

4(v) [4 marks]

Model: It establishes that the woman is alone with Martin in the lift and that she presses Stop. It does not tell us what she intends or what happens to him afterwards. Ending at that interruption forces readers to imagine the next event and sustains suspense without proving injury or death.

Marks: Alone together [1]; Stop pressed [1]; intention/outcome left unknown [1]; withheld future sustains suspense [1].

Guidance: Credit defensible predictions only when clearly labelled inference. No invented attack, death or rescue is a required answer. Reference: P3, PDF6, final paragraph.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P5, PDF3/printed161, original narrative only.

5(i) [3 marks]

Model: It is a simile comparing Mead's shadow with a hawk's shadow in open country. The imagined movement brings a trace of free, outdoor life into the city. Its being the only moving shadow stresses the absence of other people.

Marks: Simile [1]; hawk/open-country movement brings natural life or freedom [1]; single shadow emphasises isolation [1].

Guidance: Accept watchfulness or solitary movement with a clear link to the image. Do not call Mead literally a bird. Reference: P5, PDF3/printed161, extract.

5(ii) [3 marks]

Model: He imagines a wintry, windless Arizona desert without a house for a thousand miles. The streets become dry river beds, suggesting empty channels where activity has ceased.

Marks: Arizona desert/wintry desert [1]; no houses/vast emptiness [1]; streets as dry river beds explained [1].

Guidance: Accept metaphor for abandoned channels of movement. The scene is imagined; he has not physically left the city. Reference: P5, PDF3/printed161, paragraph containing extract.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P5, PDF3/printed161, original narrative only.

5(iii) [3 marks]

Model: He has walked for ten years, by night or day, for thousands of miles, without meeting another person walking. Flowers and grass cover the vanishing cement, suggesting that pedestrian routes are little used or maintained.

Marks: Ten years [1]; thousands of miles/night or day without another walker [1]; vegetation indicates neglect/disuse [1].

Guidance: Accept nature reclaiming the pavement. Do not claim nobody exists anywhere in the city. Reference: P5, PDF3/printed161, paragraph beginning He stumbled.

5(iv) [3 marks]

Model: He examines its skeletal pattern under the occasional lamplight and smells its rusty smell. Sight and smell show close, curious attention to a small natural object during his walk.

Marks: Skeletal pattern examined [1]; rusty smell [1]; attentive sensory curiosity explained [1].

Guidance: Accept visual structure/veins as paraphrase. Rusty is an image for the smell; the leaf is not established to be metal. Reference: P5, PDF3/printed161, opening paragraph.

5(v) [4 marks]

Model: By day, cars resemble bustling insects or scarab-beetles, competing ceaselessly for position: movement is crowded and restless. At night the highways resemble streams in a dry season, all exposed bed and moonlight: movement has drained away. The two images turn the same road system from mechanical swarm to emptiness.

Marks: Cars as insects/scarabs [1]; competitive restless daytime activity [1]; nighttime dry-stream comparison [1]; drained movement/emptiness contrasted [1].

Guidance: Accept living swarm versus deserted channel. Do not replace these images with the previously assessed bright house. Reference: P5, PDF3–4/printed161–162, cloverleaf-intersection paragraph.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V4, PDF2/printed47, four lines beginning It faltered.

6(i) [3 marks]

Model: Faltered suggests that movement becomes unsteady or loses assurance. Hesitate suggests a pause before continuing or choosing. Their pairing slows the account and fixes attention on a moment of uncertainty.

Marks: Unsteady/uncertain movement [1]; pausing/indecision [1]; slowed pace focused on uncertainty [1].

Guidance: Accept near-synonyms if both senses and their combined effect are clear. Do not require a new event between the words. Reference: V4, PDF2/printed47, first extract line.

6(ii) [3 marks]

Model: The open expanse of paper has no described hiding place. It is ordinarily a surface for human writing, but for the tiny creature it becomes an exposed terrain on which it is vulnerable.

Marks: Open exposed expanse/no described cover [1]; ordinary writing surface [1]; threatening terrain from the creature's scale [1].

Guidance: Accept scale reversal or miniature landscape. Do not invent holes, folds or a shelter absent from the text. Reference: V4, PDF2/printed47, second extract line and poem setting.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V4, PDF2/printed47, four lines beginning It faltered.

6(iii) [3 marks]

Model: Cowering means crouching or shrinking low in fear. Desperation suggests that hope of escape has almost failed. Its acceptance therefore appears forced by helplessness rather than freely chosen calm or confidence.

Marks: Fearful crouching/shrinking [1]; loss of hope/extreme distress [1]; compelled submission versus calm choice [1].

Guidance: Accept the speaker's interpretation of its posture; the poem cannot literally report a creature's spoken feelings. Reference: V4, PDF2/printed47, third extract line.

