PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 9

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 Antony's funeral speech, "ransoms" are payments for

Answer: (b) releasing prisoners.

Reason: Ransoms are payments for the release of captives. The other payments do not explain the word in the line about captives brought to Rome. Reference: D1, III.2.91–92, PDF115/printed106.

1(ii) In Act III, Scene 3, Cinna says that he lives near

Answer: (d) the Capitol.

Reason: Cinna says that he dwells by the Capitol. His destination and his dream are separate details; the other places are not his stated home. Reference: D1, III.3.25–26, PDF125/printed116.

1(iii) When Cassius says "Brutus hath rived my heart", "rived" means

Answer: (a) torn apart.

Reason: Rived means split or torn apart. Cassius describes emotional injury, not a physical measurement, financial gain or sleep. Reference: D1, IV.3.84–85, PDF138/printed129.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) In Act IV, Scene 3, Messala's letters report a hundred senators killed; Brutus's letters report

Answer: (c) seventy.

Reason: Brutus explicitly contrasts his report of seventy with Messala's hundred. The figures are competing reports in the dialogue, not a confirmed historical census. Reference: D1, IV.3.173–178, PDF142/printed133.

1(v) When Octavius challenges his opponents to fight "when you have stomachs", he means when they have

Answer: (b) the courage or appetite for battle.

Reason: Stomachs refers figuratively to courage or readiness to fight. It does not refer to food, doctors or armour. Reference: D1, V.1.64–66, PDF156/printed147.

1(vi) Brutus's phrase "some smatch of honour" describes

Answer: (d) a touch or trace of honour.

Reason: Smatch means a touch or taste. Brutus recognises honour in Strato's life; the word does not name a document or payment. Reference: D1, V.5.45–46, PDF170/printed161.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) Which item in the narrator's final list in With the Photographer is an animal hide rather than a chemical-sounding substance?

Answer: (a) Cowhide.

Reason: Cowhide is cattle skin. Its appearance among chemical-sounding names adds comic incongruity; the narrator is not giving a reliable photographic recipe. Reference: P1, PDF6/printed144, final speech.

1(viii) In The Elevator, "pudgy" describes the woman's hand as

Answer: (c) plump and thick.

Reason: Pudgy means plump or short and thick. It describes shape, not clothing or an ink stain. Reference: P3, PDF4/printed148, hand moving towards buttons.

1(ix) In The Girl Who Can, "district games" are sporting events associated with

Answer: (b) a local administrative area.

Reason: District names a local area. The expression identifies the area-level games, not a family gathering, palace or journey. Reference: P4, PDF6/printed156, selection paragraph.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) In The Pedestrian, the population of the city is stated as

Answer: (d) three million.

Reason: The account of the reduced police force names a city of three million. The other figures do not match the printed narrative. Reference: P5, PDF4/printed162, police-force paragraph.

1(xi) In The Last Lesson, describing M. Hamel as "cranky" means that Franz had found him

Answer: (a) irritable or cross.

Reason: Cranky means irritable or bad-tempered. Franz recalls his former irritation with the teacher, not illiteracy, wealth or invisibility. Reference: P2, PDF3/printed169, paragraph beginning My last French lesson.

1(xii) In Haunted Houses, "vapours dense" means

Answer: (c) thick mist-like moisture.

Reason: Vapours are mist-like moisture in the air; dense means thick. The phrase belongs to the atmospheric imagery, not astronomy, law or furniture. Reference: V1, PDF1/printed38, sixth stanza.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) In The Glove and the Lions, a “stifled roar” is a roar that sounds

Answer: (b) muffled or suppressed.

Reason: Stifled means muffled or constrained. It does not imply joy, training, or the total absence of sound. Reference: V2, PDF1/printed41, second stanza.

1(xiv) In When Great Trees Fall, “rare” in the description of the air chiefly means

Answer: (d) thin or less dense.

Reason: Rare describes thin air in this setting. The other senses of rarity, food preparation and colour do not fit the sequence about breathing. Reference: V3, PDF2/printed44, third stanza.

