



General Certificate of Education

English Language and Literature 6721 *Specification A*

NTA4 Comparative Literary Studies

Mark Scheme

2006 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.

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 - 16

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 new 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

	Communication of knowledge, understanding and insights gained from combined literary and linguistic study; use of appropriate terminology and written accuracy AO1 (25 marks x 3)	Responding with knowledge and understanding to different texts from different periods, exploring and commenting on relationships and comparisons AO2ii (25 marks x 2)	Understanding of the ways contextual variation and choices of form, style and vocabulary shape textual meaning AO4 (25 marks)
Band 5 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 18 – 20 16 – 17	Coherent analysis of distinctive language features and patterns. Analysis illuminates grasp. Describes significant language and/or literary features and patterns. Some exploratory analysis.	Coherently compares and contrasts writer’s choice of form, structure, mode and language. Subtle. Begins to probe; expresses clearly comparisons and contrasts between two texts. Carefully illustrated points.	Skilful and subtle analysis and commentary, where a clear sense of contextual variation and contextual influence underpins reading. Clear interplay between text and context, real sense of contextual variation; comments clearly on all areas. Analysis related to external contexts.
Band 3 14 – 15 11 – 13	Clear and accurate; distinguishes between details; sense of patterns emerging. Increased ability to deal with more complex ideas; some literary and linguistic features noted.	Developing argument underpinned by vocabulary and structure to aid comparison; comparative framework used. Makes links between implicit meanings and attitudes in two texts. Some comment on linguistic comparisons.	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. Context clearly commented on; features, form, structure and language are implicitly understood; responds to implicit meanings.

<p>Band 2 8 – 10</p>	<p>Is aware of characteristics of specific genre; simple linguistic points made.</p>	<p>Responds to obvious links and comparisons. Sometimes comments on less important links.</p>	<p>Sees how context influences language use; general awareness of writer’s techniques and impact on meaning.</p>
<p>6 – 7</p>	<p>Some lexical or textual choices commented on; may respond to surface features.</p>	<p>Occasional insight but not sustained; one area of study noted.</p>	<p>Superficial idea of context; simplistic ideas on language use and relation to context.</p>
<p>Band 1 4 – 5</p>	<p>Some misreadings; no analytical insight.</p>	<p>Superficial points without relevance to both texts.</p>	<p>Some awareness of context; very limited ideas on how language features shape meaning.</p>
<p>1 – 3</p>	<p>No literary and/or linguistic insight shown; misreadings.</p>	<p>Few if any connections noted or seen. Weak ideas.</p>	<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 Chaucer's narrative techniques in *The Pardoner's Prologue and Tale* with the dramatic techniques used by Miller in *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 candidates may refer to:

- Miller's use of realism/symbolism
- his use of flashbacks
- the writers' use of dialogue/narrative voice
- presentation of characters e.g. Miller's use of conflict/comparison; Chaucer's characters' lack of individuality in the *Tale*
- use of small details of description
- use of stage directions/Pardoner's commentary

Examiner notes

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

- 2 Compare the ways in which both the Pardoner and Willy are presented as 'salesmen'.

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 candidates may refer to:

- the Pardoner's 'sales pitch'
- Willy's attitude to his job
- consumer society/greed e.g. Willy's view of success/the Pardoner's avarice
- roles in society
- 'moral' dimensions
- language techniques e.g. conversational/rhetorical

Examiner notes

The Dead Sea Poems – Simon Armitage
and
Mean Time – Carol Ann Duffy

3 Compare the ways in which Armitage and Duffy explore ideas about language in their poems.

You should write in detail about **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 candidates may refer to:

- poets' use of viewpoint/persona
- comparison of the structure of the poem e.g. use of stanzas, enjambment
- exploration of ideas e.g. language as a means of communication/barrier to communication
- the use of metaphor, similes, imagery
- the use of vocabulary
- use of syntax

Examiner notes

The Dead Sea Poems – Simon Armitage
and
Mean Time – Carol Ann Duffy

- 4** Compare the presentation of religion in Armitage’s ‘From the Middle Distance’ and Duffy’s ‘Confession’.

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 candidates may refer to:

- exploration of poets’ use of ‘religion’ in their poems e.g. religious ritual, symbolism
- the use of metaphors/layers of meaning
- the use of poetic voice
- choices of vocabulary
- the use of structure e.g. use of stanza
- the use of imagery

Examiner notes

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

5 Compare Shakespeare's presentation of Regan with Smiley's presentation of Rose.

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 candidates may refer to:

- comparison of the role of Regan and Rose within the texts
- the daughters' relationships with their fathers
- their relationships with their sisters
- how they manipulate or control events (or not)
- Regan's relationship with Cornwall/Rose's with Pete
- analysis of how language shapes presentation

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 place in *King Lear* and *A Thousand Acres*.

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 candidates may refer to:

- comparison of social settings of texts e.g. the importance of the background of rural Iowa/the importance (or not) of the setting of Britain
- focus on appropriate scenes e.g. the storm scenes
- how language choices create a distinctive sense of place/atmosphere
- the functions of the chosen settings in the context of the plots
- how the presentation of character is linked to a sense of place
- the writers' use of vocabulary/syntax/imagery

Examiner notes

The Shipping News – E. Annie Proulx
and
Snow Falling on Cedars – David Guterson

7 Compare the ways in which Proulx and Guterson use descriptions of nature in *The Shipping News* and *Snow Falling on Cedars*.

