

# Example Candidate Responses

Cambridge IGCSE<sup>®</sup> (9–1)

English Literature **0477**

Paper 3



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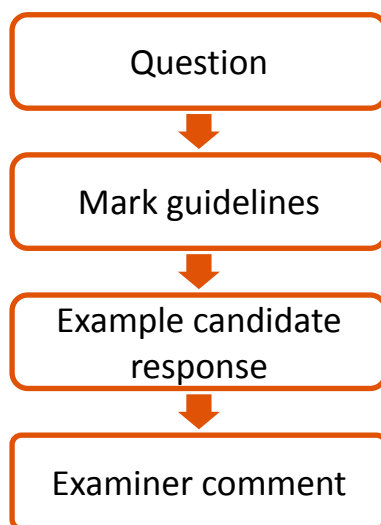
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## Introduction

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The aim of this booklet is to exemplify standards for those teaching Cambridge IGCSE (9–1) English Literature (0477) Paper 3 Unseen Comparison, and to show how different levels of candidates' performance relate to the subject's curriculum and assessment objectives. This is a new paper focusing on comparison skills as well as for assessment of spelling, punctuation and grammar. Additional booklets will be available containing candidate responses for Paper 1 and Paper 2 after the first examination series in 2017.

This booklet contains a range of candidate responses to the 2015 Specimen Paper 3, which have been marked by Cambridge examiners. Candidates are eligible for grades 9–1, which are broken down into Bands (8–0). Each response is accompanied by a brief commentary explaining the strengths and weaknesses of the answers.



Each question is followed by an extract of the mark scheme used by examiners. This, in turn, is followed by examples of marked candidate responses, each with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible for you to understand what candidates have done to gain their marks and what they still have to do to improve their marks.

This document provides illustrative examples of candidate work. These help teachers to assess the standard required to achieve marks, beyond the guidance of the mark scheme. Some question types where the answer is clear from the mark scheme, such as short answers and multiple choice, have therefore been omitted.

Past papers, Examiner Reports and other teacher support materials are available on Teacher Support at <https://teachers.cie.org.uk>

## Assessment at a glance

All candidates take three papers.

All candidates take:		and:	
<b>Paper 1</b>	1 hour 30 minutes	<b>Paper 2</b>	1 hour 30 minutes
Poetry and Prose	35%	Drama	35%
30 marks		50 marks	
Two questions on two texts		Two questions on two texts	
Questions will be based on the poetry anthologies		Questions will be based on one Shakespeare play and one modern drama	
Externally assessed		Externally assessed	
and:			
<b>Paper 3</b>	1 hour 30 minutes		
Unseen comparison	30%		
40 marks			
One question comparing two unseen texts			
Externally assessed			

## Paper 3 Unseen Comparison

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### Assessment objectives

The questions in Paper 3 test all five assessment objectives. Candidates are required to show the abilities described in AO1, AO2, AO3, AO4 and AO5 through a task which requires them to make comparisons across texts.

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 meaning 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.

## Band descriptor table

The Band Descriptors cover marks from 0 to 33, and apply to the marking of 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 questions are marked out of 33 using the following band descriptors:

Band 8	33 32 31 30	<ul style="list-style-type: none"> <li>sustains an insightful, critical understanding supported by apt and well-integrated reference to the texts (AO1 and AO2)</li> <li>explores the implications of relevant literary/social/cultural context integrated into critical analysis (AO2)</li> <li>sustains a sensitive and detailed appreciation of the ways the writers use language/structure/form (AO3)</li> <li>sustains personal and evaluative engagement with the task (AO4)</li> </ul>
Band 7	29 28 27 26	<ul style="list-style-type: none"> <li>clear critical understanding supported by well-selected references to the texts (AO1 and AO2)</li> <li>relevant consideration of literary/social/cultural context integrated into the analysis (AO2)</li> <li>makes a perceptive and detailed response to the way the writers use language/structure/form (AO3)</li> <li>sustains a convincing and relevant personal response to the task (AO4)</li> </ul>
Band 6	25 24 23 22	<ul style="list-style-type: none"> <li>clear understanding supported by careful and relevant reference to the texts (AO1 and AO2)</li> <li>makes a clear and relevant response to literary/social/cultural context (AO2)</li> <li>develops a response to the way the writers use language/structure/form (AO3)</li> <li>makes a well-developed relevant personal response to the task (AO4)</li> </ul>
Band 5	21 20 19 18	<ul style="list-style-type: none"> <li>shows overall understanding supported by appropriate reference to the texts (AO1 and AO2)</li> <li>makes some relevant response to the literary/social/cultural context (AO2)</li> <li>makes some response to the way the writers use language/structure/form (AO3)</li> <li>begins to develop a relevant personal response to the task (AO4)</li> </ul>
Band 4	17 16 15 14	<ul style="list-style-type: none"> <li>some understanding with some supporting reference to the texts (AO1 and AO2)</li> <li>makes a little relevant reference to the literary/social/cultural context (AO2)</li> <li>makes a little reference to the language/structure/form of the texts (AO3)</li> <li>begins to develop a relevant personal response to the task (AO4)</li> </ul>
Band 3	13 12 11 10	<ul style="list-style-type: none"> <li>intermittent evidence of understanding of ideas and attitudes with some reference to the texts (AO1 and AO2)</li> <li>some awareness of literary/social/cultural context (AO2)</li> <li>understands the surface meanings of texts (AO3)</li> <li>some evidence of a relevant personal response (AO4)</li> </ul>
Band 2	9 8 7 6	<ul style="list-style-type: none"> <li>a few signs of understanding of ideas and attitudes with a little reference to the texts (AO1 and AO2)</li> <li>reference to context is of limited relevance (AO2)</li> <li>a few signs of understanding of surface meanings (AO3)</li> <li>some evidence of a straightforward personal response (AO4)</li> </ul>
Band 1	5 4 3 2 1	<ul style="list-style-type: none"> <li>limited understanding of ideas and attitudes unsupported by reference to the texts (AO1 and AO2)</li> <li>no awareness of relevant literary/social/cultural context (AO2)</li> <li>limited understanding of surface meanings (AO3)</li> <li>limited attempt to respond (AO4)</li> </ul>
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 6	<ul style="list-style-type: none"> <li>spell and punctuate with largely consistent accuracy</li> <li>use a wide range of vocabulary and sentence structures to achieve effective control of meaning</li> </ul>
Intermediate performance	5 4	<ul style="list-style-type: none"> <li>spell and punctuate with considerable accuracy</li> <li>use a range of vocabulary and sentence structures to achieve general control of meaning</li> </ul>
Threshold performance	3 2	<ul style="list-style-type: none"> <li>spell and punctuate with reasonable accuracy</li> <li>use a somewhat limited range of vocabulary and sentence structures</li> </ul> <p>At this level errors do not detract from effective communication.</p>
Performance below threshold	1	<ul style="list-style-type: none"> <li>spell and punctuate with limited accuracy</li> <li>use a very limited range of vocabulary and sentence structures</li> </ul> <p>At this level the quantity of errors impedes effective communication.</p>
	0	A mark of zero should be awarded for work that is incomprehensible.



