



General Certificate of Education

English Language and Literature 6721 *Specification A*

NTA4 Comparative Literary Studies

Mark Scheme

2006 examination – January 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.

NTA4 – Comparative Literary Studies

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 – 16

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 the 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 new 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: candidates makes personal response
- eval: candidate evaluates

These notations in no way supersede the marginal comments made by examiners, and you should seek to make meaningful but economic comments to show how your marks have been arrived at.

MARKING GRID FOR ENGLISH LANGUAGE AND LITERATURE 6721

	Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy AO1 (25 marks x 3)	Responding with knowledge and understanding to different texts from different periods, exploring and commenting on relationships and comparisons AO2ii (25 marks x 2)	Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning AO4 (25 marks)
Band 5 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.
Band 4 18 – 20 16 – 20 16 – 17	Coherent analysis of distinctive language features and patterns. Analysis illuminates grasp. Describes significant language and/or literary features and patterns. Some exploratory analysis.	Coherently compares and contrasts writer’s choice of form, structure, mode and language. Subtle. Begins to probe; expresses clearly comparisons and contrasts between two texts. Carefully illustrated points.	Skilful and subtle analysis and commentary, where a clear sense of contextual variation and contextual influence underpins reading. Clear interplay between text and context, real sense of contextual variation; comments clearly on all areas. Analysis related to external contexts.
Band 3 14 – 15 11 – 15 11 – 13	Clear and accurate; distinguishes between details; sense of patterns emerging. Increased ability to deal with more complex ideas; some literary and linguistic features noted.	Developing argument underpinned by vocabulary and structure to aid comparison; comparative framework used. Makes links between implicit meanings and attitudes in two texts. Some comment on linguistic comparisons.	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. Context clearly commented on; features, form, structure and language are implicitly understood; responds to implicit meanings.
Band 2 8 – 10 6 – 10 6 – 7	Is aware of characteristics of specific genre; simple linguistic points made. Some lexical or textual choices commented on; may respond to surface features.	Responds to obvious links and comparisons. Sometimes comments on less important links. Occasional insight but not sustained; one area of study noted.	Sees how context influences language use; general awareness of writer’s techniques and impact on meaning. Superficial idea of context; simplistic ideas on language use and relation to context.

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.
Band 1			
1 – 3	No literary and/or linguistic insight shown; misreadings.	Few if any connections noted or seen. Weak ideas.	Formal structural or linguistic features identified erroneously.

The Pardoner's Prologue and Tale – Geoffrey Chaucer
and
Death of a Salesman – Arthur Miller

- 1** Compare the ways in which Chaucer begins 'The Pardoner's Tale' with the ways in which Miller opens *Death of a Salesman*.

You should refer in detail to the following two sections:

'The Pardoner's Tale' – from 'In Flaundes whilom was a compaignye' (line 177 in the recommended edition) to 'Persevereth lenger than doth dronkenesse.' (line 211 in the recommended edition)

and

Death of a Salesman – from the beginning to 'Linda: Well, dear, life is a casting off. It's always that way.' (page 10 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:

- comparison effects of the openings
- descriptive details of setting
- use of dialogue/narrative voice
- presentation of characters
- use of small details of description
- use of stage directions

Examiner notes

The Pardoner's Prologue and Tale – Geoffrey Chaucer
and
Death of a Salesman – Arthur Miller

2 Compare Chaucer's presentation of the three 'riotoures' with Miller's presentation of Happy.

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:

- clear focus on Happy and the three 'riotoures'
- ideas along the lines of e.g. 'riotoures' not clearly distinguished/Happy clearly drawn
- comparisons of 'vices' e.g. Happy's attitude to women, riotoures, moral values
- comparisons of style of presentations
- language used to present character
- use of stage directions/narrative description

Examiner notes

The Dead Sea Poems – Simon Armitage
and
Mean Time – Carol Ann Duffy

3 Compare the ways in which Armitage and Duffy present ideas about wealth and status in ‘The Two of Us’ and ‘Fraud’.

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:

