PAUL ACADEMY

@ English Mines

English II — Specimen Paper No. 1

Teacher Answer Key and Marking Scheme

ICSE Class 10 | Literature in English | 2027

Maximum candidate total: 80 marks

This academy marking scheme accompanies the corrected student paper. It is not 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, why does Caesar postpone reading Artemidorus's letter?

Answer: (b) He believes matters concerning himself should be considered last.

Reason: Caesar says that matters touching himself personally will be served last. The letter is an urgent warning, not a document he has already read or delegated to Antony.

1(ii) What is the immediate purpose of Trebonius drawing Antony away before Caesar is attacked?

Answer: (a) To prevent Antony from interfering with the conspirators' plan.

Reason: Trebonius removes a powerful supporter who could resist or interrupt the attack. He is neither seeking permission nor bringing guards.

1(iii) The citizens first approve of Brutus and later turn against the conspirators. This change chiefly exposes their

Answer: (d) susceptibility to persuasive public speaking.

Reason: Their reversal follows the contrasting speeches of Brutus and Antony; it shows the crowd's responsiveness to rhetoric rather than informed, consistent judgement.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) In Act V, Octavius insists on taking the right side of the battlefield despite Antony's direction. This suggests that Octavius

Answer: (c) intends to exercise authority independently.

Reason: Octavius refuses Antony's proposed deployment and claims the right side. This asserts independence, not confusion or allegiance to Cassius.

1(v) Which mistaken conclusion leads Cassius to ask Pindarus to kill him?

Answer: (b) Titinius has been captured by the enemy.

Reason: Pindarus mistakes the friendly troops greeting Titinius for enemies capturing him. Cassius acts on this false report; the other alleged events have not occurred.

1(vi) Lucilius allows himself to be captured while claiming to be Brutus principally to

Answer: (d) divert pursuit and give Brutus a chance to escape.

Reason: Lucilius deliberately presents himself as Brutus to draw the enemy's attention away from the real Brutus. Antony recognises the loyalty behind the deception.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) In With the Photographer, the photographer's idea of a successful portrait conflicts with the narrator's because the narrator wants

Answer: (c) a recognisable record of his own appearance.

Reason: The narrator wants his own face recorded for remembrance. The photographer prefers technical alteration, so apparent improvement destroys recognisable identity.

1(viii) In The Elevator, Martin's injury makes his fear more intense chiefly because it

Answer: (a) restricts his ability to escape by using the stairs.

Reason: Martin's broken leg and crutches prevent him using the stairs or moving quickly past the woman. They do not change the elevator's mechanism or his ability to recognise her.

1(ix) In The Girl Who Can, Adjoa's success in running most directly challenges the belief that

Answer: (b) a girl's body should be judged chiefly by its future role in motherhood.

Reason: Nana has judged legs mainly by their capacity to support child-bearing hips. Adjoa's athletic success demonstrates another valuable capacity; Nana can and does become proud of her.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) At the end of The Pedestrian, the police car passes Leonard Mead's brightly lit home. Its contrast with the surrounding dark houses mainly emphasises

Answer: (d) his difference from the passive life of the surrounding households.

Reason: The bright, warm house is seen from the police car near the end. It contrasts with the city's withdrawn, screen-centred households and reflects Mead's independent life; it does not identify a police role or power failure.

1(xi) In The Last Lesson, the villagers' attendance in the classroom combines

Answer: (a) gratitude to their teacher with regret for neglected learning.

Reason: The villagers regret neglecting school and honour M. Hamel's long service. Their presence expresses sorrow and gratitude, not approval of the new language order.

1(xii) In Haunted Houses, the world of everyday physical experience is presented as

Answer: (c) surrounded and influenced by a continuing spiritual presence.

Reason: The poem depicts the spiritual past around everyday life. It does not shut memory out or present the ghosts merely as a fabricated nightmare.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) In The Glove and the Lions, the rapid description of the Count's leap and return chiefly highlights

Answer: (b) his quick courage, which contrasts with the lady's calculating display.

Reason: The Count acts promptly and bravely. The speed contrasts with the lady's planned public test and desire for glory; neither the king nor the lions rescues him.

1(xiv) Which description best captures the movement of thought in When Great Trees Fall?

Answer: (d) From the shock of loss towards a changed capacity to live and grow.

Reason: The poem moves from shock, deprivation and grief towards an altered peace and the possibility of becoming better. Recovery is not complete forgetfulness.

1(xv) In A Considerable Speck, the creature's hesitant and purposeful movements lead the speaker to recognise

Answer: (a) the presence of a mind independent of his own.

