



General Certificate of Education

English Language and Literature 6721

Specification A

NTA4 Comparative Literary Studies

Mark Scheme

2007 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 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

| 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 co-ordination 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: 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

| | <p>Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy.</p> <p>AO1 (25 marks x 3)</p> | <p>Responding with knowledge and understanding to different texts from different periods, exploring and commenting on relationships and comparisons.</p> <p>AO2ii (25 marks x 2)</p> | <p>Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning.</p> <p>AO4 (25 marks)</p> |
|---|---|--|---|
| <p>Band 5 21 – 25</p> | <p>Searching and confident linguistic or literary analysis; conceptualised reading; technical terms enhance textual response</p> | <p>Exploratory. Significant similarities and differences are analysed in an original manner. Evaluative and illuminating work</p> | <p>Sophisticated reading of context and meaning. Assimilates and contextualises references with flair and originality. Total overview including full understanding and appraisal of external contexts</p> |
| <p>18 – 20</p> <p>Band 4 16 – 20</p> <p>16 – 17</p> | <p>Coherent analysis of distinctive language features and patterns. Analysis illuminates grasp</p> <hr/> <p>Describes significant language and/or literary features and patterns. Some exploratory analysis</p> | <p>Coherently compares and contrasts writer’s choice of form, structure, mode and language. Subtle</p> <hr/> <p>Begins to probe; expresses clearly comparisons and contrasts between two texts. Carefully illustrated points</p> | <p>Skilful and subtle analysis and commentary, where a clear sense of contextual variation and contextual influence underpins reading</p> <hr/> <p>Clear interplay between text and context, real sense of contextual variation; comments clearly on all areas. Analysis related to external contexts</p> |

| | | | |
|--|--|--|--|
| <p>14 – 15</p> <p>Band 3 11 – 15</p> | <p>Clear and accurate; distinguishes between details; sense of patterns emerging</p> <hr/> <p>Increased ability to deal with more complex ideas; some literary and linguistic features noted</p> | <p>Developing argument underpinned by vocabulary and structure to aid comparison; comparative framework used</p> <hr/> <p>Makes links between implicit meanings and attitudes in two texts. Some comment on linguistic comparisons</p> | <p>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</p> <hr/> <p>Context clearly commented on; features, form, structure and language are implicitly understood; responds to implicit meanings</p> |
| <p>8 – 10</p> <p>Band 2 6 – 10</p> | <p>Is aware of characteristics of specific genre; simple linguistic points made</p> <hr/> <p>Some lexical or textual choices commented on; may respond to surface features</p> | <p>Responds to obvious links and comparisons. Sometimes comments on less important links</p> <hr/> <p>Occasional insight but not sustained; one area of study noted</p> | <p>Sees how context influences language use; general awareness of writer’s techniques and impact on meaning</p> <hr/> <p>Superficial idea of context; simplistic ideas on language use and relation to context</p> |
| <p>4 – 5</p> <p>Band 1 0 – 5</p> <p>0 – 3</p> | <p>Some misreadings; no analytical insight</p> <hr/> <p>No literary and/or linguistic insight shown; misreadings</p> | <p>Superficial points without relevance to both texts</p> <hr/> <p>Few if any connections noted or seen. Weak ideas</p> | <p>Some awareness of context; very limited ideas on how language features shape meaning</p> <hr/> <p>Formal structural or linguistic features identified erroneously</p> |

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

1. Compare the ways in which Chaucer and Miller explore human weakness.

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: **1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks)**

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

- the Pardoner's attacks on various sins, eg gluttony
- the effects of the love of money
- the Pardoner's own corruption
- Miller's exploration of the 'consumer society'
- the 'American Dream'
- Willy's need for 'status symbols', eg his car.