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

Answer: (a) intense disgust.

Reason: Loathing is strong disgust or aversion. It is not copying, sleep or certainty. The speaker infers this response from the creature’s movement. Reference: V4, PDF2/printed47, line beginning With loathing.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, “panic rout” describes

Answer: (c) a disorderly flight in fear.

Reason: A rout is a disorderly retreat or flight, intensified here by panic. It is not an orderly parade, tour or planned route. Reference: V5, PDF3/printed50, line beginning They’re trampled.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, IV.3.88–92, PDF139/printed130.

2(i) [3 marks]

Model: Cassius treats criticism as evidence that Brutus no longer loves him. Brutus limits his dislike to Cassius's faults. His answer implies that affection for a person can coexist with disapproval of that person's conduct.

Marks: Cassius equates criticism with lost love [1]; Brutus targets faults [1]; affection and disapproval can coexist [1].

Guidance: Accept a qualified reading that Brutus asserts rather than proves his affection. Do not require the later reconciliation. Reference: D1, IV.3.88–89, PDF139/printed130.

2(ii) [3 marks]

Model: The eye stands for a friend's way of perceiving or judging him. Never makes the claim absolute: true friendship would not notice such faults. Cassius expects protective indulgence rather than detached scrutiny.

Marks: Eye as perception/judgement [1]; never makes an absolute claim [1]; expectation of indulgent loyalty [1].

Guidance: Accept metonymy or synecdoche with explanation. The answer must explain the eye, not merely identify a figure of speech. Reference: D1, IV.3.90, PDF139/printed130.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, IV.3.88–92, PDF139/printed130.

2(iii) [3 marks]

Model: The missing noun is eye: a flatterer's eye would overlook the faults. Brutus substitutes an insincere admirer for Cassius's ideal friend. He suggests that deliberately ignoring defects belongs to flattery rather than honest friendship.

Marks: Eye supplied [1]; flatterer substitutes for ideal friend [1]; deliberate blindness associated with insincerity [1].

Guidance: Accept a friend who only says pleasing things. Do not require the claim that every compliment is dishonest. Reference: D1, IV.3.90–92, PDF139/printed130.

2(iv) [3 marks]

Model: The faults are imagined as towering as Olympus, the great mountain associated with the Greek gods. The explicit as makes the comparison a simile. Its hyperbole makes the faults seem conspicuous and enormous, even though a flatterer would ignore them.

Marks: Faults likened to towering Olympus [1]; simile [1]; exaggerated conspicuous size [1].

Guidance: Accept hyperbolic simile. Mythological detail is optional; do not require a geographical location or height. Reference: D1, IV.3.91–92, PDF139/printed130.

2(v) [4 marks]

Model: Cassius pictures all his faults being observed, entered in a notebook, learned by heart and thrown back at him. The image turns a friend into an exacting examiner or accuser. Repeated scrutiny seems humiliating to Cassius. His complaint therefore moves from argument towards an aggrieved outpouring.

Marks: Recording faults in notebook [1]; memorising and reciting them against him [1]; scrutiny felt as humiliating accusation [1]; increasingly aggrieved tone [1].

Guidance: Accept a prosecutor or fault-finder instead of examiner. The notebook is Cassius's imagined account, not a prop Brutus is shown using. Reference: D1, IV.3.93–100, PDF139/printed130.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, V.1.67–68, PDF156/printed147; context V.1.64–76.

3(i) [3 marks]

Model: A billow is a large wave. Bark means a ship, not a dog's cry or a tree's covering. Swim here means float or sail, as the ship rides the rising sea.

Marks: Large wave [1]; ship [1]; float/sail [1].

Guidance: Accept move through the water for swim. No mark requires a particular vessel type. Reference: D1, V.1.67, PDF156/printed147.

3(ii) [3 marks]

Model: The repeated commands urge wind, wave and ship into action. Blow and billow repeat a strong initial b sound. The compact succession of verbs creates momentum, as if the speaker is summoning the forces that carry the vessel forward.

