



## **General Certificate of Education**

# **English Language and Literature 6721**

## *Specification A*

**NTA4      Comparative Literary Studies**

# **Mark Scheme**

*2008 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.

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**June 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**

<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
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. Compare the ways in which The Pardoner and Willy use language to achieve their ends.

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 use of rhetoric, eg exempla
- his use of imagery
- use of dialogue
- Willy's use of the language of the 'salesman'
- his use of exaggeration and lies
- his frank confessions of his fears and weaknesses.

Examiner Notes

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

2. Compare Chaucer's presentation of the Old Man with Miller's presentation of Biff.

You should refer in detail to:

the section of 'The Pardoner's Tale' beginning "This olde man gan looke in his visage"  
and ending "And yow amende" (lines 434 – 481 in the recommended edition)

and

the section of *Death of a Salesman* beginning "BIFF: Dad, you're never going to see  
what I am" and ending "I'm just what I am, that's all" (pages 102 – 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:

- the Old Man's desire for death
- his use of imagery, eg "lyk a restelees kaitif."
- his attitude towards the three 'riotoures'
- Biff's realisation of himself
- his facing of the truth
- his attempts to persuade Willy to face the truth.

Examiner Notes

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

3. Compare the ways in which Larkin and Plath explore ideas about human relationships.

You should write in detail about **one** or **two** 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:

- various kinds of human relationships, eg family, other people's
- the use of description
- the use of personas
- the structure of the poems
- exploration of ideas/viewpoint
- choices of vocabulary and the use of imagery.

Examiner Notes

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

4. Compare Larkin's 'Wild Oats' with Plath's 'Daddy'.

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:

- Larkin's and Plath's use of the first-person
- use of tone
- the structure of the poems, eg use of stanzas
- use of imagery, eg metaphors, similes
- use of symbolism
- use of vocabulary.

Examiner Notes

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

5. Compare Shakespeare's presentation of Cordelia with Smiley's presentation of Caroline.

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 characters as daughters and their relationships with their fathers
- their relationships with their sisters
- use of language to create sense of/present characters
- attitudes towards other characters, eg Harold/Kent
- the parallels between the characters in terms of plot/action
- comparison of roles in endings of texts.

Examiner Notes

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

6. Compare Shakespeare's and Smiley's presentation of relationships between children and their parents.

You should write in detail about **one** or **two** sections from *King Lear* and **one** or **two** sections from *A Thousand Acres*.

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 methods used to set the 'family' context
- opening impressions/descriptions of family situation
- comparison of parental attitudes
- daughters' relationships with fathers
- sons' relationships with fathers
- use of language to create atmosphere/effects.

Examiner Notes

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

7. Compare the ways in which Brontë and Fowles create a sense of conflict in their novels.

You should refer in detail to:

the section of *Wuthering Heights* beginning “Mrs Linton, who was very much excited” and ending “...all bonds of relationship between herself and him” (Volume I, Chapter XI, pages 116 – 119 in the recommended edition)

**and**

the section of *The French Lieutenant's Woman* beginning “They had arrived in Lyme just before two” and ending “She stayed with lowered head” (Chapter 50, pages 360 – 364 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:

- Catherine's description of events to Nelly
- Catherine's mood
- the contrast between Edgar's attitude and Catherine's
- Fowles's description of Charles's feelings
- the presentation of Charles's explanation
- Ernestina's response.

Examiner Notes

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

8. Compare the ways in which Brontë and Fowles use time in their novels.

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 use of narrative viewpoints
- use of different generations
- changing of chronological sequence of events
- Fowles's interruptions of the chronological development of plot
- use of authorial intrusion
- use of Victorian context/20<sup>th</sup> century perspective.

Examiner Notes

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

9. Compare the ways in which Collins and Keenan use dialogue in *The Woman in White* and *An Evil Cradling*.

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:

- use of dialogue to create drama, eg exchanges between characters used to heighten tension
- dialogue used as a device to move events forward
- dialogue used to heighten reader's curiosity
- Keenan's use of dialogue to explore his own thoughts
- therapeutic effects of dialogue, eg Keenan's conversations with McCarthy
- dialogue to reveal emotions.

Examiner Notes

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

10. Compare the ways in which Collins and Keenan present confrontations in their narratives.

You should refer in detail to:

the section of *The Woman in White* beginning “The unconcealed curiosity” and ending “Inform me if you accept them – Yes or No” (Chapter VII, pages 531 – 536 in the recommended edition)

**and**

the section of *An Evil Cradling* beginning “I lay back and felt panic” and ending “My eyes were dry.” (Chapter ‘The Devil’s Barber-Shop’, pages 140 – 145 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’s use of dialogue
- Hartright’s and Fosco’s attitudes toward one another
- the use of vocabulary
- Keenan’s description of his feelings
- his determination to resist and the response of his captors
- the use of dialogue and vocabulary.

Examiner Notes

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

11. Compare the ways in which Junger and Martel use factual detail in *The Perfect Storm* and *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 historical background
- his use of detailed description of a variety of related topics, eg fishing methods, wave formation, meteorology
- his use of official accounts, eg US Coastguard Incident log
- Martel's use of details on the operation and running of zoos
- his information on animal behaviour
- his use of cultural/religious detail
- the blurring between fact and fiction.

Examiner Notes

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

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

You should refer in detail to:

the section of *The Perfect Storm* beginning “THE storm is centered around Sable Island” and ending “...even beneath a bulky pair of Farmer-John waders” (Chapter ‘The Barrel of the Gun’, pages 107 – 109 in the recommended edition)

**and**

the section of *Life of Pi* beginning “The storm came on slowly” and ending “...I was half-drowned” (Chapter 83, pages 225 – 227 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
- details of weather conditions, eg windspeed, wave height, etc
- details of effects of storm on various parties, eg Stimson and Bylander, the crew on Johnston’s boat
- Martel’s description of the gathering storm
- Pi’s first-person account of the effect of the storm on him
- the description of the boat, eg the effect of the sea-anchors.

Examiner Notes