PAUL ACADEMY

@ English Mines

SAMPLE PAPER NO. 2

Teacher Answer Key and Marking Scheme

ENGLISH PAPER 2 (ENGLISH LITERATURE) | ICSE Class 10 | 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, Scene 3, why does the mob first identify Cinna the poet as a conspirator?

Answer: (b) He has the same name as one of the conspirators.

Reason: The citizens seize on his name, Cinna. His insistence that he is the poet does not save him. No dagger, confession or borrowed cloak is mentioned. Reference: D1, III.3.27–37, PDF p125.

1(ii) In Act IV, Scene 1, Antony compares Lepidus to an ass carrying gold. The comparison presents Lepidus as

Answer: (d) a useful bearer of burdens who can later be dismissed.

Reason: Antony imagines unloading and turning away the ass after its work. He treats Lepidus as an instrument; the comparison does not give Lepidus authority, wealth or independence. Reference: D1, IV.1.20–27, PDF p131.

1(iii) What offence has Lucius Pella committed, according to the opening of Act IV, Scene 3?

Answer: (a) Taking bribes from the Sardians.

Reason: Cassius complains that Brutus has condemned Pella for taking bribes from the Sardians. The other offences are not the accusation made here. Reference: D1, IV.3.1–8, PDF p136.

Section A Question 1

Correct options and reasons | 1 mark each

1(iv) In Act V, Scene 1, which change in the birds accompanying the army troubles Cassius?

Answer: (c) Ravens, crows and kites replace the eagles.

Reason: The two eagles have departed; carrion birds now look down on the soldiers as sickly prey. Cassius partly credits this as an ominous sign. Reference: D1, V.1.80–92, PDF pp156–157.

1(v) In Act V, Scene 4, Young Cato announces his father's name chiefly to

Answer: (b) affirm the honour and courage he associates with his family.

Reason: He repeatedly names Marcus Cato and declares himself a foe to tyrants and a friend to his country. It is an assertion of identity and inherited honour, not a disguise or plea for service. Reference: D1, V.4.1–11, PDF p167.

1(vi) In his final tribute, Antony distinguishes Brutus from the other conspirators by saying that Brutus acted from

Answer: (d) an honest concern for the common good.

Reason: Antony says that Brutus alone joined in a general honest thought and common good to all. He attributes envy to the others, not to Brutus in this tribute. Reference: D1, V.5.68–75, PDF p171.

Section A Question 1

Correct options and reasons | 1 mark each

1(vii) In With the Photographer, why can the narrator not see the picture immediately after it is taken?

Answer: (a) The negative must first be developed.

Reason: The photographer explicitly says that he must develop the negative first and asks the narrator to return on Saturday. None of the other obstacles occurs. Reference: P1, PDF p4, printed p142.

1(viii) At the beginning of The Elevator, the elevator is described as being able to carry only

Answer: (c) three people.

Reason: The opening paragraph gives its capacity as three people and adds that it feels crowded even with two. Capacity and the sensation of crowding are different details. Reference: P3, PDF p2, printed p146.

1(ix) In The Girl Who Can, Kaya is

Answer: (d) Adjoa's mother.

Reason: Adjoa calls her mother Maami, and Nana addresses that daughter as Kaya. Nana is Adjoa's maternal grandmother. Reference: P4, PDF pp2–3, printed pp152–153.

Section A Question 1

Correct options and reasons | 1 mark each

1(x) Why has Leonard Mead changed to sneakers for his night walks in The Pedestrian?

Answer: (b) To avoid the barking and attention caused by hard heels.

Reason: Hard heels would provoke dogs to bark, lights to come on and people to look out. Sneakers let him move quietly; no footwear order or athletics team is involved. Reference: P5, PDF p2, printed p160.

1(xi) In The Last Lesson, what is lying across the pages of old Hauser's primer when Franz notices him?

Answer: (a) His great spectacles.

Reason: The narrator specifically notices Hauser's spectacles across the open primer on his knees. This is a concrete detail, not a question about why the villagers attend. Reference: P2, PDF p2, printed p168.

1(xii) In Haunted Houses, the two instincts that keep human lives in equipoise are the instinct that

Answer: (c) enjoys and the nobler instinct that aspires.

