



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education (9–1)

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**ENGLISH LITERATURE**

**0477/03**

Paper 3 Unseen Comparison

**October/November 2017**

**1 hour 30 minutes**

No Additional Materials are required.

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**READ THESE INSTRUCTIONS FIRST**

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

Answer **one** question, **either** Question 1 **or** Question 2.

You are advised to spend about 20 minutes reading the question paper and planning your answer.

A maximum of 40 marks are available, of which 33 are for the response to the question and 7 are for spelling, punctuation and grammar.

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

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This document consists of **5** printed pages, **3** blank pages and **1** Insert.

Answer **one** question, **either** Question 1 **or** Question 2.

**Either 1** Read carefully poem A and poem B.

**Compare how the poets vividly portray the experience of education 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 points of view from which the poems are written
- the ways in which the poets convey different experiences
- how both poems end.

### **POEM A**

The following poem is set in a girls' school.

#### *The School in August*

The cloakroom pegs are empty now,  
And locked the classroom door,  
The hollow desks are dimmed with dust,  
And slow across the floor  
A sunbeam creeps between the chairs  
Till the sun shines no more. 5

Who did their hair before this glass?  
Who scratched 'Elaine loves Jill'  
One drowsy summer sewing-class  
With scissors on the sill? 10  
Who practised this piano  
Whose notes are now so still?

Ah, notices are taken down,  
And scorebooks stowed away,  
And seniors grow tomorrow 15  
From the juniors today,  
And even swimming groups can fade,  
Games mistresses turn grey.

**POEM B**

The following poem is about a boy's experience of school.

*Thug*

School began it.  
There he felt  
the tongue's salt lash  
raising its welt<sup>1</sup>

on a child's heart. 5  
Ten years ruled  
by violence left him  
thoroughly schooled,

nor did he fail 10  
to understand  
the blow of the  
headmaster's hand.

That hand his hand 15  
round the cosh<sup>2</sup> curled.  
What rules the classroom  
rocks the world.

<sup>1</sup> *welt*: a ridge or scar on the skin

<sup>2</sup> *cosh*: a short heavy stick used as a weapon

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

Or 2 Read carefully prose extract A and prose extract B.

**Compare how the writers strikingly present the holiday destinations in these two passages.**

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:

- Bernard and Charlotte’s first impressions of the two places
- the roles played by Mrs Knoepfmacher and Mr Parker
- how the writers convey attitudes towards these places.

**PROSE EXTRACT A**

In the following extract from a novel, Bernard Walsh and his father have just arrived in Hawaii. A local resident, Mrs Knoepfmacher, is driving them to their hotel.

Green exit signs flicked past with names on them that struck Bernard as quaintly genial, like streets in a children’s storybook: Likelike Highway, Vineyard Boulevard, Punchbowl Street. Mrs Knoepfmacher pointed out the skyscrapers of downtown Honolulu before taking a turnoff marked Punahou St. “Seeing as you’re *malihinis*, I’ll show you Kalakaua Avenue.”

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“What’s a *malihini*?”

“First-time visitor to the islands. Kalakaua is the main drag of Waikiki. Some people think it’s gotten tacky, but I think it’s still kinda fun.”

Bernard asked her how long she had lived in Hawaii.

“Nine years. Lou and I came on a vacation about twenty years ago, and Lou said to me, ‘This is it, Sophie, this is paradise, this is where we’re going to retire to.’ So we did. Bought an apartment in Waikiki to spend our vacations in and rented it for the rest of the year. Then when Lou retired – he was in the kosher meat business, in Chicago – we moved out here.”

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“And you like it?”

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“Love it. Well, I did while Lou was alive. Now I’m kinda lonely sometimes. My daughter says I should move back to Chicago. But can you imagine facing a midwestern winter again, after this? All I need here is a *muu-muu*<sup>1</sup>, the whole year round.” She plucked at her flowing pink robe, and glanced at Bernard’s tweed sports jacket and worsted trousers. “You and your father will have to get yourselves some Aloha shirts. That’s what they call the Hawaiian shirts with the splashy colours and the jazzy patterns, that you wear outside your pants. This is Kalakaua.”

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They were driving slowly along a crowded thoroughfare, lined with brightly lit shops, restaurants, and vast hotels that towered out of sight. Though it was nearly ten o’clock at night, both pavements, or sidewalks, as Mrs Knoepfmacher called them, were thronged with people, most of them casually and scantily dressed, in shorts, sandals, tee-shirts. They were all shapes, sizes, ages, complexions, sauntering, staring, eating and drinking as they walked, some hand-in-hand or with their arms round one another. A melange<sup>2</sup> of amplified music, traffic noise and human voices penetrated the car windows. It reminded Bernard of the crush around Victoria Station, except that everything looked much cleaner. There were even familiar names on the shopfronts – MacDonalds, Kentucky Fried Chicken, Woolworths – as well as more exotic ones: The Hula Hut, Crazy Shirts, Take Out Sushi, Paradise Express, and signs that he couldn’t decipher because they were in Japanese.

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“Well? Whaddya make of it?” Mrs Knoepfmacher demanded.

“It’s not quite what I imagined,” said Bernard. “It’s very built-up, isn’t it? I had a mental picture of sand, and sea and palm trees.”

1 *muu-muu*: a traditional Hawaiian dress

2 *melange*: a varied mixture

## PROSE EXTRACT B

In the following extract from a novel, Miss Charlotte Heywood has just arrived at the fictional town of Sanditon, a newly fashionable seaside health resort. Her hosts are Mr and Mrs Parker who are enthusiastic promoters of Sanditon.

In ascending, they passed the lodge gates of Sanditon House and saw the top of the house itself among its groves. It was the last building of former days in that line of the parish. A little higher up, the modern began; and in crossing the down, a Prospect House, a Bellevue Cottage and a Denham Place were to be looked at by Charlotte with the calmness of amused curiosity, and by Mr Parker with the eager eye which hoped to see scarcely any empty houses. More bills at the windows<sup>1</sup> than he had calculated on, and a smaller show of company on the hill; fewer carriages, fewer walkers. He had fancied it just the time of day for them to be all returning from their airings to dinner; but the sands and the terrace always attracted some, and the tide must be flowing, about half-tide now. He longed to be on the sands, the cliffs, at his own house, and everywhere out of his house at once. His spirits rose with the very sight of the sea and he could almost feel his ankle getting stronger already. 5 10

Trafalgar House, on the most elevated spot on the down, was a light, elegant building, standing in a small lawn with a very young plantation round it, about a hundred yards from the brow of a steep but not very lofty cliff, and the nearest to it of every building, excepting one short row of smart-looking houses called the terrace, with a broad walk in front, aspiring to be the mall<sup>2</sup> of the place. In this row were the best milliner’s shop<sup>3</sup> and the library; a little detached from it, the hotel and billiard room. Here began the descent to the beach and to the bathing machines<sup>4</sup>, and this was therefore the favourite spot for beauty and fashion. At Trafalgar House, rising at a little distance behind the terrace, the travellers were safely set down, and all was happiness and joy between Papa and Mama and their children; while Charlotte, having received possession of her apartment, found amusement enough in standing at her ample Venetian window and looking over the miscellaneous foreground of unfinished buildings, waving linen and tops of houses, to the sea, dancing and sparkling in sunshine and freshness. 15 20 25

1 *bills at the windows*: For Sale signs

2 *mall*: fashionable main street

3 *milliner’s shop*: a hat maker’s shop

4 *bathing machines*: portable huts allowing people to change at the beach

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





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