Examiner Notes

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

2. Compare how Chaucer and Miller present ideas about death.

You should refer in detail to:

the section of 'The Pardoner's Tale' beginning "Thise riotoures thre of whiche I telle" and ending "For which ful pale and welked is my face" (lines 375 – 452 in the recommended edition)

and

the section of *Death of a Salesman* beginning "CHARLEY: It's getting dark, Linda" and ending "[...the apartment buildings rise into sharp focus.]" (REQUIEM: pages 110 – 112 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 students may refer to:

- death as a dominant theme of 'The Pardoner's Tale', e.g. the boy's account of how the man came to die
- references to the plague
- the Old Man having devoted his life to a search for 'Death'
- Willy dies still believing in capitalist values
- Linda's problem in understanding Willy's motives for killing himself
- differing attitudes towards Willy after his death.

Examiner Notes

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

3. Compare the ways in which Larkin and Plath explore loneliness in *The Whitsun Weddings* and *Ariel*.

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 students may refer to:

- the poets' use of viewpoint/voice
- use of vocabulary and syntax
- the structure of the poems, eg use of stanzas
- the use of imagery, eg metaphors, similes
- the use of symbolism
- development of ideas/thematic links.

Examiner Notes

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

4. Compare Larkin's 'First Sight' with Plath's 'Morning Song'.

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 students may refer to:

- thematic links, eg new life/birth/instinct
- use of tone/voice
- use of realistic detail
- the use of imagery, eg Larkin's use of metaphor, Plath's use of simile
- structure, eg use of stanzas, enjambement
- choices of vocabulary.

Examiner Notes

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

5. Compare Shakespeare's presentation of Goneril with Smiley's presentation of Ginny.

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 students may refer to:

- comparison of the role of Goneril and Ginny within the text
- Goneril's relationship with Lear, Ginny's with Larry
- their relationships with their sisters
- their relationships with their husbands
- attitudes towards other characters
- how language is used to shape presentations.

Examiner Notes

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

6. Compare the ways in which Shakespeare and Smiley create a sense of tension.

You should refer in detail to:

the section of *King Lear* beginning “CORNWALL (*to Goneril*) Post speedily to my lord your husband...” and ending “...Vengeance overtake such children” (Act III, Scene 7, lines 1-65 in the recommended edition)

and

the section of *A Thousand Acres* beginning “(IN THE DAYS AFTER THE CHURCH SUPPER...)” and ending “...to the hospital in Mason City” (Chapter 30, pages 230-232 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 students may refer to:

- comparison of contextual importance of the sections
- how language is used to create tension
- use of dialogue/description to build tension
- parallels in significance of episodes in plot
- how attitudes are revealed
- dramatic tension/narrative techniques used.

Examiner Notes

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

7. Compare Brontë's presentation of Lockwood with Fowles' presentation of Dr Grogan.

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 students may refer to:

- use of distinctive voices – how they reveal character
- role and function within novels
- how actions reveal character
- the use of description/presentation of characters
- use of dialogue
- contextual issues, eg social context/interaction.

Examiner Notes

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

8. Compare the ways in which Brontë and Fowles use settings.

You should refer in detail to:

the section of *Wuthering Heights* beginning “On an afternoon in October...” and ending “...till I heard her laughing, and exclaiming –” (Volume II, Chapter VIII, pages 229 – 232 in the recommended edition)

and

the section of *The French Lieutenant's Woman* beginning “The sun was just redly leaving the insubstantial dove-grey waves of the hills...” to “– he could stand here in Eden, but not enjoy it, and only envy the wren its ecstasy” (Chapter 29, pages 232 – 234 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 students may refer to:

- Brontë’s use of natural description
- how setting evokes atmosphere
- links between setting and action
- Fowles’ use of imagery – detailed and evocative
- his use of nature, eg animals and birds
- his analogy with art.

Examiner Notes

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

9. Compare the ways in which Collins and Keenan make use of first person narration.

You should write in detail about **two** sections from *The Woman in White* and **two** sections from *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 students may refer to:

- effects created through distinctive narrative voice
- use of voice to create sense of character
- the use of vocabulary
- use of first-person to convey emotions and thoughts
- link between narrative voice/reader
- use of dialogue/internal monologue.

