PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 7

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, where has Antony fled, according to Trebonius?

Answer: (a) his house.

Reason: Trebonius reports that Antony has fled to his house, amazed. None of the other destinations is named in this report. Reference: D1, III.1.96, PDF102/printed93.

1(ii) According to Antony in Act III, Scene 2, how often did Caesar refuse the offered crown?

Answer: (c) Three times.

Reason: Antony says he thrice presented a crown and Caesar thrice refused it. The other numbers contradict his account. Reference: D1, III.2.98–100, PDF115/printed106.

1(iii) In Act IV, Scene 3, Cassius attributes his rash temper to

Answer: (b) his mother.

Reason: He refers to the rash humour his mother gave him. The other proposed sources are not his explanation here. Reference: D1, IV.3.119–121, PDF140/printed131.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) In Act IV, Scene 3, Brutus asks Lucius for a bowl of

Answer: (d) wine.

Reason: Brutus explicitly requests wine. Water, milk and oil are not the requested drink. Reference: D1, IV.3.143, PDF140/printed131.

1(v) In Act V, Scene 1, whose philosophical opinion does Cassius say he formerly supported?

Answer: (a) Epicurus's.

Reason: Cassius names Epicurus before admitting a partial change towards belief in portents. None of the other men is named as the source of that philosophical allegiance. Reference: D1, V.1.77–79, PDF156/printed147.

1(vi) At the opening of Act V, Scene 5, who has shown the torchlight but failed to return?

Answer: (c) Statilius.

Reason: Clitus reports that Statilius showed the torchlight but did not return. The other men are not the subject of that report. Reference: D1, V.5.2–3, PDF169/printed160.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) In With the Photographer, the isolated word “Snick!” chiefly imitates

Answer: (b) the camera’s sudden click.

Reason: The word supplies the sharp sound of taking the photograph, immediately followed by the pulled string and completed photograph. The alternatives identify other sounds absent from this moment. Reference: P1, PDF4/printed142.

1(viii) In The Elevator, the woman’s eyes are described as

Answer: (d) blue.

Reason: The original narrative describes blue eyes. Green is the coat’s colour; the other eye colours are not given. Reference: P3, PDF4/printed148.

1(ix) In The Girl Who Can, Nana’s “touch wood” expresses a wish to

Answer: (a) avoid tempting misfortune.

Reason: Touch wood is a superstitious expression intended to avert bad luck, here during talk of children born without limbs. It is not a request for a wooden object or fuel. Reference: P4, PDF4/printed154.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) In The Pedestrian, Mead begins this particular evening's walk in a

Answer: (c) westerly direction.

Reason: The narrative states a westerly direction towards the hidden sea. The other routes are not the stated beginning of this walk. Reference: P5, PDF2–3/printed160–161.

1(xi) In The Last Lesson, old Hauser's hat is described as

Answer: (b) three-cornered.

Reason: Franz notices Hauser with his three-cornered hat. The other descriptions are not given. Reference: P2, PDF2/printed168.

1(xii) In Haunted Houses, "equipoise" means

Answer: (d) balance.

Reason: Equipoise denotes balance, maintained here by opposing attractions and desires. It does not mean possession, terror or loss of memory. Reference: V1, PDF2/printed39, stanza seven.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) In The Glove and the Lions, “regained his place” means that the Count

Answer: (a) returned to his former position.

Reason: Regained means recovered or returned to what he previously occupied. The phrase follows his leap and return, and does not confer kingship or describe his first entry. Reference: V2, PDF2/printed42, final stanza.

1(xiv) In When Great Trees Fall, “briefly” most nearly means

Answer: (c) for a short time.

Reason: Briefly indicates short duration in the lines about breathing and seeing. None of the alternatives expresses that duration. Reference: V3, PDF2/printed44, third stanza.

1(xv) In A Considerable Speck, “manuscript” refers to

Answer: (b) the speaker’s written text.

Reason: The manuscript is the writing on the page whose ink is not yet dry. It is neither an implement, container nor the creature’s tracks. Reference: V4, PDF2/printed47.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, “blare” means a

Answer: (d) loud, harsh sound.

Reason: Blare denotes loud, harsh noise, here the singing heard by the distressed animals. It is not a movement, breeze or piece of writing.
Reference: V5, PDF3/printed50, line beginning The wretched brutes.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, III.1.89–93, PDF101/printed92.

