CENTRAL BOARD OF SECONDARY EDUCATION

CBSE 2026-27

English Language and Literature

Subject Code: 184 | Class X

Marking Scheme – Sample Question Paper – Set 8

Time Allowed: 3 Hours **Maximum Marks: 80**

General Instructions

1. This marking scheme is for Sample Question Paper Set 8; question numbers correspond exactly to that paper. It carries only suggested value points for the answers, not the questions.
2. The value points are in the nature of guidelines only and do not constitute the complete answer. The students can have their own expression and if the expression is correct, then due marks should be awarded accordingly.
3. If a student has attempted an extra question, the answer of the question deserving more marks should be retained and the other answer scored out with a note 'Extra Question'.
4. If more than one option is mentioned in the answer of multiple choice questions, then no marks to be awarded.
5. Evaluation is to be done as per instructions provided in the marking scheme.

Exam Pattern

Section	Type of Questions	No. of Qs	Marks each	Total Marks
A	Q1: Discursive passage (8 sub-questions)	1 (8)	1,1,1,2,1,1,1,2	10
A	Q2: Case-based factual passage with visual input (9 sub-questions)	1 (9)	1,1,1,1,2,1,1,1,1	10
B	Q3: Grammar (any 10 of 12 items)	1 (12)	1	10
B	Q4–Q5: Writing (letter and analytical paragraph, internal choice)	2	5	10
C	Q6–Q7: Reference to context (prose/drama and poetry extracts, internal choice)	2	5	10
C	Q8: First Flight SA (any 4 of 5)	1 (5)	3	12
C	Q9: Footprints Without Feet SA (any 2 of 3)	1 (3)	3	6
C	Q10–Q11: LA (internal choice in each)	2	6	12
	Total	**11**		**80**

Unit-wise Weightage of Marks

Unit	Unit Name	Chapter	Marks
A	Reading Skills	Discursive passage (400–450 words); Case-based factual passage with visual input (200–250 words)	20
B	Grammar	Determiners; Tenses; Modals; Subject–verb concord; Reported speech (commands and requests, statements, questions)	10
B	Creative Writing Skills	Formal letter (100–120 words); Analytical paragraph (100–120 words)	10
C	First Flight	Prose, Drama and Poetry extracts; SA and LA questions	28

Unit	Unit Name	Chapter	Marks
C	Footprints Without Feet	Extract, SA and LA questions	12
	Total		**80**

SECTION – A

Reading Skills (20 marks)

Q1. [10]

(i) Because no one decided to spend hours on screens; the habit grew unnoticed, one small alert after another, until devices quietly took over daily life. [1]
(ii) (b) show how small interruptions add up to a large daily loss of focus. [1]
(iii) Any two: each ping breaks attention and the refocus takes minutes, so the day loses hours of real presence; evening screen light delays the release of the sleep hormone, so sleep suffers. [1]
(iv) After the weekend the students regained their phones, but they kept a new awareness of when the device was using them rather than the other way round. This awareness matters more because it lasts beyond the detox — it changes everyday behaviour. [2]
(v) False [1]
(vi) (b) keeping only the tools that genuinely serve you [1]
(vii) (c) He acknowledges their point and proposes deliberate, moderate rules instead of a total ban. [1]
(viii) It means that a screen is a wonderful tool when we control it — helping us learn, navigate and connect — but a poor ruler when it controls us, eating sleep, focus and real company. We must stay the master and let it remain the servant. [2]

Q2. [10]

(i) (a) Both the Assertion and the Reason are true, and the Reason is the correct explanation of the Assertion. [1]
(ii) 'craze' [1]
(iii) The industry comprises container glass, flat glass and fibreglass; flat glass serves construction and automotive sectors (windows, doors, facades, shower screens) while container glass serves beverages and pharmaceuticals — products, uses and markets of many different kinds. [2]
(iv) 25% [1]
(v) It is the heart of the Indian glass industry — over 400 glassware manufacturing units specialising in decorative glassware, chandeliers, bangles and domestic glass products. [1]
(vi) With 400+ units employing over 1,50,000 workers, Firozabad generates employment at a very large scale — showing the industry is a major source of livelihood and employability. [1]
(vii) it blends traditional craftsmanship with modern technology, making it distinctive [1]
(viii) Recycled glass (cullet) requires lower melting temperatures, which reduces energy consumption and carbon emissions. [1]
(ix) Any one: it depends on imported raw material; manufacturing is energy-intensive; it must comply with environmental regulations. [1]

SECTION – B

Writing Skills with Grammar (20 marks)

GRAMMAR (10 marks)

Q3. [10]

