



## General Certificate of Education

# English Language and Literature 6721 *Specification A*

*NTA4 Comparative Literary Studies*

## Mark Scheme

*2005 examination – June series*

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

## DISTRIBUTION OF ASSESSMENT OBJECTIVES AND WEIGHTINGS

The table below is a reminder of which Assessment Objectives will be tested by the questions and the marks available for them.

### Unit 4

Assessment Objective	AO1	AO2ii	AO4
Questions 1 - 12	25 (x3)	25 (x2)	25

### Marking Procedure

#### Questions 1 - 12

1. Assess each AO equally; use the grid to ascertain the relevant band, sub-band and then mark.
2. Use of Indicative Content is advisory and not prescriptive; additional points and ideas will be added at the standardisation meeting.
3. Award 25 marks for each AO, multiply AO1 by 3, multiply AO2ii by 2, add to AO4 to arrive at a mark out of 150.

## Marking notations for English Language and Literature

Use guidelines in the assistant examiner's handbook as the basis of your marking, but supplement with these specific notations used across all units of the specification.

### Points that are correct:

✓ (tick)	to indicate a positive point (but not rhythmical ticks)
straight underline/ vertical line at side	to indicate a good passage

### Errors:

BE	basic error
Mistakes	ringed or marked with S
Squiggly underline	for poor/wrong idea

### Marginal annotation:

voc	for a vocabulary point made
gr	for a grammatical point made
phono	for a phonological point
imag	for imagery identified/commented on
coh	for a cohesive/structural point made
aud	for a point made about audience
purp	for a point made about purpose
att	attitudes and values commented on
fos	feature of speech noted, commented on
pnm	point not made (if idea is not explained)

### Unit-specific notations for Unit 4

anal	for analytical point made
comp	comparative point made
con	context understood, commented upon
expl	candidate explains
pr	candidate makes personal response
eval	candidate evaluates

**MARKING GRID FOR ENGLISH LANGUAGE AND LITERATURE 6721 – UNIT 4**

	<b>Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy</b> <b>AO1 (25 marks x 3)</b>	<b>Responding with knowledge and understanding to different texts from different periods, exploring and commenting on relationships and comparisons</b> <b>AO2ii (25 marks x 2)</b>	<b>Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning</b> <b>AO4 (25 marks)</b>
<b>Band 5</b> 21–25	Searching and confident linguistic or literary analysis; conceptualised reading; technical terms enhance textual response.	Exploratory. Significant similarities and differences are analysed in an original manner. Evaluative and illuminating work.	Sophisticated reading of context and meaning. Assimilates and contextualises references with flair and originality. Total overview including full understanding and appraisal of external contexts.
<b>Band 4</b> 16-17	18–20 Coherent analysis of distinctive language features and patterns. Analysis illuminates grasp.	Coherently compares and contrasts writer’s choice of form, structure, mode and language. Subtle.	Skilful and subtle analysis and commentary, where a clear sense of contextual variation and contextual influence underpins reading.
	Describes significant language and/or literary features and patterns. Some exploratory analysis.	Begins to probe; expresses clearly comparisons and contrasts between two texts. Carefully illustrated points.	Clear interplay between text and context, real sense of contextual variation; comments clearly on all areas. Analysis related to external contexts.
<b>Band 3</b> 11-13	14–15 Clear and accurate; distinguishes between details; sense of patterns emerging.	Developing argument underpinned by vocabulary and structure to aid comparison; comparative framework used.	Develops a line of argument underpinned by comment on features, form, structure and language; list-like in construction; accurate but interplay not necessarily noted. Wider external contexts noted.
	Increased ability to deal with more complex ideas; some literary and linguistic features noted.	Makes links between implicit meanings and attitudes in two texts. Some comment on linguistic comparisons.	Context clearly commented on; features, form, structure and language are implicitly understood; responds to implicit meanings.
<b>Band 2</b> 6-7	8-10 Is aware of characteristics of specific genre; simple linguistic points made.	Responds to obvious links and comparisons. Sometimes comments on less important links.	Sees how context influences language use; general awareness of writer’s techniques and impact on meaning.
	Some lexical or textual choices commented on; may respond to surface features.	Occasional insight but not sustained; one area of study noted.	Superficial idea of context; simplistic ideas on language use and relation to context.
<b>Band 1</b> 0-3	4-5 Some misreadings; no analytical insight.	Superficial points without relevance to both texts.	Some awareness of context; very limited ideas on how language features shape meaning.
	No literary and/or linguistic insight shown; misreadings.	Few if any connections noted or seen. Weak ideas.	Formal structural or linguistic features identified erroneously.