Reason: The poem pairs physical enjoyment with higher aspiration. Equipoise means balance between these opposite pulls, not any of the other proposed pairs. Reference: V1, PDF p2, printed p39.

Section A Question 1

Correct options and reasons | 1 mark each

1(xiii) Which pair of words forms an end rhyme in the opening stanza of The Glove and the Lions?

Answer: (d) sport / court

Reason: Sport and court end the opening two verse lines and rhyme. The other offered pairs do not provide an end rhyme there. Reference: V2, PDF p1, printed p41.

1(xiv) In When Great Trees Fall, the sharpened memory dwells on kind words unsaid and walks never taken. These details chiefly express

Answer: (b) regret for opportunities to show affection that have been lost.

Reason: The unspoken kindness and unfulfilled promises are missed opportunities in a relationship. The lines do not describe a literal woodland walk or relief from attachment. Reference: V3, PDF p2, printed p44.

1(xv) In A Considerable Speck, what does the speaker finally do to the mite?

Answer: (a) Leaves it undisturbed, hoping it sleeps.

Reason: The speaker says he let it lie there till, he hopes, it slept. This is the final action, distinct from his earlier intention to stop it with ink. Reference: V4, PDF p3, printed poem continuation after p47.

Section A Question 1

Correct options and reasons | 1 mark each

1(xvi) In The Power of Music, the fish dive below the lake in search of silence. This is chiefly an example of

Answer: (c) comic exaggeration of the reach of the singer's noise.

Reason: The impossible reach of the disturbance makes the suffering of the natural world absurdly large. The fish seek silence; they are not learning or praising the song. Reference: V5, PDF p3, printed p50.

Question 2 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, III.2.241–243, PDF p119, printed p110.

2(i) [3 marks]

Model: Antony speaks at Caesar's funeral in the Forum. The seal identifies the will as Caesar's authenticated document, giving Antony a concrete object on which to base the promised bequests.

Marks: Antony [1]; Caesar's funeral/public funeral address [1]; seal as authentication or evidence that it is Caesar's will [1].

Guidance: Accept genuine, authorised or formally validated document. The Forum is useful context but not an additional required mark.
Reference: D1, III.2, PDF pp112–119, especially lines 241–243.

2(ii) [3 marks]

Model: Every several man means each individual citizen. Each receives seventy-five drachmas. Caesar also leaves his walks, private arbors and newly planted orchards as places for the citizens and their heirs to enjoy.

Marks: Each individual citizen [1]; seventy-five drachmas each [1]; walks, arbors and orchards/public pleasure grounds [1].

Guidance: Accept gardens for the property mark if clearly public and inherited from Caesar. No modern currency conversion is required.
Reference: D1, III.2.241–252, PDF pp119–120.

Question 2 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, III.2.241–243, PDF p119, printed p110.

2(iii) [3 marks]

Model: He predicts that people would kiss Caesar's wounds and dip cloths in his blood; they might also beg a hair as a relic. By apparently withholding the will, Antony makes the listeners imagine its importance and insist on hearing it.

Marks: Any two predicted reactions [1 each]; apparent refusal excites curiosity, desire or insistence [1].

Guidance: Accept preserving a hair as a rich legacy for descendants as a predicted reaction. These are Antony's predictions, not reported acts of every citizen. Reference: D1, III.2.128–143, PDF pp115–116.

2(iv) [3 marks]

Model: At the funeral Antony advertises Caesar's generosity to the citizens. In Act IV he sends Lepidus for the will so that the leaders can reduce the expense of the legacies. The contrast suggests an expedient politician who uses a public promise for support but later seeks political or financial advantage.

Marks: Public emphasis on generosity [1]; later plan to cut the legacies [1]; supported inference about expediency/manipulation [1].

Guidance: Credit a distinction between sincere grief for Caesar and politically calculating conduct; do not insist that every emotion Antony shows is false. Reference: D1, III.2.241–253, PDF pp119–120; IV.1.6–9, PDF p130.

2(v) [4 marks]

Model: He speaks to Mischief as if it were a living force now free to move on its own. The disturbance he has helped release will pursue its course. His invitation to let it work shows awareness and acceptance of the destructive consequences, even while the wording distances him from directing every later action.

Marks: Mischief addressed as a living agent [1]; destructive disorder released [1]; Antony knowingly encourages or accepts it [1]; explains his indirect responsibility or attempted distancing [1].