(I) (c) have not eaten [1]
(II) has lost [1]
(III) (b) was reviewed [1]
(IV) (b) are [1]
(V) Error: Balancing
Correction: Balance [1]
(VI) may [1]
(VII) Error: the
Correction: a [1]
(VIII) All [1]
(IX) (b) those [1]
(X) Error: much
Correction: more [1]
(XI) (c) has been endorsed [1]
(XII) (a) should [1]

WRITING (10 marks)

Q4. [5]

Format: sender's address, date, receiver's designation/address, subject, salutation, complimentary close [1]
Content: issues – no work timings, pavements blocked with building material, rubble dumped in back lanes and sewage pipes; suggested protocols – fixed working hours, covered material storage away from walkways, daily rubble clearance, no dumping near drains, penalty clause in contracts [2]
Organisation: effective style, orderly sequence, paragraphed structure, formal tone [1]
Accuracy: spelling, punctuation, grammar [1]

OR

Format: sender's address, date, Editor's address, subject, salutation, complimentary close [1]
Content: pros – access to global resources, personalised pace, engaging multimedia, teacher–parent connectivity; cons – screen strain, distraction, digital divide, reduced face-to-face interaction; balanced view – technology as an aid with guided classroom use [2]
Organisation: effective style, orderly sequence, paragraphed structure, formal tone [1]
Accuracy: spelling, punctuation, grammar [1]

Q5. [5]

Content: physical health – energy restoration, immunity [1]; mental well-being – emotional balance; academics – concentration and productivity; caution – oversleep causes fatigue, weight gain, irritability; balanced routine of 7–9 hours recommended [1]
Organisation: single paragraph, benefit-wise analysis with the caution integrated, conclusion, formal tone [2]
Accuracy: spelling, punctuation, grammar [1]

OR

Content: trend – awareness rises steadily with class, 35% (VI) to 81% (X) [1]; gap – juniors far behind; measures – assembly talks, poster competitions, water-monitor duty for juniors, workshops with seniors as mentors [1]
Organisation: single paragraph, trend then gap then measures, conclusion, formal tone [2]
Accuracy: spelling, punctuation, grammar [1]

SECTION – C

Literature Textbook (40 marks)

Q6. [5]

A.
(i) (b) representative and free society [1]
(ii) Mandela is ready to give up his life for a society of harmony and equal opportunity — his commitment to justice is total, extending beyond ending apartheid to securing dignity and freedom for all, with no revenge or reversal of domination. [2]
(iii) fight [1]
(iv) (c) passion [1]

OR

B.
(i) friend [1]
(ii) (b) finds the diary formal and a little awkward [1]
(iii) schoolgirl [1]
(iv) Anne feels lonely and bored and has no friend to whom she can confide. A notebook will not interrupt, judge or respond, so it listens more patiently than people do, and this comforts her. [2]

Q7. [5]

A.
(i) silent (soft and noiseless) [1]
(ii) (b) held back and suppressed [1]
(iii) cage (accept 'the few steps of his cage') [1]
(iv) 'Vivid stripes' show the tiger's natural beauty and vitality, while 'quiet rage' shows that its wild energy is pent up inside the cage. The contrast reveals a wild spirit that cannot express itself freely in captivity, creating an inner tension. [2]

OR

B.

(i) His own experience of desire – 'From what I've tasted of desire' **[1]**

(ii) The poet predicts the world could end either in fire (uncontrolled desire/passion) or in ice (cold hatred). He himself supports the fire theory, though he grants that ice too is powerful enough to destroy. **[2]**

(iii) (b) metaphors **[1]**

(iv) The mood is contemplative and sombre – a calm, reflective consideration of humanity's capacity for self-destruction. **[1]**

Q8. [12]

(I) The narrator patiently accepts Mijbil's aloofness and gradually builds trust, while others react with alarm or distaste. **[1]**

This contrast shows that understanding of the unfamiliar comes with patience and observation, not with fear. **[1]**

It reveals that humans often judge what they do not know, and that empathy can change that response. **[1]**

(II) Traditional ballads are usually serious and tell tragic or heroic tales, while this poem is comic and nonsensical in tone. **[1]**

Its characters are animals, and its 'hero' is a timid dragon, which mocks ballad conventions. **[1]**

Its rhythmic, rhyming couplets and playful surprise ending give it a light, humorous quality rather than a sombre one. **[1]**

(III) Valli plans her journey carefully and deals with the obstacles that stand in her way with patience. **[1]**

She observes the bus and its surroundings with thoughtfulness and takes in the details of her experience. **[1]**

Her emotional response to the dead cow shows that she is sensitive and understands life beyond her own excitement. **[1]**

(IV) The speaker quotes an old religious man's view that only God can love a person for herself alone, not for her hair. **[1]**

