
ENGLISH LITERATURE

0477/03

Paper 3 Unseen Comparison

For Examination from 2017

SPECIMEN MARK SCHEME

1 hour 30 minutes

MAXIMUM MARK: 40

This syllabus is regulated in England as a Cambridge International Level 1/Level 2 (9–1) Certificate.

This document consists of **8** printed pages.

Questions are marked out of 33 plus 7 marks for spelling, punctuation and grammar.

Candidates are instructed to answer **one** question, **either** Question 1 **or** Question 2.

Assessment Objectives

Assessment Objectives AO1 to AO4 are evenly weighted across the questions (total marks: 33). AO5 assesses spelling, punctuation and grammar only (total marks: 7).

The assessment objectives for the paper are:

AO1: show detailed knowledge of the content of literary texts, supported by reference to the text

AO2: understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes

AO3: recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects

AO4: communicate a sensitive and informed personal response to literary texts

AO5: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Paper 3 requires candidates to show the abilities described in AO1, AO2, AO3, AO4 and AO5 through a task which requires them to make comparisons across texts.

The Band Descriptors cover marks from 0 to 33, and apply to the marking of the questions. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance.

The supplementary notes for each question are related to the assessment objectives above. Because of the nature of the subject, they are for general guidance; they are not designed as prescriptions of required content and must not be treated as such. The syllabus aims at encouraging candidates to make some personal response to their reading. Whilst there are legitimate expectations of the content of most answers, examiners may see responses that include ideas not covered in the supplementary guidance. For these cases, examiners should credit valid responses fairly and not penalise candidates for including valid points outside the mark scheme.

Band Descriptor Table

The questions are marked out of 33 using the following band descriptors:

Band 8	33 32 31 30	- sustains an insightful, critical understanding supported by apt and well-integrated reference to the texts (AO1 and AO2) - explores the implications of relevant literary/social/cultural context integrated into critical analysis (AO2) - sustains a sensitive and detailed appreciation of the ways the writers use language/structure/form (AO3) - sustains personal and evaluative engagement with the task (AO4)
Band 7	29 28 27 26	- clear critical understanding supported by well-selected references to the texts (AO1 and AO2) - relevant consideration of literary/social/cultural context integrated into the analysis (AO2) - makes a perceptive and detailed response to the way the writers use language/structure/form (AO3) - sustains a convincing and relevant personal response to the task (AO4)
Band 6	25 24 23 22	- clear understanding supported by careful and relevant reference to the texts (AO1 and AO2) - makes a clear and relevant response to literary/social/cultural context (AO2) - develops a response to the way the writers use language/structure/form (AO3) - makes a well-developed relevant personal response to the task (AO4)
Band 5	21 20 19 18	- shows overall understanding supported by appropriate reference to the texts (AO1 and AO2) - makes some relevant response to literary/social/cultural context (AO2) - makes some response to the way the writers use language/structure/form (AO3) - makes a reasonably developed relevant personal response to the task (AO4)
Band 4	17 16 15 14	- some understanding with some supporting reference to the texts (AO1 and AO2) - makes a little relevant reference to the literary/social/cultural context (AO2) - makes a little reference to the language/structure/form of the texts (AO3) - begins to develop a relevant personal response to the task (AO4)
Band 3	13 12 11 10	- intermittent evidence of understanding of ideas and attitudes with some reference to the texts (AO1 and AO2) - some awareness of literary/social/cultural context (AO2) - understands the surface meanings of texts (AO3) - some evidence of a relevant personal response (AO4)
Band 2	9 8 7 6	- a few signs of understanding of ideas and attitudes with a little reference to the texts (AO1 and AO2) - reference to context is of limited relevance (AO2) - a few signs of understanding of surface meanings (AO3) - some evidence of a straightforward personal response (AO4)
Band 1	5 4 3 2 1	- limited understanding of ideas and attitudes unsupported by reference to the texts (AO1 and AO2) - no awareness of relevant literary/social/cultural context (AO2) - limited understanding of surface meanings (AO3) - limited attempt to respond (AO4)
Band 0	0	<i>No answer / Insufficient to meet the criteria for Band 1.</i>