Marks: Three urging commands [1]; b alliteration with examples [1]; rapid verbs create momentum [1].

Guidance: Accept apostrophe to natural forces if explained. Naming an alliterative pair without linking it to the line earns only the sound point. Reference: D1, V.1.67, PDF156/printed147.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, V.1.67–68, PDF156/printed147; context V.1.64–76.

3(iii) [3 marks]

Model: The opposing leaders have finished their hostile exchange, and Octavius and Antony depart with their army. Storm presents the conflict as already gathering force. Cassius speaks at the threshold of fighting, after negotiation has yielded to open challenge.

Marks: Opponents depart after defiance [1]; storm as conflict in force [1]; immediate movement towards battle [1].

Guidance: Accept parley ending in threats rather than negotiation. This is a metaphorical storm; the play does not establish a weather report here. Reference: D1, V.1.64–68, PDF156/printed147.

3(iv) [3 marks]

Model: Hazard introduces the idea of a wager or stake exposed to risk. All makes the possible loss comprehensive rather than a small setback. The shift adds a sense of an all-or-nothing venture to the danger already suggested by the storm.

Marks: Wager/stake at risk [1]; all makes exposure comprehensive [1]; gambling image adds an all-or-nothing venture [1].

Guidance: Accept risking everything without the technical name of a dice game. Do not treat the result as certain at this moment. Reference: D1, V.1.67–68, PDF156/printed147.

3(v) [4 marks]

Model: Against my will reveals reluctance behind the vigorous commands. Compelled suggests pressure rather than a freely welcomed decision. All our liberties makes the risk collective and political, concerning their freedom. One battle concentrates that entire stake in a single uncertain encounter, so energy does not amount to uncomplicated confidence.

Marks: Reluctance behind energetic language [1]; compulsion rather than willing choice [1]; collective political freedom at stake [1]; one encounter concentrates uncertain risk [1].

Guidance: Accept freedom from domination as Cassius's own view. Do not require endorsing his political judgement or retelling omens. Reference: D1, V.1.74–76, PDF156/printed147.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P5, PDF4/printed162, paragraph beginning He turned back.

4(i) [3 marks]

Model: Mead is very close to completing his return home. The car's appearance is abrupt rather than something he has anticipated. The timing interrupts an almost completed ordinary walk and converts its familiar course into an unexpected confrontation.

Marks: Near home/completing return [1]; abrupt unanticipated appearance [1]; routine journey becomes confrontation [1].

Guidance: Accept near his destination if the answer clearly identifies the return home from the preceding sentence. No exact distance in metres is required. Reference: P5, PDF4/printed162, preceding sentence and extract.

4(ii) [3 marks]

Model: Fierce gives the light an aggressive quality. White suggests its glaring intensity. Cone concentrates it into a directed beam upon Mead, exposing him while limiting his ability to see what confronts him.

Marks: Aggressive quality of fierce [1]; white glare/intensity [1]; directed cone exposes and overpowers vision [1].

Guidance: Accept a spotlight or searchlight effect. Do not require identifying a specific lamp technology. Reference: P5, PDF4/printed162; bright light in his eyes later on same page.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P5, PDF4/printed162, paragraph beginning He turned back.

4(iii) [3 marks]

Model: The phrase not unlike introduces a simile. Like a night moth attracted to a light, Mead is drawn towards the beam. The small creature facing a powerful light makes him seem vulnerable to a force that attracts and overpowers him.

Marks: Simile [1]; shared attraction towards light [1]; vulnerable small creature versus powerful source [1].

Guidance: Accept involuntary or instinct-like attraction. Do not claim that Mead is literally transformed into an insect. Reference: P5, PDF4/printed162, extract.

4(iv) [3 marks]

Model: Entranced first suggests absorbed or spellbound attention. Stunned adds shock and momentary helplessness. Drawn makes his movement seem pulled by the light, so his earlier freedom to choose a route gives way to reduced control.