Guidance: Accept a supported view that he welcomes revenge, loses some control, or deliberately unleashes forces he cannot fully govern. Do not require another account of the crowd's change of allegiance. Reference: D1, III.2.261–262, PDF p120.

Question 3 Parts i–ii

Julius Caesar by William Shakespeare

Evidence: D1, IV.3.281–284, PDF p145, printed p136.

3(i) [3 marks]

Model: It is Caesar's ghost. Lucius has been playing music for Brutus before falling asleep. Brutus then turns back to his book and locates the place where he stopped reading.

Marks: Caesar [1]; Lucius playing music/singing to his instrument [1]; Brutus returning to his book/finding the marked place [1].

Guidance: Accept preparing to read or resuming reading. Do not replace this immediate action with the earlier military discussion. Reference: D1, IV.3.267–275, PDF p145; V.5.17–19, PDF p169.

3(ii) [3 marks]

Model: He notices that the taper burns badly and wonders whether weak eyesight has shaped the apparition. He asks whether it is a god, angel or devil; he also says that his blood is cold and his hair stands on end.

Marks: Any three distinct accurate signs [1 each]: failing taper; doubt about eyesight; uncertainty about the being's nature; cold blood; hair standing up.

Guidance: Accept brief paraphrases. Count repeated versions of the same sign only once. Reference: D1, IV.3.275–280, PDF p145.

Question 3 Parts iii–v

Julius Caesar by William Shakespeare

Evidence: D1, IV.3.281–284, PDF p145, printed p136.

3(iii) [3 marks]

Model: Brutus recognises that the tired boy needs rest and decides not to wake him. He removes the instrument so that it will not break if Lucius nods. His consideration reveals tenderness in his private dealings despite the harsh political world around him.

Marks: Two accurate acts or remarks showing consideration [1 each]; kindness, tenderness or awareness of another's limits explained [1].

Guidance: Accept admitting that he should not urge duty beyond strength, promising further sleep or future kindness. Do not count two paraphrases of the same act as separate details. Reference: D1, IV.3.255–272, PDF p145.

3(iv) [3 marks]

Model: They do not confirm the vision. Lucius, Varro and Claudius all say they saw nothing. Since the experience belongs to Brutus alone, an audience can read it as a supernatural visitation or as the outward form of his private anxiety and troubled conscience.

Marks: Any two of Lucius, Varro and Claudius [1]; their denial of seeing anything [1]; isolation or ambiguity of Brutus's experience explained [1].

Guidance: Accept either a psychological or supernatural reading supported by the replies. The attendants' denials do not prove that no ghost exists in the play. Reference: D1, IV.3.289–306, PDF p146.

3(v) [4 marks]

Model: Brutus says that the ghost has appeared on two separate nights: once at Sardis and again the previous night at Philippi. He concludes that his hour has come. The promised meeting has therefore become a sign of approaching death in his own mind, and Caesar's influence seems to persist beyond the assassination.

Marks: Two appearances on separate nights [1]; Sardis and Philippi correctly identified [1]; Brutus interprets them as his approaching death [1]; link to ominous fulfilment or Caesar's continuing influence [1].

Guidance: The second appearance is reported by Brutus rather than staged in this scene. Credit that distinction. No retelling of his suicide is required. Reference: D1, V.5.15–20, PDF p169; IV.3.281–286, PDF pp145–146.

Question 4 Parts i–ii

Treasure Chest Short Stories

Evidence: P3, PDF p2, printed p146.

4(i) [3 marks]

Model: Martin is twelve, and his home is on the seventeenth floor. He is generally afraid that elevators will fall, so his uneasiness begins before the woman enters his life.

Marks: Twelve [1]; seventeenth floor [1]; fear of elevators falling [1].

Guidance: Accept twelve-year-old. Fear of being trapped also develops in the opening, but the stated general fear before the description of this elevator is falling. Reference: P3, PDF p2, printed p146.

4(ii) [3 marks]

Model: His own footsteps echo behind him on the cement. They sound as though another person is climbing and getting closer. After climbing to the seventeenth floor, he is gasping for breath.

Marks: Echo of his footsteps [1]; apparent follower approaching [1]; gasping/out of breath [1].

Guidance: Accept the suggestion of being followed; do not assert that an actual pursuer is present. Reference: P3, PDF p2, printed p146.