Spelling, Punctuation and Grammar Performance Descriptors

AO5: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Spelling, punctuation and grammar are marked out of 7 using the following performance descriptors:

Level	Mark	Performance descriptor
High performance	7	- spell and punctuate with largely consistent accuracy - use a wide range of vocabulary and sentence structures to achieve effective control of meaning
	6	
Intermediate performance	5	- spell and punctuate with considerable accuracy - use a range of vocabulary and sentence structures to achieve general control of meaning
	4	
Threshold performance	3	- spell and punctuate with reasonable accuracy - use a somewhat limited range of vocabulary and sentence structures At this level errors do not detract from effective communication.
	2	
Performance below threshold	1	- spell and punctuate with limited accuracy - use a very limited range of vocabulary and sentence structures At this level the quantity of errors impedes effective communication.
	0	
	0	A mark of zero should be awarded for work that is incomprehensible.

Candidates answer **one** question, **either** Question 1 **or** Question 2.

Question 1

The focus of the question is on comparison of how both poets strikingly portray the women and their lives. The bullet points direct the candidates towards the symbols in the poems (the tigers and the breakfast table), the descriptions of the women themselves and the differences (in age, possibly class, marital status...) between their lives, as conveyed by the poets.

Stronger responses (Bands 6–8)

Responses should show clear understanding of the portrayals of the women and their lives in both poems (AO1 and AO2) and make some comparison between them.

We should expect effective analysis of language and perhaps an awareness of the effects of the different verse forms in this mark range (AO3): Poem A written in tight couplets in quatrains and Poem B a Shakespearean sonnet, with 'the young heiress' making her entrance in the sestet. Both poems have particularly strong and striking final couplets. There may also be a developed response to the ideas of the symbolism of the tigers and the emblematic breakfast table (AO2 and AO3).

At the lower end of the range, candidates will compare the texts, though may discuss them separately at times. Candidates at the top of this mark range might be expected to make their own response to the striking depiction of Aunt Jennifer's oppression (AO4) as, for example, in the 'massive weight' of the wedding band which 'rings' her with ordeals and 'sits heavily'. There may be response to what the tigers in their 'sleek chivalric certainty' represent in terms of what the poet wishes to convey about her aunt (AO3 and AO2). The effects of diction, such as 'arrayed' and the soft sounds, metaphors and similes in the sestet of *Still-Life*, in strikingly portraying a charmed life, may feature here.

In the strongest answers there should be a clear comparative element, perhaps with an appreciation of the effects of the different verse forms. There may be considered personal responses – to the fierceness and intensity of the portrayal of Aunt Jennifer's life (weaving like a defeated Lady of Shalott, but with tigers in her heart?) – and to the implicit, barely perceptible criticism (in the ambiguity of the title and 'future lies?') of the kind of life that *Still-Life* portrays (AO4). It might also be noted that Poem A looks retrospectively, while Poem B looks forward.

We should be prepared to reward any cogent overall reading of the poems which the candidate has strongly grounded in awareness of the gender/class issues underlying them, and in detailed analysis of the effects of features of language such as diction, rhythm, expression and imagery. We should not try to predetermine what conclusions a top-band reader will reach, but rather reward the coherence and sophistication of her or his insights.

All strong answers will explore beyond surface meaning (AO2), analyse language sensitively in depth and detail (AO3), and make their own evaluative and personal response (AO4), comparing the two texts skilfully, perhaps in an original way. Candidates at the top end of the mark range are likely to make an ultimate critical response to the different treatments of a comparable theme.