Unit: **NTA4**

Series: **June 2005**

*The Miller's Tale and Talking Heads 2*

1. Compare the ways in which Chaucer and Bennett create humour in *The Miller's Tale* and *Talking Heads 2*. You should refer to **one** or **two** sections from *The Miller's Tale* and **one** or **two** monologues from *Talking Heads 2*.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- Bennett's use of the tragic/comedy and dark humour
- Chaucer's use of parody
- the use of situations to create comedy
- the use of direct speech/reported speech/narrative voice
- observations on human behaviour/relationships
- the use of irony

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Miller's Tale* and *Talking Heads 2*

2. Compare the ways in which the Miller and Marjory begin their narratives in *The Miller's Tale* and 'The Outside Dog' from *Talking Heads 2*.  
You should base your answer on the opening of *The Miller's Tale* from the beginning to "He moste endure, as oother folk, his care." (line 124 in the recommended edition) and the opening of 'The Outside Dog' from the beginning to "Seems to have lost another anorak, this one fur-lined." (page 60 in the recommended edition).

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- first person/third person narration
- the use of direct speech
- the use of pronouns to refer to Stuart
- the use of adjectives to suggest the characters of Nicholas and Alisoun
- the use of proper nouns
- Chaucer's itemising of Nicholas's possessions to reflect character

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Dead Sea Poems and Mean Time*

3. Compare the ways in which Armitage and Duffy explore tensions within relationships in their poems. You should write about **one** or **two** poems by each poet.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- The use of vocabulary
- syntax/grammatical structures in exploring tension within relationships
- the structure of the chosen poems e.g. the use of stanzas
- the use of imagery/metaphor/simile
- the use of phonological features such as alliteration, repetition, assonance and the effects created
- the use of rhyme and rhythm

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Dead Sea Poems and Mean Time*

4. Compare 'A Hip Flask' by Armitage with 'Oslo' by Duffy.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- thematic comparisons e.g. the idea of being away from home/abroad/thinking of loved ones
- Armitage's use of similes
- Duffy's description of her evening
- the effects created through the tone of the poems
- the structure of the poems e.g. the use of stanzas, enjambment
- the use of rhyme and pararhyme

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*Measure for Measure and Murmuring Judges*

5. Compare the ways Shakespeare and Hare treat corruption in *Measure for Measure* and *Murmuring Judges*.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks)**

Some possible stylistic/comparative/contextual points candidates may refer to:

- the presentation of double standards e.g. Angelo/Sir Peter
- moral corruption/hypocrisy
- legal corruption/blackmail e.g. Angelo/Barry
- the abuse of power e.g. Sir Peter/Angelo/Barry/the Duke
- corruption of legal systems e.g. the manipulation of the system to further own ends
- corruption within society e.g. the flouting of the law

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*Measure for Measure and Murmuring Judges*

6. Compare Shakespeare's presentation of Escalus in *Measure for Measure* with Hare's presentation of Sir Peter in *Murmuring Judges*.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- Escalus's genuine concern for Claudio
- Sir Peter's lack of concern for Gerard
- Escalus's fair-mindedness/Sir Peter's self-serving attitude
- Sir Peter's corruption e.g. allowing Gerard's sentence to stand because it was not worth the work
- the egotism of Sir Peter
- the tolerance of Escalus

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Shipping News* and *Snow Falling on Cedars*

7. Compare the ways in which Proulx and Guterson create tension in *The Shipping News* and *Snow Falling on Cedars*.

You should base your answer on the section from *The Shipping News* beginning: “As Quoyle descended, he slipped on the treacherous weed,” and ending “...but his jaw wouldn’t work.” (pages 209-213 in the recommended edition) and the section from *Snow Falling on Cedars* beginning: “The morning light had broadened, gained greater depth...” and ending “Art Moran turned away from it.” (pages 13-16 in the recommended edition).

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- Quoyle’s first sight of the body
- Proulx’s use of imagery to describe the sea and Quoyle’s cap size
- her use of adjectives
- Art’s thoughts about how accidents can happen to fishermen
- the description of the drawing of the net
- the contrasting reactions of Art and Abel

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Shipping News and Snow Falling on Cedars*

8. Compare the ways in which a sense of identity is explored in *The Shipping News* and *Snow Falling on Cedars*.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- the sense of community e.g. the closeness of the communities of Killick-Claw and San Pedro
- the identities of ‘outsiders’ to the communities e.g. Quoye/Kabuo
- the acceptance into community/finding identity
- religious/cultural differences e.g. Ishmael/Hatsue
- the exploration of identity through relationships e.g. Quoye’s relationship with Wavey, Hatsue’s with Ishmael
- characters’ feeling about themselves and their own identities e.g. Hatsue’s feelings about her identity as a Japanese woman living in an American community

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Ghost Road and The Railway Man*

9. Compare the ways in which Barker and Lomax explore the passage of time.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- Lomax's use of chronological narrative
- Barker's use of flashback
- the use of diary form
- past/present explored through 1<sup>st</sup>/3<sup>rd</sup> person narrative
- the effects of experiences before/during/after war
- narratives present journeys of self-discovery

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Ghost Road and The Railway Man*

