



## **General Certificate of Education**

# **English Language and Literature 6721**

## *Specification A*

**NTA4      Comparative Literary Studies**

# **Mark Scheme**

*2007 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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2007 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

---

**June 2007****NTA4****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**

<b>Assessment Objective</b>	<b>AO1</b>	<b>AO2ii</b>	<b>AO4</b>
<b>Questions 1 - 12</b>	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 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 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 made
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

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**

		<b>Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy</b>	<b>Responding with knowledge and understanding to different texts from different periods, exploring and commenting on relationships and comparisons</b>	<b>Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning</b>
		<b>AO1 (25 marks x 3)</b>	<b>AO2ii (25 marks x 2)</b>	<b>AO4 (25 marks)</b>
<b>Band 5 (21 – 25)</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 (16 – 20)</b>	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
	16 – 17	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 (11 – 15)</b>	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
	11 – 13	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 (6 – 10)</b>	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
	6 – 7	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 (1 – 5)</b>	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
	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. Chaucer and Miller both create characters who present themselves in particular ways. Compare the ways in which the Pardoner and Willy present their attitudes to life.

You should refer in detail to:

the section of 'The Pardoner's Prologue' beginning "By this gaude have I wonne..." and ending "...have a joly wenche in every toun" (lines 103 – 167 in the recommended edition)

**and**

the section of *Death of a Salesman* beginning "WILLY [angrily]: Business is definitely business, but just listen for a minute" and ending "– and he put his hand on my shoulder –" (pages 63 – 64 in the recommended edition).

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

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

- the methods the Pardoner uses to gain money, eg his frank admission to using 'tricks'
- the Pardoner's honest assessment of himself – his shamelessness at his own corruption
- his intention to make money – not interested in correcting sins
- Willy's belief that selling was the career for him, eg his refusal to go to Alaska
- the inspiration he gained from Dave Singleman
- his regret that personality doesn't count anymore – profit is all important.

Examiner Notes

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

2. Compare the ways in which Chaucer and Miller present ideas about the love of money in *The Pardoner's Prologue and Tale* and *Death of a Salesman*.

Assessment Objectives tested on this question: **AO1, AO2ii and AO4**  
**(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 focus on making money
- the idea of "the love of money" being the "root of all evil", eg effect of the gold on the three 'riotours'
- Miller's presentation of the consumer society
- financial success and social status
- Willy's desire to pass on twenty thousand dollars to Biff – his life presented in financial terms
- use of vocabulary.

Examiner Notes



*The Whitsun Weddings* – Philip Larkin  
**and**  
*Ariel* – Sylvia Plath

3. Compare the ways in which Larkin and Plath present their thoughts about marriage in the poems 'The Whitsun Weddings' and 'The Applicant'.

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

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

- the role of man and woman
- poetic viewpoint/voice/tone/irony
- the use of common everyday situations
- use of rhyme/rhythm
- use of vocabulary, eg use of colloquialisms
- the use of imagery.

Examiner Notes

*The Whitsun Weddings* – Philip Larkin  
**and**  
*Ariel* – Sylvia Plath

4. Compare the ways in which Larkin and Plath explore feelings of disillusionment.

You should write in detail about **two** or **three** poems by each poet.

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

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

- poets' use of viewpoint/voice/persona
- use of tone/irony
- use of imagery, eg metaphors, similes
- use of vocabulary, eg colloquialisms
- development of ideas/thematic links
- rhyme/rhythm structure and effects.

Examiner Notes

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

5. Compare Shakespeare's presentation of Lear with Smiley's presentation of Larry Cook.

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

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

- comparison of the role of Lear and Larry
- fathers' relationships with their daughters
- their relationships with their sons-in-law
- how Lear and Larry manipulate and lose control of events
- Lear's and Larry's relationships with friends/followers
- analysis of how language is used to shape presentation of characters.

Examiner Notes

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

6. Compare the ways in which Shakespeare and Smiley create scenes of conflict in *King Lear* and *A Thousand Acres*.

You should refer in detail to:

the section of *King Lear* beginning “LEAR: I prithee, daughter, do not make me mad” and ending “O Fool, I shall go mad!” (Act II, Scene iv, lines 214 – 281 in the recommended edition)

**and**

the section of *A Thousand Acres* beginning “He leaned his face toward mine” and ending “...managed to get back here” (Chapter 23, pages 181 – 184 in the recommended edition).