For Paper 3 candidates are instructed to answer **one** question, **either** Question 1 **or** Question 2.

## Question 1

1 Read carefully poem A and poem B about women.

**Compare the ways in which the poets strikingly portray the women and their lives in these two poems.**

In your answer you should comment closely on the effects of language, style and form and how contexts are suggested by the writing.

To help you answer this question, you might consider:

- the images of the tigers and of the breakfast table
- the ways in which the poets present the two women
- how the poets convey to you the differences between the lives of the two women.

### POEM A

In the following poem, the poet writes about her Aunt Jennifer whose hobby is to weave tapestry. One of these tapestries includes tigers in a hunting scene.

#### *Aunt Jennifer's Tigers*

Aunt Jennifer's tigers prance across a screen<sup>1</sup>,  
Bright topaz<sup>2</sup> denizens<sup>3</sup> of a world of green.  
They do not fear the men beneath the tree;  
They pace in sleek chivalric<sup>4</sup> certainty.

Aunt Jennifer's fingers fluttering through her wool 5  
Find even the ivory needle hard to pull.  
The massive weight of Uncle's wedding band  
Sits heavily upon Aunt Jennifer's hand.

When Aunt is dead, her terrified hands will lie 10  
Still ringed with ordeals she was mastered by.  
The tigers in the panel that she made  
Will go on prancing, proud and unafraid.

<sup>1</sup> *screen*: the frame which holds the tapestry

<sup>2</sup> *topaz*: the colour of a yellowish-brown gemstone

<sup>3</sup> *denizens*: inhabitants

<sup>4</sup> *chivalric*: relating to knights and their code of honour

## Question 1, continued

### POEM B

In the following poem a young woman arrives at breakfast after an early morning walk.

#### *Still-Life*<sup>1</sup>

Through the open French window the warm sun  
lights up the polished breakfast-table, laid  
round a bowl of crimson roses, for one –  
a service of Worcester porcelain<sup>2</sup>, arrayed  
near it a melon, peaches, figs, small hot  
rolls in a napkin, fairy rack of toast, 5  
butter in ice, high silver coffee-pot,  
and, heaped on a salver<sup>3</sup>, the morning's post.

She comes over the lawn, the young heiress,  
from her early walk in her garden-wood 10  
feeling that life's a table set to bless  
her delicate desires with all that's good,

that even the unopened future lies  
like a love-letter, full of sweet surprise.

<sup>1</sup> *Still-Life*: painting of inanimate objects such as fruit, flowers or food, often in a domestic setting

<sup>2</sup> *Worcester porcelain*: a type of china

<sup>3</sup> *salver*: a silver tray

[Total: 40 marks, including 7 marks for spelling, punctuation and grammar.]

## Question 1 marking guidelines

The supplementary notes below, for question 1 are related to the assessment objectives listed on page 6 of this document. 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 not given in the guidelines below.

### 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 the 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.

## Question 1 marking guidelines, continued

### 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 contrasts 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 the '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 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 role 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 at 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 of the 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.

## Specimen answer – high

## Planning

Poem A

Ideas of hard work – ‘hard to pull’, ‘massive weight’  
‘terrified hands’

Aunt Jennifer – quietly confident the tigers move  
with ‘sleek chivalric certainty’.

Suggested an older lady – mature hobby, is an aunt

Tigers aging – topaz colour. Hunting scene – under  
attack – struggles through life; ‘ringed with ordeals’;

Poem A and Poem B portray the women and their lives in detail vividly and in detail but the two have very contrasting effects.

The imagery in Aunt Jennifer’s *Tigers* creates a strong idea that the tigers are confident and well practised at surviving these hunting attacks as they ‘pace in sleek chivalric certainty’. This could be a reflection of Aunt Jennifer’s struggles throughout her life as she has been ‘ringed with ordeals’. This is the opposite to the ‘young heiress’ described in poem B; this young lady has an ‘unopened future’ and ‘delicate desires’. This implies that she has much to experience in the world and is naïvely unaware of what problems may occur later in her life.