Reason: The mite's suspicion, avoidance and hesitation reveal its own intelligence and will to survive. It is neither a stain nor a mechanism controlled by the speaker.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, the goat's intervention provides a comic ending because

Answer: (c) a blunt physical action ends the disturbance that others have endured.

Reason: The goat charges and the singing stops, bringing silence. The comic reversal comes from physical intervention succeeding where protests failed, not from the goat joining or improving the music.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1 (see source register).

2(i) [3 marks]

Model: Caesar has rejected the petition of Metellus Cimber. Metellus is pleading for his banished brother, Publius Cimber, and asks that the banishment be revoked so that his brother may return and recover his freedom.

Marks: Metellus Cimber [1]; Publius Cimber [1]; repeal of banishment/permission to return [1].

Guidance: Accept recall from exile or equivalent wording. Do not award the brother mark for Publius alone if the answer confuses him with the elderly senator in the scene.

2(ii) [3 marks]

Model: The petition supplies an apparently lawful reason for the conspirators to approach Caesar closely and surround him while pretending to plead. Trebonius has drawn Antony away, preventing Caesar's ally from obstructing the attack.

Marks: Plausible pretext of a petition [1]; enables close approach/surrounding [1]; Trebonius draws Antony away [1].

Guidance: Accept coordinated positioning for the stabbing as the second point; do not demand an invented conversation between Antony and Trebonius.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1 (see source register).

2(iii) [3 marks]

Model: The comparison is a simile. Caesar claims the fixed constancy of the Northern Star, unlike other stars. He imagines himself uniquely steadfast and above ordinary men who can be moved by pleading or flattery; the claim may also reveal pride.

Marks: Simile [1]; fixed constancy/unmoved resolve [1]; exceptional self-image/proud superiority [1].

Guidance: Accept a qualified reading of principled firmness. A metaphor label alone is not correct for the explicit comparison with 'as'.

2(iv) [3 marks]

Model: Casca strikes first. On seeing Brutus, Caesar says, 'Et tu, Brute? Then fall, Caesar.' His reaction conveys shock and a sense of betrayal: Brutus was someone whose friendship or loyalty he had trusted.

Marks: Casca [1]; Et tu, Brute?/equivalent accurate reference to Caesar's words [1]; shock/betrayal at a trusted friend's participation [1].

Guidance: Do not penalise an omitted accent or minor punctuation variation. A precise paraphrase can earn the words mark; do not require invented father-son relationships.

2(v) [4 marks]

Model: Caesar appears dangerously inflexible. His claim that he alone resembles a fixed star makes him seem above the ordinary judgement of others. His scornful dismissal of kneeling petitioners treats requests as contemptible flattery. Together these details show confidence hardening into pride and a refusal to reconsider.

Marks: Two distinct, accurate details, each with an explanation supporting a coherent judgement: 2 + 2 = 4. Within each pair, relevant detail [1] and linked explanation [1].

Guidance: Accept an admirable or mixed judgement: refusal to change a decree under pressure may suggest impartiality, while the language suggests arrogance. Award for evidence and reasoning, not agreement with the model. No separate mark for an unsupported opinion.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1 (see source register).

3(i) [3 marks]

Model: They are in Brutus's tent at the republican camp near Sardis. Brutus proposes marching to Philippi rather than waiting for the enemy. They expect to face the forces led by Antony and Octavius.

Marks: Brutus's tent/camp at Sardis [1]; march to Philippi [1]; Antony and Octavius/their armies [1].

Guidance: Accept the tent at Sardis or Brutus's tent; no deduction for omitting 'near'.

3(ii) [3 marks]

Model: Cassius advises remaining where they are and allowing the enemy to seek them. The enemy would waste supplies and tire its soldiers during the march, while the republican army would preserve its rest, strength and defensive readiness.

Marks: Wait for the enemy at their present position [1]; enemy expends resources or exhausts troops [1]; their own army remains rested/defensively ready [1].

Guidance: Credit two clearly distinct advantages, including different relevant versions of the enemy's exhaustion and their own readiness; avoid double credit for repeating 'tired' in two forms.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1 (see source register).

3(iii) [3 marks]

Model: Brutus argues that their own army has reached its maximum strength and that the enemy grows stronger daily. The intervening people support the republicans only unwillingly; if the enemy passes through, it may gain recruits and refreshment. Meeting at Philippi would deny that advantage.

Marks: Own forces/allies at their limit or height [1]; enemy increasing while their advantage may decline [1]; intervening population could reinforce/refresh the enemy, so moving cuts off that advantage [1].