Marks: Spellbound attention [1]; shock/helplessness [1]; apparent pulling replaces free choice [1].

Guidance: Accept fascinated, dazed and compelled as accurate paraphrases. These describe the narrator's comparison, not a proven literal hypnotic device. Reference: P5, PDF4/printed162, extract; free choice of route in PDF2/printed160.

4(v) [4 marks]

Model: Mead is ordered to stand still, stay where he is and not move, then to raise his hands. The overlapping movement bans repeat and reinforce obedience. His attempted But is cut short by a renewed command. The threat to shoot makes the encounter coercive rather than a conversation between equals.

Marks: Stillness and raised hands [1]; repetition reinforces obedience [1]; But cut short by renewed command [1]; shooting threat establishes coercion [1].

Guidance: Accept exact short quotations or accurate paraphrase. No mark requires identifying the number of police vehicles or the later destination. Reference: P5, PDF4/printed162, dialogue immediately following extract.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P4, PDF8/printed158, final two paragraphs; context on same page.

5(i) [3 marks]

Model: Acted it out means that her actual performance has made her point visible. She did not design her success as a deliberate lesson for the adults. A convincing outcome can therefore communicate an idea even when teaching it was not her original plan.

Marks: Performance makes point visible [1]; no deliberate plan to teach adults [1]; effective result distinguished from prior intention [1].

Guidance: Accept achievement as demonstration. Do not require another account of Nana's journey, uniform or trophy. Reference: P4, PDF8/printed158, extract and preceding reflection.

5(ii) [3 marks]

Model: The words explain what she means by this way: communicating through what she has done. The phrase begins as a fragment without an independent main clause. It sounds like an explanatory afterthought, letting readers hear a young person clarify her own reflection.

Marks: Explains this way as communication through action [1]; fragment or incomplete main-clause structure [1]; conversational explanatory afterthought [1].

Guidance: Accept an added explanation or a thought developing as she speaks. No technical label for the infinitive is required. Reference: P4, PDF8/printed158, penultimate paragraph.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P4, PDF8/printed158, final two paragraphs; context on same page.

5(iii) [3 marks]

Model: Repeating never makes the warning sound insistent and absolute. The final capital letters suggest a rise in emphasis or volume. Adjoa reproduces an intimidating adult voice in her imagination, rather than merely reporting a neutral rule.

Marks: Repetition makes prohibition insistent/absolute [1]; capitals heighten emphasis/volume [1]; imagined intimidating voice [1].

Guidance: Accept dramatic stress or forceful oral delivery. No claim about an actual shouted sentence is required. Reference: P4, PDF8/printed158, preceding paragraph.

5(iv) [3 marks]

Model: She begins by modestly disclaiming adult knowledge. Surely then introduces a conviction of her own. The combination presents a young speaker who acknowledges limited experience yet reasons independently and need not accept every adult conclusion.

Marks: Modest disclaimer of knowledge [1]; surely asserts personal conviction [1]; limited experience with independent judgement [1].

Guidance: Accept apparent uncertainty followed by assurance. Do not require an account of her age or Nana's name. Reference: P4, PDF8/printed158, paragraph beginning I don't know too much.

5(v) [4 marks]

Model: Speechless reports the absence of spoken words, not an empty mind. As usual makes it part of a familiar pattern. The ending gives no direct statement of the mother's inner feelings. Her silence may suggest habitual restraint, strong emotion or difficulty speaking, but those remain readings rather than established thoughts.

Marks: No spoken words distinguished from no thoughts [1]; as usual indicates pattern [1]; inner state not directly reported [1]; defensible interpretation qualified as inference [1].

Guidance: Accept pride, relief, astonishment or constrained expression if supported and qualified. Do not insist on one emotion or assume permanent inability to speak. Reference: P4, PDF8/printed158, final sentence; mother's restrained responses PDF6–7/printed156–157.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V1, PDF1/printed38, fourth stanza.