Aunt Jennifer’s *Tigers* present Aunt Jennifer as an older lady by her unusual and older-fashioned hobby, whereas the lady in poem B seems to be more richer, and cared for as while she was on her walk, someone had laid out breakfast and a ‘bow of crimson roses’ – the garden wood is also described as her own. Aunt Jennifer’s fingers were ‘fluttering’ – this is a word is often used to describe the actions of someone close to death, and this ideal of weakness and being frail is reinforced by how the needle is ‘hard to pull’ and her wedding ring was such a ‘massive weight’. The lady from *Still-Life* however is waiting for ‘sweet surprise’ but Aunt Jennifer has ‘terrified hands’ – this is such a shocking contrast because the aura of fear is so very different to that of innocence and purity.

Aunt Jennifer’s *Tigers* is written in an AB formation but *Still-Life* is 14 lines, meaning that it’s a sonnet which is typically written about love. This is evidenced by the choice of words throughout the poem; examples of these are ‘crimson roses’, ‘warm’, ‘delicate’, ‘sweet’ and there is also mention of a love-letter. These have deliberate connotations with care and compassion and are a basis for the idea of love. This is in contrast to the first poem which, due to its style and layout, does not flow as freely as it is more regulated and controlled by rhyme and iambic pentameter. The choice of words in this poem creates an impression of fear the unknown by use of ‘when Aunt is dead’, ‘terrified’, ‘heavily’ and ‘fear’ which are all leaning towards a depressive mood.

Due to the mood and situations these women live in, it is clear to see that their lives are different; they contrast between free and easy, and ~~seared and~~ weak and tired. The tigers must be on constant alert but the breakfast table can sit full and remained untouched; much like the lives of these two women.

Poem B

More laid back – ‘life’s a table set to bless’,  
‘delicate desires’, ‘sweet surprise’

Young lady – very naïve and pure ‘delicate  
desires with all that’s good’ ‘unopened future  
lies’ – inexperienced

Breakfast table; full and plenty, colourful

### Examiner comment – high

The response begins with a brief general introduction followed by an exploration of the images of the tigers (in Poem A) and the breakfast table (in Poem B). The essay’s second paragraph tackles the question’s first bullet. Careful reference is used to support clear comments. The confidence of the tigers is illustrated by the supporting quotation ‘pace in chivalric certainty’. The following sentence relates this point to the main question by commenting: ‘This could be a reflection of Aunt Jennifer’s struggles throughout her life as she has been “ringed with ordeals”.’

The response is clear about the need to compare, making reference to the contrast with the “young heiress” in Poem B with her “unopened future” and “delicate desires”. The relevant references are used to enhance the candidate’s developing argument: ‘This implies that she has much to experience in the world and is naively unaware of what problems may occur in later life.’

The social and cultural contexts relating to the two poems are explored and compared with admirable economy at the start of the third paragraph: ‘*Aunt Jennifer’s Tigers* presents Aunt Jennifer as an older lady by her unusual and older-fashioned hobby, whereas the lady in Poem B seems to be more rich and cared for as while she was on her walk, someone had laid out breakfast and a “bowl of crimson roses” – the garden wood is also described as her own.’ A comment on literary context is also made in relation to the sonnet form ‘typically written about love’.

There is close attention to the effects created by the use of particular words such as “fluttering” and further comparison made between the ways in which the two women are presented. The analysis is stronger when exploring particular words and their effects rather than listing words that ‘have deliberate connotations with care and compassion’. In the penultimate paragraph there is another list of words which are ‘all leaning towards a depressive mood’. This is certainly true of the words listed but the analysis here remains at quite a general level.

When looking at the whole response, there is evidence of a clear understanding supported by mainly careful references and there is a developing response to the language used to portray the women. The response to contexts is relevant and economical, with the focus remaining clearly on the poem itself and not extraneous contextual background. This is a Band 6 response for the mark out of 33.

The performance in spelling, punctuation and grammar (a mark out of 5) is best described by the *high performance* band.

The response could be improved by:  
 developing some of the critical comments in greater detail in order to provide a sustained critical response analysing the effects of particular words and phrases  
 exploring specific aspects of form and structure (rather than offering general comments).

<b>Band 6</b>	<b>25</b>	<ul style="list-style-type: none"> <li>• clear understanding supported by careful and relevant reference to the texts (AO1 and AO2)</li> </ul>
	<b>24</b>	<ul style="list-style-type: none"> <li>• makes a clear and relevant response to literary/social/cultural context (AO2)</li> </ul>
	<b>23</b>	<ul style="list-style-type: none"> <li>• develops a response to the way the writers use language/structure/form (AO3)</li> </ul>
	<b>22</b>	<ul style="list-style-type: none"> <li>• makes a well-developed relevant personal response to the task (AO4)</li> </ul>



## Specimen answer – middle

When comparing these poems the first obvious contrast is difference in the ~~paintings~~ art. One refers to a breakfast table whilst the other is based on a tiger. Also one's a painting whilst one's a tapestry.

In the poem called 'Aunt Jennifer's tiger' the tigers are described to "prance" which resembles a happy, upbeat mood. This is also a use of personification which helps the painting convey joyfulness. This is similar to the setting of the 'Still-life' poem. This poem describes an "open French window" and "warm sun". These convey a sense of freshness on a beautiful day. They also give the affect of summer because of the hot day. ~~Whereas~~ Although the mood is similar colours contrast. The poem ~~about~~ called 'Aunt Jennifer's tigers' describes "bright topaz" which is a contrast of bright and murky an also "a world of green". This suggests meadows and trees. The 2nd poem has a variety of different colours when describing the fruits "figs", "peaches", "a napkin", "toast". These are all very different colours which contrasts with the definitive one colour in the other painting. The first poem also uses the including word "they" which contrast with the table laid "for one". Perhaps the poet for 'Still-Life' is alone and is trying to represent that here. The tiger is described to ~~as~~ move in a "chivalric certainty". This suggests harbour and confidence in the tiger whereas, in the painting there is a much calmer more relaxed atmosphere. There is no life but beautifully depicted objects of different colours.

