



**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.

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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**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**

| <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/<br>vertical line at side: | to indicate a good passage                              |

**Errors:**

|                        |                         |
|------------------------|-------------------------|
| BE:                    | basic error             |
| mistakes:              | ringed or marked with S |
| squiggly<br>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**

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