2(i) [3 marks]

Model: Publius is the senator present at the assassination, not the banished Publius Cimber. Cinna describes him as confounded by the mutiny. Brutus asks him to tell the Romans that they are not intended to be harmed.

Marks: Senator Publius correctly distinguished [1]; bewildered/confounded [1]; reassurance of no intended harm to others [1].

Guidance: Accept an elderly senator. Do not identify him as Metellus's banished brother. Reference: D1, III.1.85–93, PDF101/printed92.

2(ii) [3 marks]

Model: Cassius fears that people may rush upon the conspirators. Publius could be caught in that rush although he is not its target. His advanced age makes injury in the turmoil a particular concern.

Marks: Rush directed towards conspirators [1]; incidental injury to Publius [1]; elderly vulnerability [1].

Guidance: Accept a threatened crowd surge. Cassius states a feared possibility, not an injury already suffered. Reference: D1, III.1.92–93, PDF101/printed92.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, III.1.89–93, PDF101/printed92.

2(iii) [3 marks]

Model: Good cheer urges Publius to take courage or be reassured. Your person means Publius himself or his bodily safety. Mischief means harm or injury, rather than a harmless practical joke.

Marks: Take courage/be reassured [1]; himself/body [1]; injury/harm [1].

Guidance: Accept keep your spirits up, personal safety and physical hurt. Contextual paraphrases earn credit without archaic terminology. Reference: D1, III.1.89–93, PDF101/printed92.

2(iv) [3 marks]

Model: Abide means bear the consequences or responsibility for the deed. The doers are those who carried out Caesar's assassination. Brutus wants that liability confined to them, protecting uninvolved people from being made answerable for it.

Marks: Bear consequences/responsibility [1]; doers as assassins [1]; exclude innocent bystanders from liability [1].

Guidance: Accept suffer for or answer for. Abide does not mean remain physically beside the corpse here. Reference: D1, III.1.94–95, PDF101/printed92.

2(v) [4 marks]

Model: Metellus urges the conspirators to hold together defensively in case a friend of Caesar attacks. Brutus interrupts that defensive talk and turns to reassuring Publius. One response anticipates armed resistance; the other tries to calm bystanders and prevent the scene appearing a general threat.

Marks: Metellus's defensive grouping [1]; fear of Caesar's friends attacking [1]; Brutus interrupts and reassures Publius [1]; defensive readiness contrasted with public calming [1].

Guidance: Accept a qualified reading that both seek immediate safety but by different means. Do not require that either response actually prevents later violence. Reference: D1, III.1.87–93, PDF101/printed92.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, V.5.34–38, PDF170/printed161.

3(i) [3 marks]

Model: The construction means that he has found no exception to loyalty among the men he speaks of: they have been faithful to him. True means loyal, not merely factually correct. He takes joy in this remembered faithfulness despite defeat.

Marks: No exception/all faithful in his account [1]; true as loyal [1]; joy in loyalty despite present defeat [1].

Guidance: Treat this as Brutus's own assessment, not an independently verified history of every person he ever met. Reference: D1, V.5.34–35, PDF170/printed161.

3(ii) [3 marks]

Model: A losing day means military defeat. Glory means the honour or lasting reputation he expects to preserve. He separates victory on the battlefield from moral or personal worth, claiming the latter can survive defeat.

Marks: Military defeat [1]; honour/lasting reputation [1]; military result distinguished from personal/moral worth [1].

Guidance: Accept fame founded on honour. Credit a critical reading of his self-justification if tied to his words. Reference: D1, V.5.36–38, PDF170/printed161.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, V.5.34–38, PDF170/printed161.

3(iii) [3 marks]

Model: It is the conquest of Octavius and Antony. Vile judges their victory as base, dishonourable or contemptible. Brutus, their defeated opponent, supplies this evaluation; it is not a neutral stage direction proving that the victors have no merit.

Marks: Octavius and Antony's victory [1]; base/dishonourable/contemptible [1]; Brutus's partisan evaluation distinguished from neutral fact [1].

Guidance: Accept morally low. A reasoned disagreement with Brutus does not lose credit. Reference: D1, V.5.36–38, PDF170/printed161.

3(iv) [3 marks]

Model: The tongue stands for his voice or speech. His life is imagined as a history being told. Saying that its telling is almost ended presents these words as a last summing-up before death rather than the beginning of a new undertaking.