When considering the two women in the poems it is clear that there is an age difference. The first 'Aunt' finds the ivory needle "hard to pull". This suggests she is old and frail. Whereas the other woman is described to be "young" with an "unopened future". This evokes that she still has a full life to lead whereas the Aunt's time is almost up. However despite their age the women are similar in the sense that they are both alone. The writer's "Uncle's wedding band" is described as a "massive weight". This could be reference to her frailty but, it's more likely to be about the loss of her husband and therefore she is upset. The painting is painted as though the table is "for one". This highlights that she is yet to find someone and therefore lives alone. It's clear that both women are passionant about their work because of the Aunt's "fingers fluttering" this suggest enthusiasm and cheerfulness. The other woman is also passionant because of the amount of detail in her painting clearly means she has spent time thinking about how a table would be etc. The Aunt's hand are described to be "mastered...with ordeals". This suggests experience and practise of many years. Although it isn't mentioned in the other poem we assume she isn't as experienced.

From reading both the poems I think that the women live their lives for different reasons. The young ~~girl~~ woman lives knowing that life is "full of sweet surprise". She is waiting for things that are yet to happen. Whereas the Aunt is living it until she dies. "When Aunt is dead". She knows that death is coming and she is living her life expecting to die at any point. I think that the reason the old woman is making her tapestry is so that the legacy will go on. The poem says that the tigers "will go on prancing". As though even though she is dead her artwork remains. The Aunt's hands are described to be "terrified". This suggests that they would be white with horror. It also evokes that one may be afraid of death. This would create the sense that the Aunt likes living. This is similar to the younger womans view of life. She thinks that it is like a table "set to bless her delicate desires". Therefore we would assume that she likes her life as it is providing her with happiness and joy. Whereas the old lady is not enjoying life because she is worried about dying. There is also a difference in the woman's artwork. ~~While the~~ The Aunt depicts objects that appear to move and that have character. The tiger is descrided to "pace in sleek chivalric certainty". This highlights the tiger can move even though it's a tapestry so imagery and personification. The fact the movements could be described as "sleek" means that the painting is highly detailed. The young woman paints inanimate objects such as fruits etc. she also gives us an impression of what the person who lives there is like. One the table is "Worcester porcelain" which is a very expensive type of china. This shows that person who lives there is rich. This might be reflective of the young woman.

## Examiner comment – middle

This response engages straight away with the question’s first bullet and points to the ‘obvious contrast in the art’: the word “prance” is said to ‘resemble a happy, upbeat mood’. The candidate compares this to the setting of Poem B: ‘This poem describes an “open French window” and “warm sun”. These convey a sense of freshness on a beautiful day. There is no explicit attempt to link this material, which responds to the first bullet, to the main question about the women’s lives.

However, on the second page the response does begin to make explicit comparisons: ‘The Aunt finds the ivory needle “hard to pull”. This suggests she is old and frail. Whereas, the other woman is described to be “young”, with an “unopened future”.’ The textual references here are used to support and develop critical comment: ‘This evokes that she [the woman in Poem B] has a full life to lead whereas the Aunt’s time is almost up. However, despite their age the women are similar in the sense that they are alone.’ The points here are developed and supported, achieving a clear focus on the question.

However, the response contains areas of less effective development. The comment that ‘The Aunt’s “fingers fluttering” suggest ‘enthusiasm and cheerfulness’ is not readily supported by the context of these words in the poem. The assertions about ‘living her life expecting to die at any points’ and ‘making her tapestry so that her legacy will go on’ are interesting but need to be substantiated by closer reference to the poem’s detail. The third page of the response shows understanding of some of the poem’s deeper implications such as the Aunt’s fear of death and the young woman’s wealth but the points made need to be developed more effectively.

In general, there is an overall Band 5 understanding supported by appropriate reference to the poems. There is some relevant response to social and cultural contexts and some response to the effects of particular words and phrases. On balance, the response to the task is reasonably developed.

The spelling is generally accurate but there are some lapses in punctuation and there is a lack of variety in sentence structures, especially towards the end of the response. Performance is at the top of the *intermediate performance* band.

The response could be improved by:

- providing careful and convincing textual support for the points made
- developing and linking ideas more effectively
- engaging more explicitly with the precise effects made by aspects of language, structure and form.

<b>Band 5</b>	<b>21</b>	<ul style="list-style-type: none"> <li>• shows overall understanding supported by appropriate reference to the texts (AO1 and AO2)</li> </ul>
	<b>20</b>	<ul style="list-style-type: none"> <li>• makes some relevant response to literary/social/cultural context (AO2)</li> </ul>
	<b>19</b>	<ul style="list-style-type: none"> <li>• makes some response to the way the writers use language/structure/form (AO3)</li> </ul>
	<b>18</b>	<ul style="list-style-type: none"> <li>• makes a reasonably developed relevant personal response to the task (AO4)</li> </ul>



## Specimen answer – low

Poem A strikingly describes the women as ancients, ~~while~~ this contrasts with poem B which describes her as younger.

The tigers are described as 'prancing'. This suggests they are lively which is ~~a~~ in contrast to the stationary table. They are also moving with 'chivalric certainty'. This suggests they are constant and ~~unmoving~~ unchanging. The table is similar to this.\* The tigers are 'bright' citizens. This is ~~like~~ similar to the table which is described as 'polished'. This suggests they are both young and stand out from the background.