6(i) [3 marks]

Model: A fireside suggests a private, familiar domestic setting. The stranger is physically present there but lacks the speaker's intimate access to its associations. Placing them together makes different experiences of the same room immediately visible.

Marks: Familiar domestic setting [1]; visitor lacks speaker's intimate access [1]; shared place highlights differing experience [1].

Guidance: Accept warmth, home or companionship if tied to the contrast in access. The stranger need not be threatening or unwelcome. Reference: V1, PDF1/printed38, fourth stanza.

6(ii) [3 marks]

Model: Forms and see belong to sight, while sounds and hear belong to hearing. The repeated I stresses that both experiences belong to the speaker. Cannot and nor deny the stranger access in each sense, giving the difference a double emphasis.

Marks: Sight and hearing correctly paired [1]; repeated I marks personal experience [1]; cannot/nor deny both kinds of access [1].

Guidance: Accept visual and auditory imagery. Do not treat the lines as a clinical claim that the stranger is blind and deaf. Reference: V1, PDF1/printed38, fourth stanza, lines 1–2.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V1, PDF1/printed38, fourth stanza.

6(iii) [3 marks]

Model: But means only, restricting the stranger to present appearances. While means whereas and turns to the speaker's different perception. The small linking words therefore restrict one view and set another beside it.

Marks: But as only/restriction [1]; while as whereas/contrast [1]; grammar balances limited and extended views [1].

Guidance: Accept present reality for what is. While is primarily contrastive here, not merely a statement that two events happen simultaneously. Reference: V1, PDF1/printed38, fourth stanza, line 3.

6(iv) [3 marks]

Model: What is names the present. Has been reaches back into the past and its continuing relevance. All gives the speaker's access an expansive, emphatic scope rather than limiting it to one isolated recollection.

Marks: Present in what is [1]; past with continuing relevance in has been [1]; All expands scope emphatically [1].

Guidance: Accept remembered lives and events. Do not require treating All as a literal claim to know every historical fact. Reference: V1, PDF1/printed38, fourth stanza, lines 3–4.

6(v) [4 marks]

Model: It can express the vividness of memory or imaginative awareness: the past is present to the speaker though the visitor does not perceive it. The distinction depends on personal access, not simply on both people looking at an object. Visible and clear gives that inward experience the force of sight. A literal spiritual reading is also defensible within the poem's world, provided the answer explains why the stranger's experience differs.

Marks: Clear interpretive position [1]; evidence of differing access [1]; inward/spiritual perception distinguished from shared physical sight [1]; explains vivid force of visible and clear [1].

Guidance: Credit either memory-centred or literal spiritual reading with coherent evidence. Do not require denying or affirming ghosts as a real-world fact. Reference: V1, PDF1/printed38, fourth stanza.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V5, PDF3/printed50, four consecutive verse lines; textbook display wraps are not separate verse lines.

7(i) [3 marks]

Model: But sets the surrounding disruption against the singer's continuing action. Unconcerned shows his lack of attention or worry about it. The contrast separates the effects of his performance from his awareness of those effects.

Marks: But establishes contrast [1]; unconcerned as lack of worry/attention [1]; effects separated from performer's awareness [1].

Guidance: Accept indifference or failure to notice. The word alone does not prove that he intends to hurt others. Reference: V5, PDF3/printed50, first two quoted verse lines.

7(ii) [3 marks]

Model: Are overturned presents the carts as things acted upon, in the passive voice. Goes booming gives the singer an active, continuing movement of sound. The grammar places disrupted objects beside a performer whose activity proceeds unabated.

Marks: Carts as passive recipients [1]; singer actively continues [1]; opposed grammatical roles sharpen disruption/continuance contrast [1].

Guidance: Accept active and passive roles without formal grammatical labels if clearly explained. Do not assign an unmentioned person the task of overturning carts. Reference: V5, PDF3/printed50, first two quoted verse lines.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V5, PDF3/printed50, four consecutive verse lines; textbook display wraps are not separate verse lines.