- methods of creating a sense of character
- the use of descriptive details
- the use of persona
- the structure of the poems
- exploration of themes and contrast
- choices of vocabulary and the use of imagery

Examiner notes

The Dead Sea Poems – Simon Armitage
and
Mean Time – Carol Ann Duffy

- 4** Compare the ways in which Armitage and Duffy explore the passage of time in their poems. You should write in detail 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:

- use of vocabulary
- use of syntax
- the structure of the poems e.g. use of stanzas
- use of imagery e.g. metaphors, similes
- use of symbolism
- development of ideas/thematic links

Examiner notes

King Lear – William Shakespeare
and
A Thousand Acres – Jane Smiley

5 Compare the way in which Shakespeare opens his play with the way in which Smiley opens her novel.

You should refer in detail to:

Act 1 Scene 1 of *King Lear* from the beginning of the play to ‘Nothing will come of nothing. Speak again.’ (line 90 in the recommended edition)

and

Chapter 1 of *A Thousand Acres*.

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:

- opening sections used to introduce/present characters
- comparison of methods used to set the scene/background
- use of character/description to give audience/reader information
- use of language to create atmosphere/effects
- plot development
- attitudes/relationships revealed

Examiner notes

King Lear – William Shakespeare
and
A Thousand Acres – Jane Smiley

6 Compare Shakespeare’s presentation of Gloucester with Smiley’s presentation of Harold Clark.

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 characters as ‘father figures’ and their relationships with their sons
- the use of language to create a sense of/present characters
- comparisons of the plays that Gloucester and Harold have and how these are presented
- Gloucester’s relationship with Lear and Harold’s relationship with Larry
- attitudes towards other characters e.g. Goneril and Regan/Ginny and Rose
- the parallels between the characters in terms of plot/action/ending

Examiner notes

The Shipping News – E. Annie Proulx
and
Snow Falling on Cedars – David Guterson

7 Compare Proulx’s presentation of Wavey with Guterson’s presentation of Hatsue.

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:

- an exploration of Wavey’s relationship with Quoyle
- Hatsue’s relationship with Miyamoto/Chambers
- specific details of language used to present characters
- Proulx’s use of humour/Guterson’s use of narrative/description
- Wavey and Hatsue’s relationship/interaction with other characters
- the writer’s use of social/historical background

Examiner notes

The Shipping News – E. Annie Proulx
and
Snow Falling on Cedars – David Guterson

8 Compare the ways in which Proulx and Guterson open their narratives.

You should refer in detail to:

the section of *The Shipping News* from the beginning of Chapter 1 to ‘...light and dark muddled’ (page 3 in the recommended edition)

and

the section of *Snow Falling on Cedars* from the beginning of Chapter 1 to ‘...struck him as infinitely beautiful’ (page 3 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:

- Guterson’s use of narration/presentation of background information
- Proulx’s focus on Quoyale
- Guterson’s focus on both character and setting
- the use of vocabulary e.g. the use of adjectives
- the use of syntax e.g. Proulx’s use of short or incomplete sentences
- the use of imagery

Examiner notes

Wuthering Heights – Emily Brontë
and
The French Lieutenant's Woman – John Fowles

9 Compare the ways in which Brontë and Fowles use narrative structure to create their effects in *Wuthering Heights* and *The French Lieutenant's Woman*.

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:

- Fowles and Brontë's use of time
- the use of flashback/accounts of past events
- the use of narrative/comment
- effects created through narrative structure
- authorial intrusion
- multiple narration

Examiner notes

Wuthering Heights – Emily Brontë
and
The French Lieutenant's Woman – John Fowles

10 Compare the ways in which Brontë and Fowles conclude their narratives.

You should refer in detail to:

the section of *Wuthering Heights* beginning ‘The following evening...’ (page 334 in the recommended edition) to the end of the novel,

and

the section of *The French Lieutenant's Woman* beginning ‘It had been in his mind all through...’ (page 442 in the recommended edition) to the end of the 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:

- the alternative endings of *The French Lieutenant's Woman*
- authorial intrusion
- explanation/justification of ending
- the description of the dead Heathcliff
- the supernatural element
- the use of vocabulary and syntax e.g. Brontë's use of words associated with death/Fowles' combination of long and short sentences