\*The alliteration of 'c' makes the poem flow more. This is in contrast to poem B which uses caesura to break the flow.

The woman in poem A is described as old with 'fingers fluttering' as she weaves her tapestry. The word 'flutter' suggests she is weak and delicate as like a butterfly while the repetition of the 'f' sound suggests she is elegant. This contrasts with the woman in poem B who is described as a 'young heiress'. ~~Her~~ The word 'heiress' suggests she is wealthy and will inherit money while the woman in poem A has to work for it. The woman in poem B is described as having an 'unopened future' ahead of her. This contrasts with ~~poem A~~ the other woman who has lived most of her life and will die soon. Both poems use alliteration to describe the women. This ~~makes the lines~~ creates vivid imagery.\*<sup>2</sup> Poem B also uses the simile of a 'love-letter' to describe the woman's future. This is in contrast to poem A which uses the hyperbole of the ring's 'massive weight' to describe the woman's ~~past later~~ earlier husband. Poem A uses a rhyming couplet to create the rhythm while poem B uses an alternate rhyming scheme with a rhyming couplet in the last two lines. This makes the flow of the two poems feel different. Neither of the poems have a certain number of syllables per line. This suggests there is no regularity to life. It also suggests the two women don't know what to expect in the future.\*<sup>3</sup>

\*<sup>2</sup> In poem A 'f' is repeated in line 5 while 'd' is repeated in poem B in line 12. The d sound is harsh which contrasts with the word 'delicate'. This suggests nothing is certain.

\*<sup>3</sup> Overall poem A portrays the woman more strikingly as it uses more of a range of poetic devices such as alliteration and hyperbole.

### Examiner comment – low

The response engages straight away with the question’s first bullet, with the tiger’s ‘prancing’ contrasted to the ‘stationary table’. There is, however, a sense that the comparisons are somewhat forced: ‘The tigers are “bright” citizens. This is similar to the table which is described as “polished”. This suggests they are both young and stand out from the background.’

There is an understanding of some of the poems’ surface meanings: e.g. ‘The word “heiress” suggests she is wealthy and will inherit money’. There is also a contrast made between the relative ages of the women, but attempts to comment on the language are overly general: ‘Both poems use alliteration to describe the women. This creates vivid imagery.’ There follows a reference to the simile of a “love-letter” and also to her ring’s “massive weight”. The latter is said to ‘describe the woman’s earlier husband’ but this is asserted; there is no attempt at detailed analysis. The comments on structure are similarly generalised and not employed as part of a close and meaningful analysis.

Overall this is a high Band 3 response, showing evidence of a relevant personal response. The surface meanings of the poems are generally grasped but attempts to explore the poets’ effects are assertive and under-developed.

The spelling, punctuation and grammar are best described by the *intermediate performance* band. There is considerable accuracy in spelling and punctuation, and there is a general control of meaning. Sentence structures are somewhat repetitive.

The response could be improved by:

- developing points more fully
- using pertinent details from the poems to support the points being made
- analysing the specific effects of language and structure
- varying sentence structures.

<b>Band 3</b>	<b>13</b>	<ul style="list-style-type: none"> <li>• intermittent evidence of understanding of ideas and attitudes with some reference to the texts (AO1 and AO2)</li> </ul>
	<b>12</b>	<ul style="list-style-type: none"> <li>• some awareness of literary/social/cultural context (AO2)</li> </ul>
	<b>11</b>	<ul style="list-style-type: none"> <li>• understands the surface meanings of texts (AO3)</li> </ul>
	<b>10</b>	<ul style="list-style-type: none"> <li>• some evidence of a relevant personal response (AO4)</li> </ul>

## Question 2

2 Read carefully prose extract A and prose extract B describing events in school life.

Compare the ways in which both writers vividly portray school life in these two extracts.

In your answer you should comment closely on the effects of language, style and form and how contexts are suggested by the writing.

To help you answer this question, you might consider:

- how both writers introduce characters to you
- the ways in which the writers present these school events
- the impressions the writers create of Mr D'Mello and Mr Plumb.

### PROSE EXTRACT A

In the following extract, a catholic school in India is gathering for a national remembrance day.

In the staff room, Mr D'Mello, assistant headteacher, folded his copy of the newspaper, noisily, like a pelican folding its wings. Tossing the paper on a sandalwood table, Mr D'Mello struggled against his paunch to get to his feet. He was the last to leave the staff room.

Six hundred and twenty-three boys, pouring out of classrooms and eventually merging into one long line, proceeded into the Assembly Square. In ten minutes they had formed a geometrical pattern, a tight grid around the flagpole at the centre of the square. 5

By the flagpole stood an old wooden platform. And next to the platform stood Mr D'Mello, drawing the morning air into his lungs and shouting: 'A-ten-shannn!' 10

The students shuffled in concert. Thump! Their feet knocked the chatter out of the square. Now the morning was ready for the sombre ceremony.

The guest of honour had fallen asleep. From the top of the flagpole, the national tricolour hung, limp and crumpled, entirely uninterested in the events organized for its benefit. Alvarez, the old school peon<sup>1</sup>, tugged on a blue cord to goad the recalcitrant piece of cloth into a respectable tautness. 15

Mr D'Mello sighed and gave up on the flag. His lungs swelled again: 'Sa-loot!'

The wooden platform began to creak noisily. Father Mendoza, junior school headmaster, was ascending the steps. At a sign from Mr D'Mello, he cleared his throat into the booming mike and launched into a speech on the glories of dying young for your country. 20

A series of black boxes amplified his nervous voice across the square. The boys listened to their headmaster spellbound. The Jesuit<sup>2</sup> told them the blood of Bhagat Singh and Indira Gandhi<sup>3</sup> fertilized the earth on which they stood, and they brimmed with pride. 25

Mr D'Mello, squinting fiercely, kept an eye on the little patriots. He knew that the whole humbug would end any moment. After thirty-three years in an all-boys' school, no secret of human nature was hidden from him.

