



General Certificate of Education

English Literature 5741 *Specification A*

LTA1 The Modern Novel

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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The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject along with research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1, 2 and 3 are always present.
- In this specification, the Assessment Objectives do have different weightings in different units.
- In some modules the AOs are more or less equal; in others there is a dominant AO.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification.

Unit 1

- In this unit, the weightings of the AOs are:

AO1 7%
AO2i 10%
AO3 8%
AO4 5%

The Spire- William Golding**Question 1**

What do you consider to be the key message of the novel, and how does Golding present it to the reader?

Focus

Key message in whole novel

Key Words

Key message, how present it

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>story</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>key message</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>key message</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>key message</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses how presents</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>presentation of key message</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Question 2

Remind yourself of the following extract from the novel where the pit starts to stink. Using the extract as a **starting point**, explore the ways Golding communicates the cost of Jocelin's vision.

Focus

Extract and whole novel

Key Words

Starting point, explore ways communicates, cost of vision

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>building</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>cost of vision</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>ways communicates</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>ways communicates</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses cost of vision</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>ways writer communicates cost of vision</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Cold Mountain- Charles Frazier**Question 3**

Explore Frazier's use of patterns and symbols in the novel.

Focus

Whole novel

Key Words

Explore, use of, patterns, symbols

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>themes</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>use of patterns/symbols</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>patterns and symbols</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>use of patterns and symbols</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses- ways writer works</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>use of patterns and symbols</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Question 4

Using the following extract as a **starting point**, consider the ways Frazier presents attitudes to war in the novel.

Focus

Extract and whole

Key Words

Starting point, consider ways presents, attitudes to war

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>war</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>ways presents or attitudes</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>attitudes to war</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>ways presents attitudes to war</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses writer's methods</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>ways writer presents attitudes to war</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Wise Children- Angela Carter**Question 5**

Explore the ways Carter uses the theme of identity in her novel.

Focus

Whole novel

Key Words

Explore ways, uses theme of identity

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>events</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>use of theme</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>theme of identity</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>ways Carter uses theme of identity</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses writer's methods</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>ways Carter uses theme of identity</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Question 6

Using the following extract as a **starting point**, explore the ways Carter presents the Hazard men in the novel.

Focus

Whole novel

Key Words

Starting point, explore ways presents, Hazard men

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>characters</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>ways presents</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>presentation of Hazard men</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>ways Carter presents Hazard men</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses writer's methods</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>ways Carter presents Hazard men</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Possession- A.S. Byatt**Question 7**

Explore the ways Byatt presents poets and poetry in *Possession*.

Focus

Whole novel.

Key Words

Presents, poets, poetry.

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>events</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>ways</u>. 	Band 1 1-6
<ul style="list-style-type: none"> Begins to address <u>poets and poetry</u> but in a general way at level of narration and description of <u>events</u> and <u>character</u>. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>presentation of poets and poetry</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>Byatt's presentation of poets and poetry</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Question 8

Using the following extract as a **starting point**, explore the ways Byatt presents the relationship between Christabel and Ash in the novel.

Focus

Whole novel

Key Words

Starting point, explore ways presents, relationship between Christabel and Ash

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>characters</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>ways presents</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>ways presents</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>presentation of relationship</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses writer's methods</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>ways Byatt presents relationship between Christabel and Ash</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Spies- Michael Frayn**Question 9**

How appropriate is the title of the novel?

Focus

Whole novel

Key Words

How appropriate, title

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>events</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>how appropriate</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>appropriateness of title</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>appropriateness of title</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses writer's methods</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>appropriateness of title of novel</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20

Question 10

Using the following extract as a **starting point**, explore the ways Frayn presents relationships between children in the novel.

Focus

Extract and whole novel

Key Words

Starting point, explore ways presents, relationships between children

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> Simple telling of story/describing of <u>children</u> with increasing accuracy. Asserts. Sometimes irrelevant. Lapses in technical accuracy. Little or no discussion of how language features shape meaning. 	<ul style="list-style-type: none"> Dependent on unassimilated notes. Unclear line of argument/poor deployment of knowledge. Little or no attention to <u>ways presents</u>. 	Band 1 0-6
<ul style="list-style-type: none"> Begins to address <u>relationships between children</u> but in a general way at level of narration and description of <u>events</u> and character. Expression clear if limited by vocabulary. Some inaccuracies. General awareness of writer's technique. 	<ul style="list-style-type: none"> Some evidence of individual response with general reference. Not always balanced or consistent. 	Band 2 7-10
<ul style="list-style-type: none"> Begins to consider <u>ways presents relationships between children</u> and how choices of language, form and structure inform meaning. Supporting evidence increasingly based on close reading. <u>Analyses writer's methods</u>. Expression controlled, vocabulary widening. Attention to whole. 	<ul style="list-style-type: none"> Coherent, informed individual response to text, based on command of appropriate detail. 	Band 3 11-15
<ul style="list-style-type: none"> Detailed analysis and exploration of <u>ways Frayn presents relationships between children</u>. Critical vocabulary tellingly used. 	<ul style="list-style-type: none"> Mature and confident judgement. Clear, cogent argument. 	Band 4 16-20