



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# Mark scheme January 2003

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## GCE

### English Literature A

### Unit LTA1

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## Unit 1: The Modern Novel

### 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 targetted in the proportions set out in the specification.
- In this unit, the weightings of the AOs are:

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

### How to use the grids and the marking scheme

- For this unit, AOs 1, 2i and 3 are presented together in the grid because they are of approximately equal weighting; please consider this column first in order to reach your mark out of 20.
- Verify this mark by then considering the column that relates to AO4.

**The Bell****Question 1**

Explore the presentation and significance of Catherine in the novel.

**Focus**

Character Catherine in novel.

**Key words**

Explore, presentation, significance, Catherine.

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

**Question 2**

Using the extract as a *starting point*, explore the ways in which Murdoch portrays the corruption of innocence in the novel.

**Focus**

Theme of corruption of innocence in novel.

**Key words**

Explore, ways, portrays, corruption, innocence.

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

## The Handmaid's Tale

### Question 3

Consider the importance and presentation of Moira in the novel.

#### Focus

Character Moira in novel.

#### Key words

Consider, importance, presentation, Moira.

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

**Question 4**

Consider the appropriateness of this extract as the introduction to the novel as a whole.

**Focus**

First paragraph and novel as a whole.

**Key words**

Consider, appropriateness, introduction.

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

## Knowledge of Angels

### Question 5

Explore the ways in which Paton Walsh presents ideas of freedom and imprisonment in the novel.

### Focus

Themes of freedom and imprisonment through novel.

### Key words

Explore, ways, presents, ideas, freedom, imprisonment.

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

**Question 6**

Using the extract as a *starting point*, explore the ways the writer presents the impact of Palinor on the island and its inhabitants.

**Focus**

Impact of Palinor through novel.

**Key words**

Explore, ways, presents, impact, Palinor, island, inhabitants.

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

## Snow Falling on Cedars

### Question 7

Explore the ways in which Guterson presents women characters in his novel.

### Focus

Women characters.

### Key words

Explore, ways, presents, women, characters.

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

**Question 8**

Using the extract as a *starting point*, explore Guterson's presentation of the community's hostility towards the Japanese.

**Focus**

Theme of hostility to Japanese in whole novel.

**Key words**

Explore, presentation, hostility to Japanese.

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

**Enduring Love****Question 9**

Explore the ways in which McEwan presents obsession in *Enduring Love*.

**Focus**

Theme of obsession in whole novel.

**Key words**

Explore, ways, presents, obsession.

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

**Question 10**

Read carefully the following extract which comes towards the end of the account of Clarissa's birthday lunch. Consider the ways in which McEwan presents this episode and its importance in the novel.

**Focus**

Birthday lunch episode.

**Key words**

Consider, ways, presents, episode, importance.

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