Mid-range responses (Bands 4–5)

The stem question should be directly addressed (AO1), and both poems considered. There should be some understanding of deeper implications, such as Aunt Jennifer's fear and oppression and the contrast between her and the tigers she creates and/or the charmed and luxurious existence as exemplified by the breakfast table in *Still-Life* (AO2).

There may be the beginnings of analysis of how the poet's language shows the vivid glory of the tigers in features such as imagery, listing and alliteration as in 'bright topaz' and 'prancing, proud and unafraid'. There may be awareness of the fear of men suggested by 'terrified hands' or, in the second poem, response to the implications of 'fairy' (AO3). Any positive engagement with the language of the poems should be rewarded. There may be an understanding that both portray the women by use of the objects that surround them, or a personal response to the type of life portrayed (AO4).

At this level there may be some appreciation of the historical/cultural contexts in terms of the lives of women and the kinds of lives they lead. We should not expect a very developed or coherent response to the complexities of the writing at this stage, just sufficient to show a little awareness of the writer's work.

In weaker responses in this mark range, there should be the beginnings of contact with the way in which the poems are written and the beginning of effective comparison. Candidates may begin to address the poets' use of imagery. Comment on language may show some understanding of the ways in which the poets' diction creates particular effects and there should be the beginnings of a response to how language conveys the lives of the women (AO3).

Stronger candidates in this range might be expected to explore the social/lifestyle comparisons between the two poems, though they may consider these ideas in the poems separately. They will begin to engage with deeper implications, such as the striking contrasts between the portrayals (AO2).

Basic responses (Bands 1–3)

At the top end of this range, answers may show basic understanding of the content and make some intermittent comment on both poems (AO1), but response is likely to be general and descriptive. There may be an elementary engagement with the 'narratives' of the poems, response to imagery or the use of rhyme (AO3). Quotation may begin to be used as support for a response.

At a basic level, we might expect some individual response to the depiction of the tigers and perhaps to Aunt Jennifer's situation (AO4). There may be some response to the narrative of *Still-Life*, perhaps to the luxury of the breakfast (AO2). A little response to some of the diction such as 'prance...proud... warm sun...polished' may be in evidence at the top of the range (AO3).

Weaker scripts at this level may only consider one text. They are likely to paraphrase, and there may be much unassimilated 'lifting'. However, even the weakest should show some contact with the literal meaning of the text. There may only be very broad description of one or both poems, showing some limited understanding.

[For information only:

Poem A, *Aunt Jennifer's Tigers*, is by Adrienne Rich

Poem B, *Still-Life*, is by Elizabeth Daryush]

Question 2

The focus of the question is on comparison of the ways in which both writers make 'school life' and memorable. The bullet points invite candidates to consider how characters are introduced, how the school events are presented, and what impressions the writers create of the focal teachers (Mr D'Mello and Mr Plumb).

Stronger responses (Bands 6–8)

Responses should show clear understanding of ways in which school life is vividly portrayed in both passages (AO1), with some sustained comparison of the settings or the teachers. The writers' attitudes to those settings may be explored in some detail (AO2). Here we should expect clear and explicit explanation of the ways in which the choice of words and techniques makes the two teachers (and others, like the mothers in Extract B) memorable (AO3).

The narrative voices of the extracts are likely to be considered and compared at this level: that of Extract B is the more overtly comic (parental 'glassy-eyed catatonia' at a school play), while that of Extract A may seem distinctly darker in tone (as when assembled pupils are harangued religiously 'on the glories of dying young for your country'). Stronger responses may well recognise that both writers are clearly 'at some distance' from their characters, which limits sympathy but increases comic and ironic potential (AO3).

Candidates at this level are likely to engage in considerable detail with the comic and ironic potential in both passages: Mr D'Mello's disenchanted attitude to the occasion and the pupils ('the whole humbug') and Mr Plumb's apparent flirtation with the mothers may be seen as awkward. Comic and ironic effects may be recognised as the product of both narrative voices: Mr Plumb has the fixed stare of 'an electrified ferret' – and 'no secret of human nature was hidden' from the jaded eye of Mr D'Mello. The writers' comic details and tones may be analysed and compared (AO3). Exploring the implications of the question, candidates may form judgments of their own about the presentation of the school settings and the teachers, and how the latter are characterised (AO4).