6(iv) [3 marks]

Model: Whatever leaves the possible outcome unrestricted. Accorded means granted or assigned. The speaker pictures himself as able to determine what happens to the creature, giving an ordinary human observer the role of a dispenser of fate.

Marks: Whatever as unrestricted outcome [1]; accorded as granted/assigned [1]; speaker as powerful determiner of fate [1].

Guidance: Accept a godlike role as metaphor; no literal divine status is asserted. This asks about power, not the later decision to let it rest. Reference: V4, PDF2/printed47, fourth extract line.

6(v) [4 marks]

Model: The colon introduces an explanation of the faltering: the speaker can see hesitation. The semicolon then links that moment with the next stage. The continuing syntax carries us through the cowering posture until fate completes what it must accept. The final full stop closes the sequence on the observer's power over the outcome.

Marks: Colon introduces explanatory observation [1]; semicolon links next stage [1]; completion postponed through cowering to fate [1]; full stop closes on observer's power/outcome [1].

Guidance: Accept an account of pause followed by continuation without naming every punctuation mark, provided all four functions are distinguished. Reference: V4, PDF2/printed47, complete extract.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V3, PDF3/printed45, first six lines of final stanza.

7(i) [3 marks]

Model: Peace is pictured as a flower coming into bloom. It develops organically rather than appearing at a command. The living image gives peace a delicate, gradually emerging presence after loss.

Marks: Peace as flowering [1]; organic/gradual development [1]; delicate living emergence explained [1].

Guidance: Accept renewal through a growing flower. No named plant or literal garden is required. Reference: V3, PDF3/printed45, final stanza opening.

7(ii) [3 marks]

Model: After a period allows an interval before peace begins. Slowly rejects an immediate change. Irregularly suggests uneven progress, without a fixed steady schedule.

Marks: Interval before change [1]; gradual pace [1]; uneven/non-uniform progress [1].

Guidance: Accept fluctuations or different rhythms; the poem gives no measured number of days. Reference: V3, PDF3/printed45, first four lines of final stanza.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V3, PDF3/printed45, first six lines of final stanza.

7(iii) [3 marks]

Model: Soothing suggests comfort and gentleness, while electric vibration suggests energy or a subtle current. Together they imagine a comforting but active sensation filling absence, something felt rather than a visible return of the dead.

Marks: Comfort/gentleness [1]; energy/current/vibration [1]; combined felt presence rather than visible return [1].

Guidance: Accept a spiritual or psychological reading when clearly presented as interpretation. Do not make a scientific claim about electricity or ghosts. Reference: V3, PDF3/printed45, lines five–six of final stanza.

7(iv) [3 marks]

Model: This is personification: senses are given a human act of quiet speech. Whisper makes the message intimate and subdued. It conveys a gentle inward assurance rather than a public or commanding proclamation.

Marks: Personification [1]; quiet/intimate speech [1]; subdued inward assurance explained [1].

Guidance: Accept metaphorical speech. Do not require a literal sound heard by all mourners. Reference: V3, PDF3/printed45, final stanza, lines beginning Our senses.

7(v) [4 marks]

Model: They existed insists on the reality and value of the lost lives. Repetition keeps that fact present. The shift from they to we turns attention from the dead to the living, and can be/be better makes their remembered existence a reason to act and develop more fully.

Marks: Reality/value of lost lives [1]; repetition affirms/preserves memory [1]; they-to-we shift [1]; possibility/responsibility to be better grounded in their existence [1].

Guidance: Accept an invitation rather than an obligation. Require these particular verbal details, not only a general statement that grief eventually ends. Reference: V3, PDF3/printed45, final three displayed lines.

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 only. Q2 III.2.195–199, PDF118/printed109; context PDF117–118. Q3 IV.1.48–51, PDF131/printed122; context same page.

D1 MCQs: (i) III.1.12–20, PDF99; (ii) III.2.172–175, PDF117; (iii) IV.3.124–138, PDF140; (iv) IV.3.173–180, PDF142; (v) V.2.1–6, PDF160; (vi) V.5.60–67, PDF171.

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

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi: PDF4/printed170, writing lesson.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. MCQ viii: PDF5/printed149. Q4: PDF6, final original narrative page following printed149; context PDF5–6.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. MCQ ix: PDF4/printed154, voice and inward weeping.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x: PDF4/printed162. Q5: PDF3/printed161; context PDF2–4/printed160–162. Annotations and glossary excluded.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF1/printed38, ethereal air.

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

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. MCQ xiv and Q7: actual poem PDF3/printed45. Q7 quotes first six lines of final stanza.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv and Q6: actual poem PDF2/printed47. Q6 lines beginning It faltered. Added explanatory blocks excluded.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. MCQ xvi: actual English poem PDF4/printed51, sagacious fellow. Added questions excluded.

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 Papers 1–3. All sixteen MCQs and thirty subparts were reviewed against all six final student/key DOCX files for repeated wording and answer demands. Only Paper 4 is created. Credit supported alternative readings.