7(iii) [3 marks]

Model: Brutes refers to the animals. Wretched presents them as miserable sufferers, inviting sympathy. Their grandly described suffering amid the absurd noise keeps the response within comic exaggeration.

Marks: Animals identified [1]; wretched evokes misery/sympathy [1]; exaggerated situation preserves comic effect [1].

Guidance: Accept unfortunate creatures. Brutes does not mean that they are morally cruel people here. Reference: V5, PDF3/printed50, third quoted verse line.

7(iv) [3 marks]

Model: Whine conveys an audible complaint. Stare gives a fixed visual reaction. Wonder quite confounded adds mental bewilderment, so the list carries distress from sound and outward behaviour into apparent incomprehension.

Marks: Audible complaint [1]; fixed visual reaction [1]; mental bewilderment completes range [1].

Guidance: Accept personification in the attribution of wondering. Do not award three marks for repeating frightened in three forms. Reference: V5, PDF3/printed50, fourth quoted verse line.

7(v) [4 marks]

Model: Roadside rhymes with broadside, and sounded with confounded. Each adjacent pair forms a rhyming couplet. The first links disruption and the singer's continuing noise; the second links hearing the sound with bewildered response. This neat sound pattern gives comic order to the chaotic events.

Marks: Roadside/broadside [1]; sounded/confounded [1]; adjacent couplets link event and response [1]; neat sound pattern orders comic chaos [1].

Guidance: Accept approximate or feminine rhyme for sounded/confounded. The page's typographical wraps do not create extra verse endings. Reference: V5, PDF3/printed50, four quoted verse 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 CliffsComplete play text governs all drama items. Q2: IV.3.88–92, PDF139/printed130; context IV.3.84–100, PDF138–139. Q3: V.1.67–68, PDF156/printed147; context V.1.64–76. Only the original play column, not commentary or gloss, supplies quotations.

D1 MCQs: (i) III.2.91–92, PDF115; (ii) III.3.25–26, PDF125; (iii) IV.3.84–85, PDF138; (iv) IV.3.173–178, PDF142; (v) V.1.64–66, PDF156; (vi) V.5.45–46, PDF170. Printed page = PDF page minus 9.

P1 PROSE / With the Photographer CL 10 AG / With the Photographer CL 10 AG.pdf. MCQ vii: PDF6/printed144, cowhide in the narrator's final speech. This is a comic list, not a verified chemical recipe.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi: PDF3/printed169, cranky in Franz's recollection. Original narrative only.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. MCQ viii: PDF4/printed148, pudgy hand. Original narrative only.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. MCQ ix: PDF6/printed156, district games. Q5: PDF8/printed158, final two paragraphs and preceding reflection; restrained mother context PDF6–7/printed156–157.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x and Q4: PDF4/printed162. Q4 gives two consecutive sentences beginning He was within a block. Context and commands on the same page; route-choice context PDF2/printed160.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF1/printed38, vapours dense. Q6: complete fourth stanza on the same page. Original printed poem only.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. MCQ xiii: PDF1/printed41, stifled roar. Original poem text only.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. MCQ xiv: PDF2/printed44, rare in third stanza. Original poem text only.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv: PDF2/printed47, loathing. Original poem text only; added Central Theme excluded.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. MCQ xvi and Q7: PDF3/printed50. Four consecutive verse lines beginning The bullock-carts; long verse lines are rejoined across textbook display wraps. Added glosses and handwriting excluded.

Official cached CISCE 2027 references checked: English syllabus PDF5; prescribed books PDF2 (Evergreen Treasure Chest); specimen question paper PDF1–12. Printed source text governs verification; annotations and added explanations are excluded.

Paper 9 only. Six different extracts; all 46 assessed items compared with 368 earlier items and all sixteen final student/key DOCX files for Papers 1–8. No equivalent complete answer demand identified. Defensible readings receive credit. Review record: icse-paper-sources/paper9/verification-log.md.