## Question 2, continued

### PROSE EXTRACT B

In the following extract, two sets of parents are attending a school parents' evening.

'It's Sheila, isn't it?' said the woman, holding out her hand. 'Barbara Chase. Your Ben and my Philip were both in the play last term. That dreadful Shakespearean thing.'

She was referring to Mr Fletcher's crushingly lacklustre production of Ben Jonson's *The Alchemist*<sup>1</sup>, which had reduced successive audiences of doting parents to a state of glassy-eyed catatonia<sup>2</sup> for three nights in a row shortly before Christmas. Sheila had kept her copy of the programme, however, and filed it away lovingly along with her son's school reports. The names Chase and Trotter could be found at the bottom of the cast list: they had played two mutes<sup>3</sup>. 5

Once this introduction had been made, the foursome rapidly divided along gender lines. Sam Chase noticed that there was nobody waiting to talk to the games master, so he and Colin went to take issue with him on the vexed issue of football vs. rugby. A lively, ill-tempered argument broke out at once. Meanwhile, Barbara and Sheila waited in line for their audience with Mr Plumb. His queue was moving slowly. Sheila looked ahead and was at once intrigued by his body language. He was addressing his remarks exclusively to the boys' mothers, never making eye contact with the fathers and indeed barely seeming to acknowledge their existence. He was wearing a bottle-green corduroy jacket with leather patches at the elbows, over a cotton shirt with thick blue checks, the whole ensemble being set off by a brilliant cravat, in vermilion with greenish spots. A moustache of sorts drooped limply on either side of his lips, which were thin and dark as if wine-stained. When talking to the women in the queue, he held their gaze with an embarrassing directness, compelled them to return it. As for his voice, they were soon to discover that it was reedy and high, almost to the point of effeminacy. 10 15 20

'My word', he exclaimed, when they appeared at the front of the queue. He was staring at them with the startled, fixed intensity of an electrified ferret. 'And whom do I now have the pleasure – the most unexpected pleasure – of addressing?' 25

The two women looked at each other briefly, and giggled. 'Well I'm Barbara, and this is my friend Sheila.'

<sup>1</sup> *The Alchemist*: a comic play from Shakespeare's time

<sup>2</sup> *catatonia*: paralysis

<sup>3</sup> *mutes*: non-speaking parts

[Total: 40 marks, including 7 marks for spelling, punctuation and grammar.]



## Question 2 marking guidelines

The supplementary notes below, for question 1 are related to the assessment objectives listed on page 4 of this document. 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 not given in the guidelines below.

### Question 2

The focus of the question is on comparison of the ways in which both writers make ‘school life’ vivid 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 judgements 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 the 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.

## Question 2 marking guidelines, continued

### 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 and 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.

## Specimen answer – high

These two extracts portray two exceedingly different school events carried out in with similarly different attitudes. Extract A vividly shows the students as a body of obedient and respectful young people that regularly have high levels of authority thrust upon them. While extract two portrays a more relaxed and un-serious attitude.

Mr D'Mello is presented immediately in extract 1 as an older, more experienced man that is well respected by students and other staff. "Drawing the morning air into his lungs and shouting: 'A-ten-shannn!'", this suggests he's one to take charge like that of an army general. By describing his breathing as "Drawing the morning air into his lungs" it gives the impression that he's an older man as connotation of "Drawing" are straining and ragged breathing. Rather than writing "Attention" the writer writes as if it was being said, giving further affect to the authority in Mr D'Mello's voice.

On the other hand in Extract 2, Mr Plumb is portrayed as a very flirtatious and almost feminine man. A total contrast to Mr D'Mello. His out-fit is described as very flamboyant, "bottle green corduroy jacket", "leather patches", and "a brilliant cravat, in vermilion with greenish spots". The repetition of "green" has the connotation of venom, making the reader feel on edge. His is also portrayed as rather creepy, "it was ready and high", this is also a large contrast to that of the booming voice of Mr D'Mello, highlighting Mr Plumb's lack of masculinity and authority.

The events taking place also have very opposite auras around them. Extract A describes the event as a "sombre ceremony" – a very serious day, full of respect and remembrance. "A speech on the glories of dying young for your country", the use of the word "glories" suggests that this is seen as a great honour for young men, however upsetting the topic may be. Followed by the description of the boys being "spellbound" and "brimming with pride", implies a great sense of motivation and a very structured, pre-planned life ahead.

Whereas in Extract B there is a real difference in student/teacher relationships and the level of overall feeling of the event seems much more light hearted and leisurely. "A lively, ill-tempered argument broke out" between student and teacher, this is a large difference in comparison to that of the relationship shown between Mr D'Mello and his students. By describing the argument as "lively" this gives a sense of passion for what they're talking about which does have small connections to the passions shown by the students in Extract A but the an "argument" seems very unlikely to materialise considering the amount of authority shown by the teachers in the first extract. There are very few similarities shown within these extracts, The level of structure and seriousness shown in Extract A is worlds apart from the portrayal of school life and attitude of students, parents and teachers in Extract B, being the much more relaxed and friendly of the two pieces of writing.

### Examiner comment – high

The focus of the question is on comparison of the ways in which both writers make ‘school life’ vivid and memorable. The bullet points invite candidates to consider how characters are introduced, how school events are presented, and what impressions the writers create of the teachers Mr D’Mello and Mr Plumb. This response opens with an overview of the two extracts: ‘Extract A vividly shows the students as a body of obedient and respectful young people that regularly have high levels of authority thrust upon them while extract two [B] portrays a more relaxed and un-serious attitude’. The judgement on Extract A is particularly apposite.