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

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

- comparison of contextual importance of the sections
- how language is used to create/present conflict
- use of dialogue/description to give audience/reader information
- how attitudes are revealed
- Lear and Larry’s interaction with other characters
- creation of dramatic/narrative tension.

Examiner Notes

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

7. Compare Brontë's presentation of Heathcliff with Fowles' presentation of Charles.

You should refer in detail to:

the section of *Wuthering Heights* beginning "The next time Heathcliff came..." and ending "...you are not worth knocking down!" (Volume I, Chapter XI, pages 110 – 114 in the recommended edition)

**and**

the section of *The French Lieutenant's Woman* beginning "Charles bowed in polite assent..." to the end of the chapter (Chapter 37, pages 275 – 279 in the recommended edition).

Assessment Objectives tested on this question: **AO1, AO2ii and AO4**  
**(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 distinctive voices
- how characters' actions reveal features
- the characters' roles and functions in the extracts
- use of dialogue
- interaction with other characters
- contextual issues, eg significance of social context.

Examiner Notes

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

8. Compare the ways in which Brontë and Fowles use imagery in their narratives.

You should write in detail about **one** or **two** sections from *Wuthering Heights* and **one** or **two** sections from *The French Lieutenant's Woman*.

Assessment Objectives tested on this question: **AO1, AO2ii and AO4**  
**(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 use of visual images, eg landscape, houses
- connection between the natural world and the human world
- the use of symbolism, eg the weather
- Fowles' use of metaphors and similes
- analysis of effects created through use of specific images
- period atmosphere evoked through imagery.

Examiner Notes

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

9. Compare Collins' presentation of Professor Pesca with Keenan's presentation of John McCarthy.

You should write in detail about **one** or **two** sections from *The Woman in White* and **one** or **two** sections from *An Evil Cradling*.

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

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

- Pesca's and McCarthy's role/function in narrative
- the use of dialogue
- use of distinctive voices
- how actions reveal a sense of personality
- how contexts relate to presentation
- narrative viewpoint.

Examiner Notes

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

10. Compare the ways in which Collins and Keenan create suspense in their narratives.

You should refer in detail to:

the section of *The Woman in White* beginning “I had now arrived...” and ending “...what could I do?” (Chapter IV, pages 14 – 17 in the recommended edition)

**and**

the section of *An Evil Cradling* beginning “The guards are gone” and ending “I cannot let them go” (Chapter ‘Into the Dark’, pages 63 – 65 in the recommended edition).

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

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

- Collins’ use of description to create a sense of atmosphere
- creation of a sense of mystery
- Collins’ use of dialogue
- Keenan’s use of internal monologue
- narrative viewpoint
- use of imagery/vocabulary.

Examiner Notes



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

11. Compare the narrative techniques used by Junger in *The Perfect Storm* and Martel in *Life of Pi*.

Assessment Objectives tested on this question: **AO1, AO2ii and AO4**  
**(AO1 75 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 factual detail
- the 'documentary style' of present events
- narrative structure, eg interspersing narrative line with factual background material
- Martel's use of first-person narrative
- the writers' use of visual detail
- Martel's use of factual information, eg information about zoos.

Examiner Notes

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

12. Compare the ways in which Junger and Martel present disasters at sea.

You should refer in detail to:

the section of *The Perfect Storm* beginning “Instead of abating...” and ending “ ‘I’d rejoined the world of the living’ ” (Chapter ‘The World of the Living’, pages 151 – 154 in the recommended edition)

**and**

the section of *Life of Pi* beginning “We left Manila...” and ending “...begin to have doubts” (Chapter 38, pages 101 – 105 in the recommended edition).

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

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

- Junger’s description of the violence of the storm
- the differing reactions of the characters on board the *Satori*
- the use of factual detail, eg the VHF radio message
- Martel’s use of first-person narrative
- the restrained tone of the account of the sinking of Pi’s ship
- Pi’s reaction to the emergency.

Examiner Notes