Marks: Tongue as voice/speech [1]; life as narrated history [1]; nearing completion makes speech a final summing-up [1].

Guidance: Accept metonymy and narrative metaphor when explained. He has not been shown literally writing an autobiography. Reference: D1, V.5.39–40, PDF170/printed161.

3(v) [4 marks]

Model: The alarms and calls to flee convey an urgent battlefield danger requiring quick movement. Brutus instead pauses to assess loyalty and honour in an extended farewell. Their collision creates pressure on his reflective speech and makes his inward acceptance seem detached from his companions' practical urge to escape.

Marks: Alarms/flight cries as urgency [1]; reflective farewell as contrasting pace [1]; danger presses upon the speech [1]; resignation/inward acceptance versus companions' escape impulse [1].

Guidance: Accept tension between public battle and private leave-taking. Do not turn his composed words into proof that he feels no grief. Reference: D1, V.5.23–44, PDF170/printed161.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P3, PDF4/printed148, two consecutive paragraphs.

4(i) [3 marks]

Model: She enters on the third floor and selects eighteen, the top floor. Martin watches her pudgy hand move towards the buttons before she presses her choice.

Marks: Third floor [1]; eighteen/top floor [1]; hand moves towards buttons [1].

Guidance: Pudgy is descriptive but not required for the last mark. The narrative does not establish her home address. Reference: P3, PDF4/printed148, preceding and following paragraphs.

4(ii) [3 marks]

Model: Martin tells the woman that the lift is travelling upwards, implicitly checking or warning about its direction. The exclamation mark gives the words an emphatic appearance. Squeak reveals the thin, frightened sound of his delivery, undercutting that apparent firmness.

Marks: Upward direction/check or warning [1]; outward emphasis [1]; thin fearful delivery undercuts firmness [1].

Guidance: Accept a nervous announcement. Do not claim that the woman is forbidden to travel upwards. Reference: P3, PDF4/printed148, extract.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P3, PDF4/printed148, two consecutive paragraphs.

4(iii) [3 marks]

Model: The first sentence expresses his disbelief at seeing her again. The second confirms her visible presence despite that feeling. The contradiction places the reader inside a frightened mind struggling to accept an encounter that is nevertheless happening.

Marks: Subjective disbelief [1]; visible presence contradicts it [1]; reader shares startled mental conflict [1].

Guidance: Accept free indirect thought or close third-person viewpoint. It is not a factual assertion that her presence is physically impossible. Reference: P3, PDF4/printed148, extract.

4(iv) [3 marks]

Model: He wants to press seven, get out, and walk up the stairs. He cannot reach the buttons without touching the woman and is unwilling to make that contact. His intended early exit therefore remains only a plan.

Marks: Press seven/exit early [1]; continue by stairs [1]; reaching requires unwanted contact [1].

Guidance: Accept avoidance of touching her as the obstacle. This is not the later unsuccessful pressing of nine. Reference: P3, PDF4/printed148, paragraph beginning This morning.

4(v) [4 marks]

Model: The simile conveys a waking encounter that feels unreal and frightening like a nightmare. It does not establish that Martin is asleep. Later the lift seems slower than usual: the qualification records his anxious impression rather than a measured mechanical slowdown. Both descriptions filter the ride through his distress.

Marks: Nightmare simile as unreal frightening feeling [1]; not proof of actual dreaming [1]; seemed qualifies speed as impression [1]; shared filtering through anxiety [1].

Guidance: Accept distortion of experienced time under fear. Do not insist on a supernatural cause or a demonstrated malfunction. Reference: P3, PDF4/printed148, extract and paragraph beginning This morning.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P5, PDF2/printed160, complete sentence from opening description.

5(i) [3 marks]

Model: They are most plausibly television images or their shifting light on indoor walls. Manifest means become apparent or visible. The undrawn curtain lets Mead glimpse this indoor activity from the street.

Marks: Screen images/light as supported inference [1]; become apparent/visible [1]; curtain permits outside glimpse [1].

Guidance: Accept projected shadows connected with television. Literal supernatural beings are not established by the narrative. Reference: P5, PDF2/printed160; viewing-screen context PDF5/printed163.

5(ii) [3 marks]

Model: It compares them with tombs. This makes occupied homes seem sealed off and lifeless. It also gives an ordinary neighbourhood a disturbing association with death or burial.

Marks: Tombs [1]; inhabited homes appear closed/lifeless [1]; unsettling death/burial atmosphere [1].