The second paragraph focuses on Extract A whereas the third paragraph comments on Extract B at the same time as making reference back to Extract A. The response shows a clear and supported understanding of Mr D’Mello’s authority (shouting “A-ten-shannn!”) and age (“drawing” breath suggests ‘straining’). There is a developed response to some of the revealing detail about Mr Plumb in Extract B: ‘almost feminine man’; ‘A total contrast to Mr D’Mello’; ‘His out-fit is described as flamboyant’. There is close attention paid to the description of Mr Plumb’s voice: ‘rather creepy’ and ‘a large contrast to that of the booming voice of Mr D’Mello, highlighting Mr Plumb’s lack of masculinity and authority.’ The candidate’s paragraphs two and three combine careful reference and for the most part a clear understanding. The reference to the colour green and ‘connotations of venom’ is less effective, because there is no elaboration of the point being made.

The points made in paragraph four are more effectively developed and supported than those made in paragraph five, where the comment in the final sentence is not made clearly. In paragraph four, the candidate begins to analyse the effects of particular words and phrases:

Extract A describes the event as a ‘sombre ceremony’ – a very serious day, full of respect and remembrance. ‘A speech on the glories of dying young for your country’, the use of the word ‘glories’ suggests this seems a great honour for young men, however upsetting the topic may be. Followed by the description of the boys being ‘spellbound’ and ‘brimming with pride’ implies a great sense of motivation and very structured, pre-planned life ahead’.

There is a very promising line of argument here. There are, however, two ways in which the critical writing might be improved. Firstly, the integration of the quotations could be smoother in the second sentence. Secondly, the quotations and critical observation in the final sentence could be more clearly linked. In what ways do the two quotations ‘imply a great sense of motivation...’?

This is quite an uneven response – but the performance best fits into the lower range of Band 6. There is a clear understanding supported by generally careful references. There is some response to language and effects, and the cultural contexts of these two educational settings are addressed succinctly.

For performance in spelling, punctuation and grammar, this response fits in the top *high performance* band.

The response could be improved by:

- developing some of the critical comments in greater detail (particularly for Extract B) in order to
- provide a sustained critical response
- sustaining analysis of the effects of particular words and phrases
- exploring specific aspects of form and structure and relating these to the meanings of the extracts.

<b>Band 6</b>	<b>25</b>	<ul style="list-style-type: none"> <li>• clear understanding supported by careful and relevant reference to the texts (AO1 and AO2)</li> </ul>
	<b>24</b>	<ul style="list-style-type: none"> <li>• makes a clear and relevant response to literary/social/cultural context (AO2)</li> </ul>
	<b>23</b>	<ul style="list-style-type: none"> <li>• develops a response to the way the writers use language/structure/form (AO3)</li> </ul>
	<b>22</b>	<ul style="list-style-type: none"> <li>• makes a well-developed relevant personal response to the task (AO4)</li> </ul>



## Specimen answer – middle

Both writers vividly portray school life in the two extracts by firstly introducing characters to you like Mr D'Mello and Mr Plumb. By doing this it automatically familiarises you and once they start to describe them you gradually picture an image of what they are like and how they are involved around the school.

In the first extract you get a feel that the school is a bit run down and undeveloped as they don't have an assembly hall and the wooden platform "creaked noisily". In addition the "limp and crumpled" flag refused to wave highly in the air and so Mr D'Mello gave up reluctantly with a sigh. They also have a peon (a servant) which also suggests that the school is a bit old fashioned and not at all modern.

We also get a feel that the school might be an army or cadet school as firstly they are quite patriotic and have the national tricolour hung clearly in the middle of the assembly square. On top of that they are also having an assembly on "glories of dying young for your country" this could suggest that they are involved in some kind of conflict and are training boys young or from a young age. Lastly they salute and stand to attention which definitely suggest that it's a military school.

In extract B Sheila and Babra are both introduced to us immediately although they are quite different people. Sheila seems to us as the more polite and intimate loving one as she filed away the copy of the program lovingly with her sons reports. On the other hand Barbara Chase seems more confident and outgoing as she greets Sheila and is very blunt towards how she felt about the play "The dreadful Shakespearean thing" to us (the audience) she is portrayed as being quite opinionative and strong willed.

From our introduction to the parents evening we can tell that the school is a bit sloppy and not to high standards, "a moustache of sorts drooped limply on either side of his lips" not only does this create a bad impression on the school but shows that Mr Plumb doesn't take pride in his appearance, which we can also tell by what he wears. He also has "wine-stained" lips which could mean he was nervous and uncomfortable with what was happening with a crowd of people.

The impressions that we create of Mr D'Mello and Mr Plumb both seem to be quite nervous and uncertain of themselves, "his nervous voice" that was when Mr Mello was doing a speech to the whole school which suggests that he isn't comfortable speaking publicly. The same applies to Mr Plumb "embarrassing directness" it suggests that both teachers are incapable of presenting themselves in front of a large amount of people and aren't good in public speaking or composing themselves. Both schools seem to lack enthusiasm and inspiration "The guest of honour had fallen asleep" it also highlights that the school might be quite boring and uncurtious. Although Mr Plumb's school seems to have more extra-curricular activity with the school play running although it was "crushingly lacklustre" and boring once again. Both schools don't seem to have the appeal to the younger generation with one doing Shakespeare plays and the other sharing every secret of human nature and encouraging war.

Although it does vividly display the overall difference between the two schools and how the overall standards differ.

