



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

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# Mark scheme January 2004

## GCE

### English Literature A

### Unit LTA6

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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 6**

- In this unit, the AOs are very nearly equal. The weightings of the AOs are:

AO1	9%
AO2ii	7%
AO3	8%
AO4	7%
AO5ii	9%

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

- For each question there is a specific marking grid which relates to the AOs tested by the question.
- There is a dominant AO in each question set in a separate column; examiners should first judge the answer by the criteria in the separate column.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other AOs.

**Coming to an overall decision**

- When you have awarded each answer a mark out of 20, proceed to re-consider the work as a whole.
- Double-check the total by going through each AO and comparing the overall mark with performance against the AOs.
- You may award +0, +1 or +2 according to your judgement of the worth of the work.  
e.g. AO5ii may be addressed in 1a, or AO4 in 1b, or you may wish to reward AO2ii, or AO1, or AO3 further.

**Question 1a**

Basing your answer on **Extract A and Extract B**, you should:

- write a comparison of the ways the writers present attitudes to war
- say how far you agree with the views that Newbolt's poem is inspiring and memorable and that McCrae's poem presents a disillusioned view of war.

**Focus**

Vitai Lampada and In Flanders Fields.

**Key Words**

Comparison, ways, present, attitudes to war, how far agree, inspiring and memorable, disillusioned.

AOs 1-3 Knowledge and understanding. Tracing connections. Clear communication. Form, structure, language.	AO4 Different interpretations. Informed personal response.	Marks/ Bands
<ul style="list-style-type: none"> <li>• Simple narration/description.</li> <li>• Assertion.</li> <li>• Irrelevance.</li> <li>• Inaccuracies and misreadings.</li> <li>• Frequent lapses in spelling, etc.</li> <li>• Little or no reference to features of language etc.</li> <li>• Little sense of comparison.</li> </ul>	<ul style="list-style-type: none"> <li>• Little understanding of different interpretations given: <u>inspiring and memorable, disillusioned.</u></li> <li>• Limited personal response.</li> <li>• Confused response, unclear line of argument.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Appropriate but generalised evidence to support.</li> <li>• Some inaccuracy in expression.</li> <li>• Some awareness of importance of form, structure and language in shaping meaning.</li> <li>• General awareness of writers' techniques in presentation of two attitudes <u>to war</u>.</li> <li>• General comparison.</li> </ul>	<ul style="list-style-type: none"> <li>• Reasonable understanding of two positions laid out in question – <u>inspiring and memorable and disillusioned.</u></li> <li>• Listing rather than exploring.</li> <li>• General line of argument.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Increasingly detailed understanding of text and ability to evaluate and consider issues of question.</li> <li>• Argument supported by detailed reference to text.</li> <li>• Accurate expression.</li> <li>• Critical vocabulary used appropriately.</li> <li>• Exploration of form, structure and language and how they inform meaning.</li> <li>• Increasingly assured comparison.</li> </ul>	<ul style="list-style-type: none"> <li>• Consideration of each new point within construction of argument with detailed reference to text.</li> <li>• Clear, developing line of argument for each case – <u>inspiring and memorable and disillusioned.</u></li> <li>• Coherent, informed judgements including own position.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Analysis of texts in detail.</li> <li>• Technically accurate.</li> <li>• Telling and accurate use of appropriate critical vocabulary.</li> <li>• Sophisticated analysis of ways in which form, structure and language shape meanings.</li> </ul>	<ul style="list-style-type: none"> <li>• Cogent, well-structured argument.</li> <li>• Mature and confident judgement based on informed consideration of various possibilities.</li> </ul>	Band 4 16-20

**Question 1b**

By comparing **Extracts C, D and E**, and by referring to your **wider reading**, examine how typical in both style and treatment of subject matter these writings are of literature from or about The First World War.

You should consider:

- language, form and structure
- the writers' thoughts and feelings about war and contemporary society
- the influence of the time of composition
- the gender of the writers.

**Focus**

Extracts C, D and E and wider reading.

**Key Words**

Comparing, how typical, style, subject matter, and all in bullet points.

AOs 1, 2ii and 3 Knowledge and understanding. Tracing connections. Clear communication. Form, structure, language.	AO5ii Evaluating significance of cultural, historical and other contextual influences on literary texts and study.	Marks/ Bands
<ul style="list-style-type: none"> <li>• Simple narration/description.</li> <li>• Assertion and or irrelevance.</li> <li>• Inaccuracies and misreadings.</li> <li>• Frequent lapses in spelling, grammar etc.</li> <li>• Little or no sense of comparison.</li> <li>• Little or no reference to features of language.</li> </ul>	<ul style="list-style-type: none"> <li>• Very limited awareness of <u>typicality of Hill, Sherriff and Sassoon</u> or of influences on them or <u>attitudes to war</u>.</li> <li>• Some awareness of period/context.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Appropriate but generalised evidence to support.</li> <li>• Some inaccuracy in expression.</li> <li>• Some awareness of importance of structure and language in shaping meaning.</li> <li>• General awareness of all writers' techniques in communicating their thoughts and feelings.</li> <li>• Starting to make basic comparisons between texts.</li> <li>• Little attention to genre.</li> </ul>	<ul style="list-style-type: none"> <li>• Awareness of <u>attitudes to war</u> and influence of society on all three writers.</li> <li>• Use of wider reading and understanding of context.</li> <li>• Some recognition of <u>time</u> and <u>gender</u> issues.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Increasingly detailed understanding of texts and ability to evaluate and consider issues of the question.</li> <li>• Accurate expression.</li> <li>• Critical vocabulary used appropriately.</li> <li>• Sustaining comparison across all texts.</li> <li>• Understanding of how choice of genre affects meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrating detailed knowledge of relevant context in establishing <u>how typical</u> each text is as an example of WW1 literature.</li> <li>• Assessing significance of <u>time of composition and gender issues</u>.</li> <li>• Detailed comparative analysis of <u>attitudes to war</u>.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Extended and illuminating comparison.</li> <li>• Telling and accurate use of appropriate critical vocabulary.</li> <li>• Sophisticated analysis of ways writers use form, structure and language to shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Specific detailed and illuminating connections between texts and context.</li> <li>• Understanding of texts in tradition.</li> <li>• Analysis of importance of contextual factors in writing.</li> </ul>	Band 4 16-20