Question 4 Parts iii–v

Treasure Chest Short Stories

Evidence: P3, PDF p2, printed p146.

4(iii) [3 marks]

Model: The lighting is poor, and the door slams with a loud clang before staying open long enough. The lift also shudders as it leaves a floor. The hurried, noisy closure suggests that escape may be cut off before Martin can act.

Marks: Any two accurate features [1 each]; explanation linking one to uncertainty, confinement or anticipated danger [1].

Guidance: Accept the exhausted-seeming movement or poor visibility. The question does not ask about his later injury. Reference: P3, PDF p2, printed p146.

4(iv) [3 marks]

Model: His father frowns and asks why he did not take the elevator. Martin reads the look as accusing him of being weak and cowardly. He tells himself that he must get used to the elevator just as he has got used to being bullied at school, so social shame reinforces his decision.

Marks: Father's disapproving question/look [1]; Martin feels judged weak or cowardly [1]; comparison with enduring school bullying/pressure to get used to fear [1].

Guidance: The accusation in the father's face is Martin's interpretation, not a quoted speech made at that point. Credit this distinction. Reference: P3, PDF p2, printed p146.

4(v) [4 marks]

Model: Other passengers avoid looking at one another, but the woman turns and stares directly at Martin. Ordinary passengers share the small space, while her size and coat press him into a corner and leave him unable to pass until she moves. Seen through his frightened awareness, the prolonged stare and blocked movement make an unexplained encounter feel threatening without proving her intentions.

Marks: Two accurate contrasts [1 each]; each linked to suspense, exposure, confinement or Martin's fearful interpretation [1 each]. Total 2 + 2.

Guidance: For the second contrast accept his dislike of closeness intensified by her coat touching him. Credit a distinction between observable behaviour and his assumption that she must be dangerous. Reference: P3, PDF pp2–3, printed pp146–147.

Question 5 Parts i–ii

Treasure Chest Short Stories

Evidence: P4, PDF p2, printed p152.

5(i) [3 marks]

Model: Adjoa, a seven-year-old girl, narrates the story. Nana is her mother's mother. Adjoa can form thoughts but struggles to find language that will express them so that adults understand her seriously.

Marks: Adjoa [1]; Nana as maternal grandmother [1]; gap between thoughts and adequate spoken expression [1].

Guidance: The extract already states her age; it need not be separately repeated for a mark. Reference: P4, PDF p2, printed p152.

5(ii) [3 marks]

Model: Nana either tells her never to repeat what she has said or bursts into prolonged laughter. The child receives no useful explanation and risks prohibition or ridicule, so sharing a serious thought becomes uncertain and discouraging.

Marks: Prohibition against repeating [1]; laughter [1]; reasoned link to discouragement or lack of explanation [1].

Guidance: Accept feeling dismissed, embarrassed or unsure of the rules of adult conversation. Do not equate laughter automatically with deliberate hatred. Reference: P4, PDF pp2–3, printed pp152–153.

Question 5 Parts iii–v

Treasure Chest Short Stories

Evidence: P4, PDF p2, printed p152.

5(iii) [3 marks]

Model: Nana repeats the remark to another adult, and more people can join in laughing. Adjoa is confused because some things she says must never be repeated, while other things are repeated many times for everyone's enjoyment, without anyone explaining the difference.

Marks: Nana repeats remark to other adults [1]; laughter spreads to a group [1]; unexplained difference between forbidden and repeatedly shared remarks [1].

Guidance: Accept an explanation of the child's uncertainty about adult standards. No invented example of a particular forbidden remark is required. Reference: P4, PDF p3, printed p153.

5(iv) [3 marks]

Model: The two are Nana and Adjoa's mother. Adjoa fears being told not to repeat her words and fears being treated as so funny that people laugh at her until they cry. Her attempt to settle a family argument is silenced by the expected response.

Marks: Nana and mother together [1]; fear of prohibition [1]; fear of ridicule/laughter [1].

Guidance: Do not require an account of Nana's beliefs about motherhood; that was assessed in Paper No. 1. Reference: P4, PDF p3, printed p153.