Guidance: Accept a grave-like enclosure. Do not assert that all residents have literally died. Reference: P5, PDF2/printed160, extract and preceding graveyard comparison.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P5, PDF2/printed160, complete sentence from opening description.

5(iii) [3 marks]

Model: Both words suggest low, indistinct sounds rather than clear, direct speech. They are traces of indoor life heard without full access to it. The open window allows that faint sound to reach the person outside.

Marks: Low/indistinct quality [1]; fragmentary trace rather than clear exchange [1]; open window transmits it outside [1].

Guidance: Accept television voices or muted voices, provided their precise source is treated as inference. Do not invent a conversation addressed to Mead. Reference: P5, PDF2/printed160, extract.

5(iv) [3 marks]

Model: His visible breath in the cold air is compared with cigar smoke. Like makes the comparison a simile. It gives the exhaled air a drifting, patterned shape that can be imagined ahead of his moving body.

Marks: Visible breath and cigar smoke [1]; simile [1]; drifting/patterned breath ahead of him [1].

Guidance: Do not infer that he is actually smoking. Accept condensation as a paraphrase for visible breath. Reference: P5, PDF2/printed160, opening paragraph.

5(v) [4 marks]

Model: His greeting to the people inside and question about Channels 4, 7 and 9 act as if he could share their evening. His imagined cowboys and cavalry rescue then supply a stock screen adventure on their behalf. These details create a playful one-sided conversation, exposing the absence of a genuine answer or meeting.

Marks: Greeting/channel question detail [1]; attempt at imagined social contact [1]; cowboys/cavalry detail [1]; invented familiar entertainment fills unanswered exchange [1].

Guidance: Accept gently mocking or lonely humour. Do not require that Mead can actually see the named programme on a particular screen. Reference: P5, PDF3/printed161, paragraph beginning Hello.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V1, PDF1/printed38, stanza three.

6(i) [3 marks]

Model: The additional guests are the ghosts or unseen presences. The hosts are the living people giving the gathering. Invitations account for the deliberately invited company, but the continuing presence of the dead adds company beyond that arrangement.

Marks: Ghosts/unseen presences [1]; living hosts [1]; dead add company beyond the invitations [1].

Guidance: Accept unseen additional company. No exact number of living or dead guests can be calculated. Reference: V1, PDF1/printed38, stanza three.

6(ii) [3 marks]

Model: Illuminated means brightly lit, and thronged means crowded or densely filled. Together they evoke a well-lit, populous reception space rather than an empty, dark chamber.

Marks: Lit/brightly lit [1]; crowded/densely filled [1]; busy illuminated reception setting [1].

Guidance: Accept a crowded dining hall. These words alone do not prove that the living see all its occupants. Reference: V1, PDF1/printed38, stanza three.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V1, PDF1/printed38, stanza three.

6(iii) [3 marks]

Model: Invited completes the thought: there are more guests than the hosts invited. Before that verb arrives, the line can briefly appear to compare the number of guests with the number of hosts. The continuation revises that first impression into a comparison with an invited total.

Marks: Invited completes clause [1]; temporary guests-versus-hosts reading [1]; continuation resolves invited-number meaning [1].

Guidance: Accept a reading that the pause merely delays clarification; readers need not actually be misled. Reference: V1, PDF1/printed38, first two lines of stanza three.

6(iv) [3 marks]

Model: It is a simile comparing the ghosts' silence with the still, soundless pictures on a wall. The shared quality is absence of sound. A familiar furnishing makes the extraordinary company easier to imagine as part of the room's everyday surroundings.

Marks: Simile [1]; shared silence of ghosts and pictures [1]; familiar domestic object makes strange company imaginable [1].

Guidance: Accept an interpretation that portraits suggest earlier occupants, but do not require that all the pictures are portraits. Reference: V1, PDF1/printed38, final line of stanza three.

6(v) [4 marks]

Model: At table first places attention close to a dining group. Hall widens the view to the crowded room. Pictures on the wall move the eye towards its enclosing edges. This expansion makes the whole domestic interior, not just one seat or apparition, feel occupied.

Marks: Table as close dining focus [1]; hall expands to whole room [1]; wall pictures mark surrounding space [1]; cumulative interior-wide occupation [1].

Guidance: Accept a spatial reading from centre to surroundings. This asks about arrangement, not a repetition of the poem's general treatment of harmless spirits. Reference: V1, PDF1/printed38, stanza three.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V3, PDF3/printed45, last four lines of fourth stanza.