Examiner notes

The Woman in White – Wilkie Collins
and
An Evil Cradling – Brian Keenan

11 Compare the ways in which Collins and Keenan create a sense of tension in their narratives. You should write in detail about **one** or **two** episodes 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:

- Keenan’s creation of the sense of uncertainty and helplessness through first-person narration
- the ever-present possibility of violence and its psychological effects
- Collins’ creation of a sense of mystery surrounding the ‘woman in white’
- Collins and Keenan’s use of structure to develop a sense of tension e.g. holding back information
- detailed analysis of language and effects created in chosen episodes
- the use of imagery

Examiner notes

The Woman in White – Wilkie Collins
and
An Evil Cradling – Brian Keenan

12 Compare the ways in which Collins and Keenan conclude their narratives.

You should refer in detail to:

the section of *The Woman in White* beginning ‘THE summer and autumn passed after my return from Paris.’ (page 568 in the recommended edition) to the end of the novel,

and

the section of *An Evil Cradling* beginning ‘On through that darkness’ (page 294 in the recommended edition) to the end of the book.

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:

- factual details used by Keenan
- how Collins draws the narrative strands together
- a comparison of the tone created by each ending
- the use of vocabulary and syntax and the effects created e.g. Collins’s use of positive vocabulary/Keenan’s use of restrained language to express his feelings
- the use of narrative voice
- the use of dialogue

Examiner notes

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

13 Compare the ways in which Larkin and Plath use imagery to achieve their effects. You should write in detail about **two** or **three** 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:

- development of ideas/thematic links through imagery
- effects created through vocabulary e.g. use of adjectives/adverbs
- the use of symbolism e.g. Plath's use of the colour white, Larkin's use of sun, light and water
- Plath's use of the idea of re-birth, images of death
- Larkin's use of the familiar and everyday
- Plath and Larkin's use of similes

Examiner notes

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

14 Compare ‘An Arundel Tomb’ by Larkin with ‘The Moon and the Yew Tree’ by Plath.

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:

- exploration of Larkin’s themes e.g. passage of time, love
- poem’s root in a specific subject
- his use of pathos/moving language
- Plath and Larkin’s use of symbolism e.g. Plath’s use of the moon
- Plath’s use of negative connotations
- Plath’s use of religion/nature

Examiner notes

The Perfect Storm – Sebastian Junger
and
Life of Pi – Yann Martel

15 Compare the ways in which Junger and Martel create a sense of the power of nature. You should write in detail about **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:

- appropriate choice of sections e.g. storm scenes/rogue waves/the island/animals
- analysis of language used and effects created
- narrative/descriptive techniques
- the use of imagery/vocabulary/syntax
- creation of a sense of tension
- creation of tone/atmosphere

Examiner notes

The Perfect Storm – Sebastian Junger
and
Life of Pi – Yann Martel

- 16** Compare the ways in which Junger and Martel use illustrative detail as part of their narratives in *The Perfect Storm* and *Life of Pi*.

You should refer in detail to:

the section of *The Perfect Storm* beginning ‘Jigging for mackerel...’ and ending ‘...it’s a Gloucester schooner.’ (pages 25 – 27 in the recommended edition)

and

the section of *Life of Pi* beginning ‘Getting animals used to the presence...’ and ending ‘What were they thinking?’ (pages 39 – 42 in the recommended edition).

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 7 5 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

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

- Junger’s use of historical background
- his use of specific detail e.g. 300 foot trawl lines; 1,800 hooks to a dory
- his use of dates and geographical detail
- Martel’s use of zoological/scientific detail e.g. distances birds and animals allow humans to approach
- his use of examples from specific zoos around the world
- his use of first-person commentary/observations

Examiner notes

Measure for Measure – William Shakespeare
and
Murmuring Judges – David Hare

Re-sit a) Compare the ways in which Shakespeare and Hare explore differing attitudes towards the law. You should write in detail about **one** or **two** sections from each play.