By invoking God, the poem points to a love that is unconditional and detached from physical beauty, which only divine love can offer. **[1]**

The mention is ironic: human love, especially of young men, usually values appearance, so the speaker contrasts earthly and divine love. **[1]**

(V) The narrator expected no help in the storm, yet a stranger in another aeroplane appeared out of the cloud to guide him. **[1]**

The help came from a fellow pilot whose presence was a surprise and whose unseen guidance restored the narrator's hope. **[1]**

The episode shows that help can come from unknown people when one least expects it. **[1]**

Q9. [6]

(I) At home she was Bholi the simpleton — old hand-me-down dresses, mockery from other children, a mother who called her witless and only noticed her when a bridegroom had to be found. **[1]**

At school, the teacher called her by name with a "soft and soothing" voice, promised that no one would laugh at her, and painted a future of respect. **[1]**

For the first time someone saw Sulekha, not the pock-marked girl — so the school gave her what home never did: dignity, hope and a new life. **[1]**

(II) The Martians see books everywhere — in a library of two thousand of them — yet read them as sandwiches, hats and communication devices; the unknown is bent to fit what they already believe. **[1]**

Think-Tank's guesses are delivered as infallible wisdom ("Elementary, my dear Omega"), and his crew, terrified of him, never contradicts the errors — fear freezes honest feedback. **[1]**

The play suggests that ignorance plus arrogance invents monsters: what we cannot understand, we fear, and what we fear, we attack — a lesson as true of human prejudice as of Martian invasions. **[1]**

(III) A scientist should serve humanity with patience and reason; Griffin uses discovery for revenge — burning his landlord's house — and for theft and attack. **[1]**

He shows no discipline or ethics: he robs shops, the clergyman and the inn, and strikes out blindly whenever cornered. **[1]**

He isolates himself from everyone ("a desire for solitude"), unlike a scientist who shares knowledge; his brilliance serves only himself, making him the opposite of a true man of science. **[1]**

Q10. [6]

The baker is a friend, companion and guide to the writer's childhood; his visits are remembered with affection. **[1]**

His bread marks festivals and family occasions, so the people link him with happy memories of celebration. **[1]**

His dress and his routine recall a vanishing way of life, which preserves village culture in memory. **[1]**

Content 3 (above), Organisation/Expression **[1.5]**, Accuracy/Language **[1.5]**

OR

The diary is written in the most distressing circumstances, and its entries reflect fear, confinement and loneliness. **[1]**

Yet Anne's hopefulness, humour and self-reflection make the book inspiring; she continues to write and dream when the outside world is hostile. **[1]**
The diary's power lies in showing how the human spirit can keep its values alive even in suffering. **[1]**
Content 3 (above), Organisation/Expression **[1.5]**, Accuracy/Language **[1.5]**

Q11. **[6]**

The lady in red understood Horace better than he understood himself: she saw that he was careful and meticulous, proud of never leaving fingerprints — and she turned exactly this against him. **[1]**
Disguised as the lady of the house, she played on his fear of prison and his weakness for pretty, distressed women; instead of raising an alarm she calmly asked him to open the safe for her, keeping her own hands clean. **[1]**
She was a thief herself, yet she did not follow any code of honour between thieves: she made Horace do the actual robbery, gloveless, so that only his fingerprints were everywhere. **[1]**
While he was arrested for the robbery — for the first time in his life — she disappeared with the jewels, leaving him feeling betrayed by a fellow professional. **[1]**
Thus her outsmarting him lay in making him an accomplice in his own downfall: he broke the safe, she took the contents, and the evidence pointed to him alone. (Content 3, Expression 2, Accuracy 1) **[1]**

OR

Griffin's ambition is the engine of the story: his obsessive experiments make him invisible, and he imagines the power this gives him. **[1]**
But the consequence he did not intend — invisibility without clothes, money or shelter — turns triumph into a nightmare; he can stay invisible only by staying naked, and naked he is always cold and hungry. **[1]**
Forced into theft for survival (the store, the theatrical shop, the clergyman's house), each crime makes him more criminal — a cycle in which ambition, hardship and lawlessness feed one another. **[1]**
Society reacts with fear and hostility — staring villagers, a suspicious Mrs Hall, the constable with a warrant — and its rejection deepens his paranoia and aggression. **[1]**
His final display (throwing off clothes, knocking Jaffers unconscious) shows a man who has burned every bridge between himself and humanity. **[1]**
Thus ambition, unintended consequences and social rejection together forge the "brilliant but lawless" figure whose genius destroys him. (Content 3, Expression 2, Accuracy 1) **[1]**

***** END OF PAPER *****