Examiner Notes

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

10. Compare Collins' presentation of Hartright's arrival at Limmeridge House with Keenan's presentation of his own arrival in Beirut.

You should refer in detail to:

the section of *The Woman in White* beginning "WHEN I rose the next morning..." and ending "...in her own frank, lively way" (Chapter VI, pages 23-26 in the recommended edition)

and

the section of *An Evil Cradling* beginning "They say that an aircraft..." and ending "...to make his point more clearly" ('Arrival', pages 22-24 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 students may refer to:

- the use of detailed description
- use of vocabulary
- creation of atmosphere
- use of dialogue
- presentation of narrators' feelings
- the use of questions.

Examiner Notes

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

11. Compare the ways in which Junger and Martel present the conflict between Man and Nature.

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: **1, 2ii and 4 (AO1 75 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks)**

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

- presentation of the storm scenes
- the use of examples/descriptive detail
- the conflict between man and the sea, Pi on the island
- the struggle for survival
- the use of narrative voice, eg first-person/third person
- 'documentary' style presentation.

Examiner Notes

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

12. Compare the ways in which Junger and Martel use descriptive detail in their narratives.

You should refer in detail to:

the section of *The Perfect Storm* beginning “DAWN at sea...” and ending “...the fish refuse to feed” (pages 54-57 in the recommended edition)

and

the section of *Life of Pi* beginning “I noticed the presence of sharks...” and ending “...push into them and be registered” (Chapter 46, pages 124 – 126 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 students may refer to:

- Junger’s description of the men, eg “swollen lids”, “bad moods”, “thermal tops”
- the use of nautical detail, eg “four-knot current”
- details about fishing techniques
- Martel’s description of the sharks
- the use of visual images
- vocabulary and syntax.

Examiner Notes

Re-sit question
The Dead Sea Poems – Simon Armitage
and
Mean Time – Carol Ann Duffy

Re-sit A Compare the ways in which Armitage and Duffy make use of ideas about the past in their poems.

You should refer in detail to **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 students may refer to:

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

Examiner Notes

Re-sit question
The Dead Sea Poems – Simon Armitage
and
Mean Time – Carol Ann Duffy

Re-sit B Compare 'Man with a Golf Ball Heart' by Armitage with 'Small Female Skull' 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 students may refer to:

- the use of a persona/poetic voice
- the structure of the poems
- exploration of themes and ideas
- choices of vocabulary and the use of imagery
- exploration of poets' use of symbolism
- the use of metaphors/layers of meaning.

Examiner Notes

Re-sit question
The Shipping News – E. Annie Proulx
and
Snow Falling on Cedars – David Guterson

Re-sit C Compare the ways in which Proulx and Guterson present human relationships in their novels.

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 students may refer to:

- comparison made through appropriate selections, eg the relationship between Quoye/Wavey, Ishmael/Hatsue
- the writers' use of imagery
- comparison of nature of the chosen relationships
- the use of vocabulary and syntax
- the influence on tone and mood of the descriptions of relationships
- the importance of the relationships to the thematic structure of the novels.

Examiner Notes

Re-sit question
The Shipping News – E. Annie Proulx
and
Snow Falling on Cedars – David Guterson

Re-sit D Compare Proulx's presentation of Quoye with Guterson's presentation of Chambers.

You should refer in detail to:

the section of *The Shipping News* beginning "Quoye shambled, a head taller..." and ending "...but Quoye didn't know" (Chapter 1 'Quoye', pages 2 – 6 in the recommended edition)

and

the section of *Snow Falling on Cedars* beginning "Ishmael Chambers found a seat in the gallery..." and ending "And so Ishmael turned to journalism." (Chapter 4, pages 24 – 27 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 students may refer to:

- Proulx and Guterson's use of description to present character
- use of syntax, eg Proulx's use of shortened sentences
- Guterson's use of narration/presentation of background information
- the use of dialogue
- the use of vocabulary, eg Proulx's use of adjectives
- use of descriptive detail.

Examiner Notes