### Examiner comment – middle

This response begins with a general introduction in response to the question's first bullet about the introduction of the characters: 'you gradually picture an image of what they are like and how they are involved around the school'. The second paragraph becomes more focused on specific detail with comment on the effects of the descriptions of the platform which "creaked noisily" and the "limp and crumpled flag". An understanding of social and cultural contexts is evident in the judgements the candidate makes about the 'old-fashioned' and 'quite patriotic' school in Extract A.

The understanding of some aspects of Extract B in the next paragraph is less secure. The response is not so alert to what the narrative voice is telling them, for example, with regard to Sheila who 'had kept her copy of the programme, however, and filed it away lovingly'. A closer probing of the connotations of 'lovingly' as used here would have helped the candidate to explore the deeper implications of Sheila's depiction as doting mother.

References are used to support the points made in paragraph four, but there needs to be more careful elaboration as to why Mr Plumb's droopy moustache made a 'bad impression of the school'. The assertion that 'Mr Plumb doesn't take pride in his appearance' is not really supported by a close reading of the description of this character's somewhat outlandish wardrobe.

Attempts at comparison are made between Mr D'Mello's "nervous voice" and Mr Plumb's "embarrassing directness" but the conclusion drawn is not wholly convincing: 'suggests that both teachers are incapable of presenting themselves in front of large amounts of people'. The comparison made about the 'lack of enthusiasm and inspiration' in the penultimate paragraph is developed and supported to some extent.

This is a Band 5 response demonstrating an overall understanding for the most part (with a little misreading), and points are generally supported by appropriate references. There is some response to the writers' use of language and some relevant response to context.

There are some spelling errors of basic vocabulary ('envolved', 'sugest', 'definatly', 'military', 'immediatly') and some uncertainty over sentence divisions and the integration of quotations. But these errors do not detract from effective communication, and a general control of meaning is achieved. This is a low *intermediate performance* for the mark for spelling, punctuation and grammar.

The response could be improved by:

- using careful references to support points made
- analysing closely the effects created by language, structure and form
- making clearer links between the extracts
- constructing sentences with greater accuracy.

<b>Band 5</b>	<b>21</b>	<ul style="list-style-type: none"> <li>• shows overall understanding supported by appropriate reference to the texts (AO1 and AO2)</li> </ul>
	<b>20</b>	<ul style="list-style-type: none"> <li>• makes some relevant response to literary/social/cultural context (AO2)</li> </ul>
	<b>19</b>	<ul style="list-style-type: none"> <li>• makes some response to the way the writers use language/structure/form (AO3)</li> </ul>
	<b>18</b>	<ul style="list-style-type: none"> <li>• makes a reasonably developed relevant personal response to the task (AO4)</li> </ul>

## Specimen answer – low

In extract A Mr D'Mello is introduced by the writer describing how he acts. The text implies that he is very patriotic to India. This is suggested when he said about "the glories of dying young for your country". He also acts like a military leader and patriot by his calls of "A-ten-shannn!" and "sa-loot" which are both terms associated with the army. However in extract B Mr Plumb is introduced with what he is wearing and his body language. He is described as "adhering his remarks exclusively to the boys' mothers" which is a strange behaviour. This suggests that he is intimidated by the fathers so talks to the mothers instead. This could be a result of his father being abusive to him as a child so he sought comfort with his mother.

The school event in extract A appears to be a very formal event. This is suggested by the staff and pupils behaviour. This also makes the event boring. This is suggested by "The guest of honour had fallen asleep". This demonstrates how boring dull it is as one of the most important people there has fallen asleep. On the other hand event B is described as being an informal event. This is implied when "The two women looked at each other briefly, and giggled". This shows it is informal as at a formal event you wouldn't be laughing. It also implies that it is informal when Sam and Colin started arguing with the Games Master about Football vs Rugby.

## Examiner comment – low

This relatively short response begins with comments about the 'patriotic' Mr D'Mello who 'acts as a military leader' and reference is made to commands 'associated with the army'. Then a comparison is made with the way in which Mr Plumb is presented: 'introduced with what he is wearing and his body language'. The suggestion that he is 'intimidated by the fathers so talks to the mothers instead' is an interesting one and can be reasonably supported by the detail of the extract. However, the assertion that this was 'a result of his father being abusive to him as a child' is not one that can be readily substantiated by the detail in the extract.

The second and final paragraph considers in largely general terms the formality of the event in Extract A with the informality of the event in Extract B, with some brief reference to the texts.

Overall this Band 3 answer shows some evidence of a relevant personal response – but there is a lack of development and an element of over-assertion. Some reference to the text is made but the effects of words are not analysed in any significant detail.

In this short response there is evidence of an *intermediate performance* for spelling, punctuation and grammar. For higher, there would need to be more convincing evidence of a wide range of vocabulary and sentence structures used to achieve effective control of meaning.

The response could be improved by:

- developing comments in order to provide a fuller response to the question
- providing substantiation for assertions
- exploring closely the precise effects of particular words
- considering aspects of structure and form in presenting characters.

<b>Band 3</b>	<b>13</b>	<ul style="list-style-type: none"> <li>• intermittent evidence of understanding of ideas and attitudes with some reference to the texts (AO1 and AO2)</li> </ul>
	<b>12</b>	<ul style="list-style-type: none"> <li>• some awareness of literary/social/cultural context (AO2)</li> </ul>
	<b>11</b>	<ul style="list-style-type: none"> <li>• understands the surface meanings of texts (AO3)</li> </ul>
	<b>10</b>	<ul style="list-style-type: none"> <li>• some evidence of a relevant personal response (AO4)</li> </ul>

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