



General Certificate of Education

English Language and Literature 6721

Specification A

NTA4 Comparative Literary Studies

Mark Scheme

2008 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.

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January 2008**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

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 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
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

		Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy	Responding with knowledge and understanding to different texts from different periods, exploring and commenting on relationships and comparisons	Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning
		AO1 (25 marks x 3)	AO2ii (25 marks x 2)	AO4 (25 marks)
Band 5 (21 – 25)	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 (16 – 20)	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

Band 3 (11 – 15)	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
Band 2 (6 – 10)	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
Band 1 (1 – 5)	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. Compare the ways in which Chaucer concludes 'The Pardoner's Tale' with the ways in which Miller concludes *Death of a Salesman*.

You should refer in detail to:

the section of 'The Pardoner's Tale' beginning "And thus acorded been thise shrewes tweye" to the end of the tale (lines 549 – 682 in the recommended edition)

and

the section of *Death of a Salesman* beginning "BIFF: Pop! I'm a dime a dozen, and so are you!" to the end of the play (pages 105 – 112 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 poetic justice of the riotous ends
- the Pardoner's reinforcement of his message
- his attempts to exploit the other pilgrims
- the exchange between Biff and Willy
- the emotional intensity of the scene
- the effect of The Requiem.

Examiner Notes

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

2. Compare Chaucer and Miller's use of irony in *The Pardoner's Prologue and Tale* and *Death of a Salesman*.

You should write in detail about **one** or **two** sections from *The Pardoner's Prologue and Tale* and **one** or **two** sections from *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 'moral' tale and his own character
- the irony of the riotous, eg they swear an oath of allegiance and then turn on each other
- the Old Man, eg he would welcome Death but he lives
- Willy's confusion of success with popularity
- his belief that he can only redeem his life by ending it
- his relationship with his sons.

Examiner Notes

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

3. Compare the ways in which Larkin and Plath explore their views on life.

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:

- the structure of the poems, eg use of stanzas
- use of imagery, eg metaphors, similes
- use of symbolism
- the use of personas
- exploration of various views of life presented
- choices of vocabulary.

Examiner Notes

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

4. Compare Larkin's 'Mr Bleaney' with Plath's 'Wintering'.

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 tone of the poems, eg Larkin's conversational tone, Plath's possibly hopeful conclusion
- the structure of the poem, eg use of stanzas, enjambment
- use of vocabulary
- use of imagery, eg metaphors, similes
- use of symbolism
- development of ideas and themes.

Examiner Notes

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

5. Compare Shakespeare's presentation of Edmund with Smiley's presentation of Jess.

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:

- Edmund's sense of grievance against society
- his subversive influence
- his tenacity, quick-wittedness and energy
- Jess's return and Harold's favouring of him
- like Edmund, Jess rejects conventional thinking
- Jess's relationships with Ginny and Rose.

Examiner Notes

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

6. Compare the way in which Shakespeare ends his play with the way in which Smiley ends her novel.

You should refer in detail to:

the section of *King Lear* beginning “KENT: I am come/To bid my King and master aye good night” to the end of the play (Act 5, Scene 3, line 233 to the end)

and

the section of *A Thousand Acres* beginning “THE BOONE BROTHERS AUCTION HOUSE was plenty busy that spring...” to the end of the novel (Epilogue, pages 368 – 371 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 death of Cordelia and Lear
- Kent’s loyalty
- the use of language to intensify the sense of tragedy
- Goneril and Regan both die but Smiley allows Ginny to survive
- the consequences for Ginny
- the ambiguity of Smiley’s ending.

Examiner Notes

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

7. Compare Brontë's presentation of Edgar with Fowles's presentation of Ernestina.

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:

- Edgar as the opposite to Heathcliff
- Lockwood's admiration of Edgar
- Edgar's love for Catherine
- Ernestina a product of her time, eg fashion, role in society
- her attitude to and view of Charles
- her response to Charles' rejection.

Examiner Notes

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

8. Compare the ways in which Brontë and Fowles present love in *Wuthering Heights* and *The French Lieutenant's Woman*.

You should refer in detail to:

the section of *Wuthering Heights* beginning “With straining eagerness...” and ending “...on a great occasion like this” (Volume II, Chapter I, pages 159 – 163 in the recommended edition)

and

the section of *The French Lieutenant's Woman* beginning “She seemed hopelessly abashed...” and ending “...left her to look into the bedroom” (Chapter 46, pages 333 – 337 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 intensity of Heathcliff's and Cathy's love
- the sense of pain and bitterness
- the use of vocabulary and imagery
- Fowles' description of physical love
- the contrast between Sarah's passivity and Charles's passion
- the use of imagery and symbolism, eg the marble nymphs, the red blanket.

Examiner Notes

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

9. Compare the ways in which Collins and Keenan use settings in their narratives.

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:

- various settings to reflect mood, eg Limmeridge House in August an ideal setting for romance, Blackwater Park contrasts markedly with Limmeridge House
- descriptions of settings
- use of vocabulary and imagery
- Keenan's description of Ireland
- the various stages of his confinement, eg his initial imprisonment, his move to a different location
- his use of language to describe setting.

Examiner Notes

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

10. Compare Collins's presentation of Marian Halcombe with Keenan's presentation of himself.

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's presentation of Marian as a 'heroine' and independent character
- the contrast she presents to Laura
- physical appearance reflecting character
- Keenan's independence and strength of spirit
- his blend of the detached and personal
- his blend of memories of the past and speculation of the future.

Examiner Notes

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

11. Compare the ways in which Junger and Martel present individuals in their narratives.

You should write in detail about **one** or **two** sections from *The Perfect Storm* and **one** or **two** sections from *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 re-construction to present character
- his presentation of various characters through this method, eg the crew members of the *Andrea Gail*, the crew of the *Satori*
- use of language
- Martel's presentation of Pi
- the presentation of other 'characters', eg Richard Parker, Orange Juice
- use of vocabulary and imagery.

Examiner Notes

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

12. Compare the ways in which Junger and Martel describe islands in their narratives.

You should refer in detail to:

the section of *The Perfect Storm* beginning “Sable Island is a twenty-mile sandbar...” and ending “...something catastrophic happens aboard the *Andrea Gail*” (Chapter ‘Graveyard of the Atlantic’, pages 133 – 135 in the recommended edition)

and

the section of *Life of Pi* beginning “I made an exceptional botanical discovery” and ending “...weakly leapfrogged to the tree” (Chapter 92, pages 256 – 260 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 use of geographical detail
- historical background of Sable Island
- link to Billy Tyne on the *Andrea Gail*
- Pi’s first impression of the island
- use of descriptive detail, eg of the vegetation of the island
- use of vocabulary and imagery.

Examiner Notes