7(i) [3 marks]

Model: The construction corrects or refines the first description. Maddened suggests being driven into a frenzied or disordered state; reduced instead emphasises diminished understanding. The voice gives greater weight to impoverishment of awareness than to frenzy, without making a medical diagnosis.

Marks: Corrective/refining construction [1]; maddened as frenzy/disorder [1]; reduced understanding given greater weight [1].

Guidance: Accept bewilderment or mental diminishment. This is an account of grief's felt effects, not a clinical classification. Reference: V3, PDF3/printed45, extract.

7(ii) [3 marks]

Model: Unutterable suggests what cannot adequately be put into words. Ignorance means lack of knowledge or understanding. The phrase combines difficulty in expressing the experience with difficulty in making sense of it.

Marks: Cannot adequately be spoken [1]; lack of understanding [1]; expressive and cognitive limits brought together [1].

Guidance: Accept inexpressible bewilderment. Ignorance need not mean a lack of schooling. Reference: V3, PDF3/printed45, second line of extract.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V3, PDF3/printed45, last four lines of fourth stanza.

7(iii) [3 marks]

Model: Formed suggests that the lost people helped shape the survivors' ways of thinking or character. Informed suggests that they gave knowledge, insight or understanding. The close echo of the words joins shaping a mind with enriching what it knows.

Marks: Shaped thinking/character [1]; supplied knowledge/insight [1]; verbal echo unites the two contributions [1].

Guidance: Accept overlapping senses with a clear distinction. Do not require the earlier-paper contrast between radiance and cold caves. Reference: V3, PDF3/printed45, lines beginning Our minds.

7(iv) [3 marks]

Model: The present tense presents a recurring human experience rather than only a dated incident. We includes the voice within those affected. This generalising poetic voice invites recognition but does not prove that every bereaved person responds identically.

Marks: Recurring/general experience [1]; inclusive participation of voice [1]; poetic generalisation not proof of identical response [1].

Guidance: Accept a communal or reflective voice. No particular named person's death is specified by these lines. Reference: V3, PDF3/printed45, fourth stanza opening and extract.

7(v) [4 marks]

Model: The longer line ends with of, leaving its phrase incomplete. Dark, cold supplies adjectives but still withholds the noun. Caves finally completes the image alone; its visual isolation gives it emphasis and can make the stanza feel narrowed or enclosed at its close.

Marks: Incomplete of-phrase [1]; adjectives postpone noun [1]; isolated noun emphasised [1]; narrowing/enclosure or stark terminal weight explained [1].

Guidance: Accept other defensible effects of the contraction in line length. Do not claim the survivors physically move into caves. Reference: V3, PDF3/printed45, final three lines of fourth 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: III.1.89–93, PDF101/printed92; context III.1.85–95. Q3: V.5.34–38, PDF170/printed161; context V.5.23–44 on the same page.

D1 MCQs: (i) III.1.96, PDF102; (ii) III.2.98–100, PDF115; (iii) IV.3.119–121 and (iv) IV.3.143, PDF140; (v) V.1.77–79, PDF156; (vi) V.5.2–3, PDF169. 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, Snick. Original printed narrative only.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi: PDF2/printed168, Hauser's hat.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. MCQ viii and Q4: PDF4/printed148. Two consecutive paragraphs form the extract; their break is retained.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. MCQ ix: PDF4/printed154, touch wood. Nana's expression, not an endorsed factual explanation of disability.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x: PDF2–3/printed160–161. Q5: PDF2/printed160, complete sentence; related breath image on same page and programme questions PDF3/printed161.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF2/printed39, equipoise. Q6: PDF1/printed38, third stanza; printed line breaks and punctuation retained.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. MCQ xiii: PDF2/printed42, regained his place.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. MCQ xiv: PDF2/printed44, briefly. Q7: PDF3/printed45, final four lines of fourth stanza; context on same page.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv: PDF2/printed47, manuscript. Added explanations excluded.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. MCQ xvi: PDF3/printed50, blare. English poem only; annotations excluded.

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Paper 7 only. Six different extracts; all 46 assessed items compared with 276 earlier items and all twelve final student/key DOCX files for Papers 1–6. No equivalent complete answer demand identified. Defensible readings receive credit. Review record: icse-paper-sources/paper7/verification-log.md.