5(v) [4 marks]

Model: Adjoa's account shows that adults demand silence without explaining why: Nana's command never to repeat a remark leaves the child without guidance. It also shows that adults may turn a child's serious thought into entertainment: Nana retells it to a growing laughing audience. Adjoa's questioning voice lets readers recognise the unfairness that the adults take for granted.

Marks: Two distinct weaknesses, each with accurate supporting detail [1] and explanation of what the child's perspective reveals [1]. Total 2 + 2.

Guidance: Accept difficulty gaining adult attention, the failure to explain inconsistent responses, or adults underestimating a child's reasoning. Require evidence, not a general claim that all adults are cruel. Reference: P4, PDF pp2–3, printed pp152–153.

Question 6 Parts i–ii

Treasure Chest Poems

Evidence: V3, PDF p2, printed p44, opening six lines.

6(i) [3 marks]

Model: The great trees represent great souls or people whose lives sustain and influence others. Their loss affects a wide community beyond their immediate surroundings. The shuddering distant rocks suggest the far-reaching shock of such a death.

Marks: Great souls/influential sustaining people [1]; influence beyond immediate circle [1]; distant shuddering as widespread shock [1].

Guidance: Credit a supported symbolic reading; no particular historical person is named by the poem. Reference: V3, PDF p2, printed p44: opening and transition to great souls.

6(ii) [3 marks]

Model: Hunker down means crouch low, as the lions seek cover. Lumber suggests heavy, awkward movement as the elephants move towards safety. Even stresses that creatures associated with great size and strength are shaken or made vulnerable.

Marks: Crouch low/seek cover [1]; heavy, awkward movement [1]; unexpected vulnerability of powerful animals [1].

Guidance: Accept slow heavy movement. Do not describe the elephants as lightly or swiftly leaping. Reference: V3, PDF p2, printed p44, opening stanza.

Question 6 Parts iii–v

Treasure Chest Poems

Evidence: V3, PDF p2, printed p44, opening six lines.

6(iii) [3 marks]

Model: The small things recoil into silence. Their senses are described as eroded beyond fear. The shock seems to overwhelm perception and response itself, leaving numb withdrawal rather than an ordinary alert reaction to danger.

Marks: Recoil/withdraw into silence [1]; senses eroded [1]; numbness or overwhelmed ability to respond explained [1].

Guidance: Accept stunned silence or near loss of sensation. No literal identification of particular small creatures is demanded. Reference: V3, PDF p2, printed p44, second stanza.

6(iv) [3 marks]

Model: People breathe only briefly in air that seems light, rare and sterile; their eyes also see briefly. Clarity is hurtful because the loss sharpens awareness in a painful way, making the reality of absence difficult to bear.

Marks: Brief/constricted breathing in altered air [1]; brief or sharpened sight [1]; painful clear awareness of loss [1].

Guidance: Accept emotional rather than medical explanations. The poem does not give a clinical diagnosis of the mourners. Reference: V3, PDF p2, printed p44, third stanza.

6(v) [4 marks]

Model: Nurture presents the lost people as sources of care that helped others grow; radiance presents their influence as illuminating minds. Dark, cold caves reverse that warmth and light, suggesting diminished understanding and isolation. The contrast shows that the survivors' emotional and intellectual worlds had been sustained by those lives.

Marks: Nurture as sustaining care [1]; radiance as illuminating/formative influence [1]; caves as darkness, deprivation or reduced understanding [1]; dependence on the lost people explained [1].

Guidance: Accept different sound readings of light and darkness. This asks about the middle of the poem, not a general account of its final recovery. Reference: V3, PDF p3, printed p45, stanza beginning Great souls die and.

Question 7 Parts i–ii

Treasure Chest Poems

Evidence: V5, PDF p3, printed p50. Textbook display-line wrapping retained.

7(i) [3 marks]

Model: The singer is Bhisma Lochan Sharma. His voice is heard in summer. Strain here means his song, tune or musical outpouring rather than a physical injury.

Marks: Bhisma Lochan Sharma [1]; summer [1]; song/tune/music [1].

Guidance: Accept recognisable spelling of the name. Do not demand a word-for-word dictionary definition. Reference: V5, PDF p3, printed p50, opening.

7(ii) [3 marks]

Model: The phrase gives the voice an absurdly vast geographical reach. This is hyperbole. It turns the ordinary idea of a loud singer into an impossible disturbance spanning distant places, preparing readers for the poem's escalating nonsense.