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 candidates may refer to:

- comparison made through appropriate selections e.g. the natural setting of San Pedro/Quoye's first impressions of Newfoundland
- the writers' use of imagery
- comparison of the effects of nature on the settings of the novels
- the use of vocabulary and syntax
- the influence on tone and mood of the descriptions of nature
- the purpose of the descriptions in the structure of the novels

Examiner notes

The Shipping News – E. Annie Proulx
and
Snow Falling on Cedars – David Guterson

8 Compare the ways in which Proulx and Guterson use dialogue.

You should refer in detail to:

the section of *The Shipping News* beginning ‘There was nothing to say’ and ending ‘“It endured more than that,” said Billy.’ (Chapter 20 ‘Gaze Island’, pages 160 – 163 in the recommended edition)

and

the section of *Snow Falling on Cedars* beginning ‘Alvin Hooks began his cross-examination...’ and ending ‘“I’m at a loss with all of this, I really am.”’ (pages 324 – 327 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 candidates may refer to:

- the use of dialogue to present character
- comparison of the purposes of the dialogue e.g. the stylised court use reflects atmosphere
- comparison of dialogue style
- context in which the dialogue takes place
- creation of a sense of character through dialogue
- levels of formality of dialogue related to context

Examiner notes

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

9 Compare Brontë's presentation of Nelly Dean with Fowles's presentation of Sam Farrow.

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 candidates may refer to:

- use of distinctive voices
- presentation and role e.g. Nelly presented through Lockwood/Sam through omniscient narrator
- actions revealing sense of personality
- their roles and functions in the novels
- servant/master/mistress relationship
- contextual issues e.g. social context and authorial viewpoint

Examiner notes

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

10 Compare the ways in which Brontë and Fowles use descriptive detail.

You should refer in detail to:

the section of *Wuthering Heights* beginning ‘Cathy stayed at Thrushcross Grange five weeks...’ and ending ‘...have you forgotten me?’ (Chapter VII, pages 53 – 54 in the recommended edition)

and

the section of *The French Lieutenant's Woman* beginning ‘Ernestina had exactly the right face for her age...’ and ending ‘...for the rest of the world as well.’ (pages 31 – 32 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 candidates may refer to:

- details of the behaviour of the characters e.g. Cathy's changed behaviour/Ernestina's attitudes as presented through narrator
- descriptive details of setting/context e.g. Cathy's return to Wuthering Heights/Ernestina at Aunt Tranter's
- the use of dialogue
- the use of vocabulary
- the use of syntax
- narrative viewpoint

Examiner notes

The Woman in White – Wilkie Collins

and

An Evil Cradling – Brian Keenan

11 Compare the ways in which Collins and Keenan use descriptive detail.

You should refer in detail to:

the section of *The Woman in White* beginning ‘The water-colour drawing that I made...’ and ending ‘...dwells in mine.’ (pages 39 – 41 in the recommended edition).

and

the section of *An Evil Cradling* beginning ‘Each day became another day...’ and ending ‘...a failed escape attempt.’ (pages 41 – 42 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 candidates may refer to:

- descriptions of characters e.g. Laura Fairlie/the old man
- adjectival/adverbial use
- the use of narrative voice – description through narration/distinctive voice of Keenan
- presentation of character of narrators
- use of closely observed fine detail
- language choices e.g. use of vocabulary/syntax

Examiner notes

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

12 Compare the ways in which Collins and Keenan convey the experience of suffering.

You should write in detail about **one** or **two** sections from each narrative.

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 candidates may refer to:

- comparison of psychological suffering/physical suffering
- Keenan's suffering through confinement
- the use of language to present the experience of suffering
- the use of vocabulary
- the use of setting
- creation of empathy

Examiner notes

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

13 Compare the ways in which Larkin and Plath explore ideas about death in their poetry.

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 candidates may refer to:

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

Examiner notes

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

14 Compare Larkin’s ‘Love Songs in Age’ with Plath’s ‘Letter in November’.

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 candidates may refer to:

- the use of tone e.g. sense of sadness/loss/disappointment
- exploration of ideas on ‘love’
- the use of narrative voice/viewpoints
- the structure of the poems e.g. the use of stanza, enjambment
- comparison of poetic techniques e.g. imagery
- choices of vocabulary and the use of imagery

Examiner notes

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

15 Compare the ways in which Junger and Martel explore ideas about human endurance in *The Perfect Storm* and *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 candidates may refer to:

- the presentation of human survival against the power of nature e.g. against the storms; Pi's survival on the island
- effects of various ordeals endured by some of the individuals in *The Perfect Storm* and by Pi
- ideas about the nature of human survival/endurance explored e.g. resilience, resourcefulness
- how language is used to present ideas e.g. use of vocabulary, syntax
- the use of narrative voice e.g. factual/documentary, first-person narrative
- use of examples/descriptive detail

Examiner notes

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

16 Compare the ways in which Junger and Martel open their narratives.

You should refer in detail to:

the opening section of *The Perfect Storm* from ‘ONE mid-winter day...’ and ending ‘...and then heads out the door’ (pages 3 – 9 in the recommended edition).

and

Chapter 1 of *Life of Pi*.

Assessment Objectives tested on this question: 1, 2ii and 4 (AO1 7.5 marks, AO2ii 50 marks, AO4 25 marks. Question total 150 marks).

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

- comparison of the effects of the openings
- use of descriptive details
- the use of dialogue
- presentation of character
- narrative voice e.g. third-person narrative/dramatisation of factual events/first-person narrative
- comparison of language choices and effects created e.g. Junger’s use of specific, historical episodes/Martel’s use of ‘scientific’ language/style

Examiner notes