10. Compare the ways in which Barker and Lomax use settings in their narratives.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- Lomax's use of various settings to establish background e.g. Scotland, Burma
- Barker's movements between settings e.g. the trenches/Craiglockhart
- Lomax's contrasting of prison settings with those of civilian life e.g. his posting to the Gold Coast after the war
- Rivers' experiences in Melanesia
- the use of vocabulary/syntax to convey the sense of setting
- the effects of settings on tone

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*Wuthering Heights* and *The French Lieutenant's Woman*

11. Compare the ways in which Brontë and Fowles use descriptions of nature in their novels. You should base your answer on **one** or **two** passages from each novel.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- Brontë's description of the moors e.g. the contrast between storm/tranquillity
- Brontë's use of natural detail e.g. Catherine's description of the different birds' feathers
- the use of descriptions of the weather e.g. the weather mirrors Edgar's approaching death
- Fowles' detailed description of the Undercliff
- the Undercliff and the significance of its isolation
- the writers' use of vocabulary e.g. the use of adjectives

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*Wuthering Heights and The French Lieutenant's Woman*

12. Compare the ways in which Brontë and Fowles create tension in their novels. You should base your answer on **one** or **two** sections from each text.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- the use of conflicts between characters e.g. Heathcliff/Edgar, Mrs Fairley/Sarah
- tensions created by characters e.g. the uncertainty of how Heathcliff will react to events/circumstances
- episodes in the plot e.g. Catherine and Heathcliff caught at Thrushcross Grange
- Brontë's use of a sense of the supernatural
- Fowles' technique of switching from one episode to another at an important moment e.g. Charles' entry to the barn
- the use of dialogue e.g. conversation between Sarah and Mrs Fairley

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Pardoner's Tale* and *Death of a Salesman*

13. Compare the ways in which appearance and reality are explored in *The Pardoner's Tale* and in *Death of a Salesman*.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- the discrepancy between what the Pardoner says and what he does e.g. sermonizes against greed/invites payment from the pilgrims
- the corruptness of the Pardoner and the morality of the Tale
- the ambiguity of the Old Man/Death
- Willy's ideas founded on illusions e.g. his view of his own popularity
- Willy's apparent self-confidence but inward awareness of his fears and weaknesses e.g. his admissions to Linda
- Biff's developing awareness of reality

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Pardoner's Tale and Death of a Salesman*

14. Compare the ways in which Chaucer and Miller use language to create the characters of the Pardoner and of Willy.  
You should base your answer on the section of *The Pardoner's Tale* beginning "And now that I have spoken of glotonye" and ending "At no value or reputacioun." (lines 303 – 340 in the recommended edition) and the section of *Death of a Salesman* beginning "HAPPY [*grabbing BIFF, shouts*]: Wait a minute! I got an idea." and ending "WILLY: ...he may remember me. [*He exits through the living-room doorway.*]" (Act 1, pages 49 – 51 in the recommended edition).

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- the Pardoner's use of examples to illustrate his argument
- his use of anti-climax e.g. murder and time wasting presented as both being important
- his use of listing techniques to emphasis the dangers of gambling
- Happy's enthusiasm and excitement at his idea e.g. use of exclamations
- the spread of this enthusiasm to other members of the family e.g. short or one word sentences give sense of excitement
- Willy's quick changes of mood/tone

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Woman in White and An Evil Cradling*

15. Compare the ways in which Collins and Keenan create a sense of place in *The Woman in White* and *An Evil Cradling*. You should base your answer on an analysis of **one** or **two** sections from each text.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- contrasting places described e.g. Belfast/Beirut, Limmeridge House/London/the churchyard
- Keenan's use of imagery to give a sense of his prison
- his use of internal thoughts to create impressionistic sense of place
- Collins' use of narrative detail
- the writers' use of vocabulary and syntax
- Collins' creation of atmosphere associated with place e.g. London hot and oppressive, Limmeridge in summer as the perfect setting for romance.

Examiner notes

Unit: **NTA4**

Series: **June 2005**

*The Woman in White* and *An Evil Cradling*

16. Compare the ways in which Collins and Keenan begin their narratives.

You should base your answer on the section of *The Woman in White* beginning “It was the last day of July.” and ending “...now directs the purpose of my life.” (pages 2 – 5 in the recommended edition) and Chapter One ‘The Beginning’ of *An Evil Cradling*.

Assessment Objectives tested on this question: **1, 2ii and 4 (AO1: 75 marks, AO2ii: 50 marks, AO4: 25 marks. Question total: 150 marks).**

Some possible stylistic/comparative/contextual points candidates may refer to:

- Collins and Keenan's use of first-person narration
- comparison between fictional narrative and factual account
- Collins’ detailed description of Pesca
- Keenan’s creation of a sense of his background e.g. that of Northern Ireland
- the use of vocabulary and syntax
- the use of tone and establishing of narrative voice

Examiner notes