Marks: Vast reach [1]; hyperbole/exaggeration [1]; comic impossibility or escalation explained [1].

Guidance: No geographical distance or current political name is required; use the wording of the prescribed poem. Reference: V5, PDF p3, printed p50, opening.

Question 7 Parts iii–v

Treasure Chest Poems

Evidence: V5, PDF p3, printed p50. Textbook display-line wrapping retained.

7(iii) [3 marks]

Model: Good intentions would normally suggest pleasure, yet these listeners panic, become pale and sickly, and plead for the singing to stop. The gap between the singer's intention and its painful effect creates irony.

Marks: Two accurate details of human suffering [1 each]; contradiction between good intention and harmful effect [1].

Guidance: Accept being trampled in panic, dazed or pleading that they are near their end. Do not use the fish here: this part asks about human listeners. Reference: V5, PDF p3, printed p50, lines following the opening.

7(iv) [3 marks]

Model: Bullock-carts are overturned and horses lie along the roadside. Birds turn turtle while flying. The impossible scale and undignified positions turn suffering into grotesque comic spectacle, giving the poem its exuberant nonsense tone.

Marks: Any two accurate animal/bird examples [1 each]; comic, absurd or exaggerated tone explained [1].

Guidance: Accept the brutes whining with feet in the air. Two details must be distinct. The goat's final intervention is not asked for here. Reference: V5, PDF p3, printed p50.

7(v) [4 marks]

Model: Music is often associated with delight or harmony, but the terrified people beg for silence, so its power appears destructive. The singer remains unconcerned and keeps booming while creatures and even trees suffer, making the title mock an artist's confidence when it is detached from the audience's experience.

Marks: Two distinct points, each supported by an accurate reference [1] and explained as an ironic reversal or criticism [1]. Total 2 + 2.

Guidance: Accept the contrast between musical art and overpowering noise, or between earnest effort and harmful effects. Exclude a retelling of the goat ending as the supporting evidence requested. Reference: V5, PDF p3, printed p50; continuation p4, printed p51.

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 governs quotations and events. Printed page number is nine less than the PDF page number in the cited range.

D1 MCQs: (i) III.3, PDF p125; (ii) IV.1, p131; (iii) IV.3, p136; (iv) V.1, pp156–157; (v) V.4, p167; (vi) V.5, p171.

P1 PROSE / With the Photographer CL 10 AG / With the Photographer CL 10 AG.pdf. MCQ vii: PDF p4, printed p142.

P2 PROSE / Cl.10.AG.The Last Lesson / Cl.10.AG.The Last Lesson.pdf. MCQ xi: PDF p2, printed p168.

P3 PROSE / The Elevator / Cl.10. ICSE. The Elevator.pdf. Q4 and MCQ viii: PDF pp2–3, printed pp146–147.

P4 PROSE / Cl.10.ICSE. The Girl who can / Cl.10.ICSE. The Girl who can.pdf. Q5 and MCQ ix: PDF pp2–3, printed pp152–153.

P5 PROSE / The Pedestrian / cl.10 ICSE. The Pedestrian.pdf. MCQ x: PDF p2, printed p160.

Source register Poetry and checks

V1 POEMS / HAUNTED HOUSE / Haunted Houses CL 10 AG TEXT.pdf. MCQ xii: PDF p2, printed p39.

V2 POEMS / THE GLOVE AND THE LIONS / Cl.10.AG.The Glove and the Lions.pdf. MCQ xiii: PDF p1, printed p41.

V3 POEMS / WHEN THE GREAT TREES FALL / 10 AG When Great Trees Fall.pdf. Q6 and MCQ xiv: PDF pp2–3, printed pp44–45.

V4 POEMS / A CONSIDERABLE SPECK / Cl.10.AG. A Considerable Speck.pdf. MCQ xv: actual poem continuation at top of PDF p3. Added Central Theme material below it is not used as source text.

V5 POEMS / THE POWER OF MUSIC / CL.10.AG. The Power of Music.pdf. Q7 and MCQ xvi: English poem, PDF pp3–4, printed pp50–51.

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 are new and locally verified. The sixteen MCQs and thirty subparts were compared with final Paper No. 1 for repeated demands. This is No. 2 of a planned ten-paper series; Nos. 3–10 are not created here.