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:

- contextual factors/comparisons
- the different attitudes towards the law shown in the plays e.g. Angelo/Irina/Escalus/Sir Peter/Barry/Lucio
- how attitudes are revealed through language
- comparisons of dramatic effects e.g. Shakespeare's use of the low-life characters/Hare's use of contrasts
- comparisons in structure/plot
- the use of vocabulary e.g. the use of comic/colloquial dialogue/formal speech

Examiner notes

Measure for Measure – William Shakespeare
and
Murmuring Judges – David Hare

Re-sit b) Compare Shakespeare’s presentation of Isabella with Hare’s presentation of Sandra.

You should refer in detail to:

the section of *Measure for Measure* beginning ‘O pardon me, my lord;’ to the end of the scene (Act 2 Scene 4 lines 117 – 187 in the recommended edition)

and

the section of *Murmuring Judges* beginning ‘You mean you’re bent?’ to ‘But I used to admire you, Barry’ (pages 74 – 77 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:

- Isabella’s language and effects
- her responses/attitudes towards Angelo
- the dramatists’ presentation of character
- Sandra’s attitude to Barry
- specific details of language use analysed e.g. Isabella’s use of formal language/Sandra’s use of the informal/colloquial
- dramatic impact/effects of interactions between characters

Examiner notes

The Ghost Road – Pat Barker
and
The Railway Man – Eric Lomax

Re-sit c) Compare the narrative techniques that Barker and Lomax use to achieve their effects. You should write in detail about **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:

- structure of the narratives e.g. chronological ordering/cutting from one scene to another
- the use of narrative voice e.g. Lomax's restrained style showing little emotion
- the use of language to create a sense of tension
- the use of imagery to create effects
- description of settings e.g. the prison camp/the trenches
- methods of presenting character

Examiner notes

The Ghost Road – Pat Barker
and
The Railway Man – Eric Lomax

Re-sit d) Compare the ways in which Barker and Lomax create a sense of tension in their narratives.

You should refer in detail to:

the section of *The Ghost Road* beginning ‘29 October. Arrived here under cover of darkness.’ and ending, ‘Not many left now. But enough.’ (pages 249 – 253 in the recommended edition)

and

the section of *The Railway Man* beginning ‘They alternated beatings and half-drownings...’ and ending ‘...we had no idea what was facing us.’ (pages 143 – 145 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:

- Barker’s use of contrast e.g. the ‘safety’ of the house/danger outside
- her comparison of the battle to come with previous disasters e.g. the Somme
- the military analysis/assessment of the situation e.g. the kind of barrage needed
- the effects created by the diary format compared to Lomax’s narrative
- Lomax’s use of contrast e.g. the beatings/the ‘kindly’ treatment
- the sense of not knowing what will happen next

Examiner notes

The Miller's Tale – Geoffrey Chaucer
and
Talking Heads 2 – Alan Bennett

Re-sit e) Compare the ways in which Chaucer in *The Miller's Tale* and Bennett in *Talking Heads 2* present problems in human relationships in their narratives.

You should write in detail about **two** or **three** characters 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:

- various problems e.g. problems within marriage
- how the writers use language to present relationships
- the writers' use of structure/syntax
- the use of irony
- descriptive language e.g. the description of Alisoun and hints at her relationship with John
- the use of direct speech/vocabulary/context

Examiner notes

The Miller's Tale – Geoffrey Chaucer
and
Talking Heads 2 – Alan Bennett

Re-sit f) Compare the ways in which Chaucer and Bennett conclude their narratives in *The Miller's Tale* and 'Waiting for the Telegram'.

You should refer in detail to:

the section of *The Miller's Tale* beginning 'This Nicholas was risen for to pisse,' to the end of the Tale (lines 690 – 747 in the recommended edition)

and

the section of 'Waiting for the Telegram' beginning 'I said to Francis...' to the end of the monologue. (pages 89 – 92 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:

- Violet's description of Edward's actions
- Bennett's structuring Violet's memories
- the use of pauses
- Chaucer's description of Nicholas's actions
- the use of direct speech/vocabulary
- the use of humour/pathos/contrast

Examiner notes