Guidance: Accept other distinct, accurate reasons from the speech. If the population point is used among the first two reasons, award the final mark only for further explanation of how marching denies the enemy that advantage.

3(iv) [3 marks]

Model: Human opportunity is compared to a tide that can carry a voyage towards success. Taking the flood means acting at the favourable moment. Missing it leaves a ship stranded in shallow water; similarly, delay may trap their cause in failure and misery.

Marks: Human action/opportunity as a voyage governed by tides [1]; flood represents timely use of favourable opportunity [1]; shallows represent missed opportunity, stagnation or failure [1].

Guidance: Accept sound explanations of the extended maritime metaphor without reproducing its exact wording.

3(v) [4 marks]

Model: Cassius dies after wrongly believing Titinius has been captured; in fact, friendly troops have welcomed him. Later Brutus, facing defeat, has Strato hold his sword and kills himself. The mistaken death of one leader and the final loss of the other expose how little their confidence guarantees success.

Marks: Two distinct Act V events, each accurately stated [1] and linked to the failure of Brutus's expectation [1]: 2 + 2 = 4.

Guidance: Accept the premature attack and looting, Antony's encirclement of Cassius, Titinius's death, the final defeat or Brutus's death, if accurately linked. Do not require students to claim that marching alone caused every loss.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P1 (see source register).

4(i) [3 marks]

Model: The narrator has come to have his photograph taken. Making him wait an hour suggests indifference to his convenience. The outdated magazines underline the neglected waiting-room experience and the photographer's failure to provide considerate customer service.

Marks: Photograph/portrait [1]; long wait suggests indifference or neglect [1]; old magazines support the impression of poor customer care [1].

Guidance: Accept a humorous or satirical account of the waiting room. Do not require the inference that the studio has no other customers.

4(ii) [3 marks]

Model: A customer should be the reason for the photographer's work, yet the narrator feels like an intruder into private research. The reversal mocks the photographer's self-important professional manner. The narrator's apparently apologetic, self-deprecating voice is ironic rather than a sincere admission of wrongdoing.

Marks: Customer treated as an intruder/reversal of the proper service relationship [1]; scientific self-importance is mocked [1]; ironic/self-deprecating/satirical tone with appropriate explanation [1].

Guidance: Accept dry humour or sarcasm when justified. A genuinely apologetic tone without awareness of irony does not earn the tone mark.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P1 (see source register).

4(iii) [3 marks]

Model: The photographer criticises the narrator's face as wrong and instructs him to alter the position of his mouth or eyes. The accumulating criticisms make the narrator feel that his own face is being attacked; he becomes hurt and angry enough to protest its ownership.

Marks: Any two accurate instructions or criticisms [1 each]; appropriate effect on narrator [1].

Guidance: Other examples: turning the head, drooping the ears, hands on knees, expanding lungs, humping the neck, contracting the waist, twisting the hip. Accept humiliation, distress, irritation or growing indignation.

4(iv) [3 marks]

Model: The shutter is released as the narrator angrily protests and begins to rise. The photographer congratulates himself on catching a moment of animation. This is comic because the lively expression has been produced by the customer's genuine anger at the very treatment the photographer considers professional.

Marks: During protest/as he starts to rise [1]; moment of animation [1]; irony of anger being welcomed as a photographic success [1].

Guidance: Accept a clear paraphrase of 'animation'; no need to reproduce the sound of the shutter.

4(v) [4 marks]

Model: The photographer retouches the eyes and removes or replaces the eyebrows; he also adjusts the mouth. Such changes destroy the likeness the narrator wanted. He needed an honest record of the face he had lived with, something his friends could keep after his death, not a technically perfected stranger.

Marks: Any two actual changes to the proof [1 each]; alterations destroy recognisable identity [1]; purpose of an authentic likeness for remembrance [1].

Guidance: Credit retouched eyes, removed/replaced eyebrows or adjusted mouth. The ears are still recognisable in the proof: their removal is only proposed for the final print, so do not count it as an alteration already made to the proof.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P2 (see source register).

5(i) [3 marks]

Model: The narrator is Franz, a schoolboy. An order from Berlin requires German, rather than French, to be taught in the schools. It applies to Alsace and Lorraine, making this M. Hamel's final French lesson there.

Marks: Franz [1]; German replaces French under the Berlin order [1]; both Alsace and Lorraine [1].

Guidance: Do not require an account of the entire war. Both regions are needed for the final mark.