Effective analysis of language and careful, relevant textual reference are essential in these mark bands, and may extend across ways in which physical descriptions and details provoke reader response.

At the lower end of this range, candidates will compare texts but may consider them separately at times. In the strongest scripts there will be a clear comparative element, which may focus on either the cultural background which both texts treat comically/ironically, or on the writers' techniques and styles. Candidates might with equal validity concentrate on the reader's response and what they find odd or ironic about both teachers and the school events. We should not try to predetermine what conclusions a top-band reader will reach, but rather reward the coherence and sophistication of his or her insights.

All strong answers will explore beyond surface meaning (AO2), analyse language sensitively in depth and detail (AO3), and make their own evaluative and personal response (AO4). Candidates at the top end of the mark range are likely to make an ultimate critical response to the writers' different treatment of comparable portrayals and contexts.

Mid-range responses (Bands 4–5)

The stem question should be directly addressed (AO1), and both extracts considered. There should be some understanding of deeper implications, such as the ways in which both teachers make an impression on their audiences, with support from the text (AO2).

There may be the beginnings of analysis of how the writers' language encourages concentration on descriptive detail, perhaps to the point of caricature, such as lips 'thin and dark as if wine-stained' (Mr Plumb) or 'Mr D'Mello struggled against his paunch to get to his feet' (AO3). Any positive engagement with the language of the extracts should be rewarded. There may be some understanding that we are encouraged by both narrative voices to view characters comically and even critically (AO4). We should not expect a very developed or coherent response to the complexities of the writing at this stage, just sufficient to show a little awareness of the writer at work.

Comment on language might not be explicit, but appreciation of some elements of it will emerge, such as potential comic tone; and Extract A's description of the flag (for instance) might be compared with Extract B's mischievous comments on the school play, with a sense that some of the conventions of school life and teachers are being mocked (AO2). Mr D'Mello's impatience with the occasion, his wariness of the boys, and the ways in which Mr Plumb devotes his attention to the mothers may receive some developed attention in response to the third bullet point (impressions created).

Stronger candidates in this range might be expected to explore the social implications of the school settings. Extract A (for example) describes a formal event in which characters behave accordingly, while setting and characterisation in Extract B are both less formal.

Responses at this level will begin to engage with deeper implications, such as the ways in which both extracts present teachers who don't behave as we might expect (AO2).

Basic responses (Bands 1–3)

At a basic level, we might expect some individual response to the descriptions of the school events, the boys, the parents and the teachers, as applicable (AO4). A little appreciation of the details which make the teachers seem eccentric or different might begin to develop (AO1). There may be a tendency to paraphrase, but candidates may begin to appreciate some ways in which the writing gives colour and detail to setting and character (AO3).

They might comment on the ways in which the teachers are unusual, but with limited understanding of the conventions they may challenge (AO2). The bullet points may be used to construct a narrative response, but candidates are likely to struggle with implied meaning or the writers' style and purpose. Quotation may begin to be used as support for a response, and there may be a little direct comparison of the writers' use of descriptive detail.

Answers in this mark range may often lack a comparative argument, however, and may tend towards paraphrase with only limited understanding. There should nevertheless be some contact with the literal meaning of the text. This may be through unassimilated 'lifting', or a very broad descriptive outline of the school event or of how the teachers interact with the students/parents.

Weaker scripts may only consider one text. However, even the most basic responses should show a little contact with the literal meaning of one of the texts.

[For information only:

Prose extract A is from *Between the Assassinations* by Aravind Adiga

Prose extract B is from *The Rotters' Club* by Jonathan Coe]