5(ii) [3 marks]

Model: The warm, bright day and the blackbirds in the woods tempt Franz to stay outdoors; watching the Prussians drill is another attraction. After the announcement, his once-burdensome books seem like old friends, and he regrets wasting the opportunities that school had offered.

Marks: Any two accurate attractions or reasons for avoidance [1 each]; changed appreciation/regret with reference to learning or books [1].

Guidance: Accept fear of being questioned on participles as a reason to avoid school, alongside an outdoor attraction. Do not confuse his later memories of birds' eggs or sliding on the Saar with the specific sights and sounds described that morning.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P2 (see source register).

5(iii) [3 marks]

Model: The copies repeat 'France, Alsace, France, Alsace'. Hung from the rods at the desks, they resemble little flags. In a classroom losing the right to teach French, these written names become quiet signs of national belonging and loyalty rather than mere handwriting practice.

Marks: France and Alsace on the copies [1]; resemblance to small flags/hanging visual display [1]; patriotic belonging/resistance to cultural erasure in context [1].

Guidance: Accept the names in either order, with no penalty for omitting repetition. A symbolic explanation must connect with the loss of language or country.

5(iv) [3 marks]

Model: M. Hamel welcomes the late Franz kindly instead of scolding him, and explains the lesson with unusual patience. He also admits his own share in neglecting their education. These details show compassion and sorrow, together with an urgent desire to give the children what he can before leaving.

Marks: Any two accurate contrasting details [1 each]; supported feeling such as tenderness, regret or urgency [1].

Guidance: Credit his patient explanation, restrained response to Franz's failure, self-reproach, or devoted teaching to the end. Fine clothes alone describe appearance, not conduct, unless connected persuasively to his reverence for the occasion.

5(v) [4 marks]

Model: Unable to complete his farewell in speech, M. Hamel turns to the blackboard and writes 'Vive La France!' with force. He then leans his head against the wall and dismisses the class by a hand gesture. The silence conveys overwhelming grief, while the written declaration affirms loyalty to France.

Marks: Two accurate final actions/gestures [1 each]; their connection to personal grief [1]; connection to patriotic loyalty [1].

Guidance: Accept standing pale, choking on his words, writing on the board, leaning against the wall or the dismissing gesture. For full credit, the explanation of loyalty should be anchored in the written patriotic declaration.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V1 (see source register).

6(i) [3 marks]

Model: They are the former inhabitants and possessors of the houses and lands, now dead. They appear to reach from forgotten graves. Their hands suggest that the past continues to claim a connection with places which the living imagine they alone possess.

Marks: Dead earlier inhabitants/owners [1]; forgotten graves [1]; continuing claim, attachment or influence [1].

Guidance: Accept metaphorical survival through memory as well as the poem's imagined literal spirits; do not treat them as threatening intruders.

6(ii) [3 marks]

Model: Title-deeds signify legal ownership, while mortmain evokes property held in a dead hand or enduring possession. These terms turn the dead into continuing claimants. They challenge the living person's assumption that present legal ownership erases the lives and associations of earlier occupants.

Marks: Title-deeds as documents/rights of legal ownership [1]; mortmain/dead hand or enduring hold [1]; past occupants limit the claim of exclusive present ownership [1].

Guidance: No technical history of mortmain law is required. Credit the literary sense of the dead retaining a hold on their old estates.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V1 (see source register).

6(iii) [3 marks]

Model: The poem calls them harmless phantoms and quiet, inoffensive ghosts. Their soundless footsteps and ordinary coming and going also make them unobtrusive. These details replace the terror of a conventional ghost story with a calm, reflective awareness of the past.

Marks: Any two accurate non-threatening details [1 each]; calm, contemplative or reassuring mood [1].

Guidance: Accept the comparison with silent pictures, ordinary errands or more guests than hosts. Do not award two marks for simply repeating the same adjective in different words.

6(iv) [3 marks]

Model: A bridge of light descends from the world of spirits and is compared with the moon's path across the sea. It links the world of sense with the unseen realm, allowing imagination and thought to cross towards mystery despite the uncertainty suggested by the swaying floor.

Marks: Spiritual bridge of light [1]; connection between visible everyday life and spirit-world [1]; imagination/thought crosses towards mystery, or its uncertain movement [1].

Guidance: Accept a metaphorical rather than literal bridge. The question does not require imaginary geographical shores or a claim that the poem proves an afterlife.

6(v) [4 marks]

Model: The denial of absolute title-deeds humbles the living owner: possession cannot cancel earlier lives. The speaker's ability to perceive the past at the fireside, unlike the stranger, also shows that a home carries remembered presences. Ownership therefore involves continuity with others, not isolated control in the present.

Marks: Humility about ownership: accurate reference [1] plus explanation [1]. Awareness of the past: separate accurate reference [1] plus explanation [1]. Total 2 + 2 = 4.

Guidance: Accept other distinct references, such as the extra guests at the table or the surrounding spirit-world, with a reasoned explanation. Avoid double credit for one reference repeated as both examples.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V2 (see source register).

7(i) [3 marks]

Model: The lions fight in the pit below the barriers, while King Francis and the courtiers watch from the safe seating above. 'Here' means the protected spectators' position; 'there' means the dangerous arena among the fighting beasts. The contrast stresses the comfort of watching danger rather than facing it.

Marks: Lions in pit/arena and spectators above or outside it [1]; here as safe viewing place [1]; there as dangerous pit, with clear contrast [1].

Guidance: Accept benches or court seating; do not require a named building or city not specified by the poem.

7(ii) [3 marks]

Model: The animals bite and glare, and bloody foam flies above the bars: both images make the violence visible. Their stifled roar or thunderous smother makes it audible. The combination of wounds, force and overwhelming sound shows why entering the pit would risk a person's life.

Marks: Two visual details and one sound detail, each accurately selected and linked to violence/danger [1 each]. Total 3; no fourth mark for a separate concluding sentence.

Guidance: Accept horrid laughing jaws, rolling bodies, blows or flying sand and mane for visual evidence; roared, stifled roar or thunderous smother for sound. Credit integrated explanations rather than insisting on a particular quotation.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V2 (see source register).

7(iii) [3 marks]

Model: The phrase is a simile comparing the lions' blows with heavy beams. The comparison suggests the weight and force of their striking limbs, making their attacks seem crushing and far beyond what a human body could safely withstand.

Marks: Simile [1]; heavy beams/large pieces of timber as the comparison [1]; force, weight or crushing strength explained [1].

Guidance: Do not accept rays of light as the intended beams. Accept an accurate account of massive, heavy blows without technical vocabulary.

7(iv) [3 marks]

Model: The lady deliberately drops her glove into the pit so that the Count will retrieve it as proof of love. Because the king, ladies and lovers are watching, she expects his dangerous performance to attract admiration and glory to herself.

Marks: Deliberate dropping of glove [1]; expects retrieval as proof of love [1]; public admiration/glory for herself [1].

Guidance: Accept testing his bravery as part of the love test. Do not describe the fall of the glove as an accident.

7(v) [4 marks]

Model: After retrieving the glove, the Count throws it in the lady's face instead of returning it tenderly. His courage therefore becomes a rejection of her selfish test, not an endorsement of it. The king approves, judging that vanity, not genuine love, would expose a lover to such needless danger.

Marks: Glove thrown at/in lady's face [1]; rejection, rebuke or self-respect explained [1]; king identifies vanity [1]; genuine love would not demand needless danger/glory at another's expense [1].

Guidance: Accept a critical response to the Count's harshness if it accurately explains the poem's action and the king's stated judgement. No demand to approve of throwing the glove in contemporary ethical terms.

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. The original play text, rather than the surrounding commentary, governs quotations and dramatic events.

D1 evidence for MCQs: (i) and (ii), PDF p99; (iii), Act III scene 2, pp112–119; (iv), Act V scene 1, p154; (v), Act V scene 3, pp161–163; (vi), Act V scene 4, pp167–168.

P1 PROSE / With the Photographer CL 10 AG / With the Photographer CL 10 AG.pdf. Text pp2–6; extract p2.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. Text pp1–5; extract p5.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. Injury and its consequence: pp5–6.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. Nana’s assumption: p4; athletic success and changed understanding: pp7–8.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. Police-car journey and bright home: PDF p9, printed p165. This corrects the earlier MCQ wording which placed the contrast during Mead’s walk.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. Extract p1, printed p38; bridge of light p2, printed p39.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. Extract p1, printed p41; Count's return and king's judgement p2, printed p42.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. Poem pp2–3, printed pp44–45; renewed possibility at the end of p3.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. Poem p2, printed p47, describes the mite's independent inclinations and intelligence.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. English poem pp3–4, printed pp50–51; the goat ends the song on p4.

Typed DOCX notes were used to locate passages, then checked against textbook scans. Handwritten annotations, generated explanations, model answers and creative continuations were not treated as the author's text.

All six student extracts have a verified local text source. Speaker, scene and story contexts were checked. The student and teacher documents use Bookman Old Style, 14 pt body text, 16 pt main headings, and PAUL ACADEMY @ English Mines branding.