



## **General Certificate of Education**

# **English Literature 5741** *Specification A*

**LTA1      The Modern Novel**

## **Mark Scheme**

*2008 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.

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**June 2008****LTA1****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.

**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**

Explore the presentation and importance of Pangall in the novel.

**Focus:** whole novel.

**Key Words:** explore presentation, importance, Pangall.

<b>AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.</b>	<b>AO4 Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>Pangall</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> <li>• Little or no attention to <u>presentation/importance</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>presentation of Pangall</u> but in a general way at level of narration and description of events and character.</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 of Pangall</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods</u>.</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>presentation and importance of Pangall</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 Spire - William Golding****Question 2**

Using the following extract as a **starting point**, explore the ways Golding presents ideas about change and transformation in the novel.

**Focus:** whole novel.

**Key Words:** starting point, explore ways presents, ideas about change and transformation.

<b>AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.</b>	<b>AO4 Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <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> <li>• Little or no attention to <u>ways presents or change and transformation.</u></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>change and transformation</u> but in a general way at level of narration and description of <u>events</u> and character.</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>ideas about change and transformation</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>ways presents</u>.</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 Golding presents ideas about change and transformation</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

**Cold Mountain - Charles Frazier****Question 3**

Explore the ways Frazier presents the America of Inman's time in the novel.

**Focus:** whole novel.

**Key Words:** explore ways presents, American society.

<b>AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.</b>	<b>AO4 Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>people</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> <li>• Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>concept of American society</u> but in a general way at level of narration and description of <u>events</u> and character.</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 American society</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods</u>.</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 writer presents American society</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

**Cold Mountain - Charles Frazier****Question 4**

How appropriate is the following extract as the opening of the novel?

**Focus:** opening and whole novel.

**Key Words:** how appropriate, opening.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of events 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> <li>• Little or no attention to <u>appropriateness</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>opening and its relation to whole</u> but in a general way at level of narration and description of events and character.</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>appropriateness of opening</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods</u>.</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 opening</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

**Wise Children - Angela Carter****Question 5**

How does Carter use and explore the theme of parenthood in the novel?

**Focus:** whole novel.

**Key Words:** how, use and explore, theme of parenthood.

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 of <u>parents</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> <li>• Little or no attention to <u>use and explore</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>theme of parenthood</u> but in a general way at level of narration and description of <u>events</u> and character.</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>use and exploration of theme of parenthood</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods</u>.</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>use and exploration of theme of parenthood</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



**Wise Children - Angela Carter****Question 6**

Using the following extract as a **starting point**, explore the importance and presentation of 'popular entertainment' in the novel.

**Focus:** whole novel.

**Key Words:** starting point, explore importance and presentation, popular entertainment.

<b>AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.</b>	<b>AO4 Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <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> <li>• Little or no attention to <u>importance and presentation</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>popular entertainment</u> but in a general way at level of narration and description of <u>events</u> and character.</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 and presentation of popular entertainment</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods</u>.</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 and presentation of popular entertainment</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

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

In what ways is *Possession* an appropriate title for the novel?

**Focus:** whole novel.

**Key Words:** what ways, appropriate title.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <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> <li>• Little or no attention to <u>appropriateness of title.</u></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>title</u> but in a general way at level of narration and description of <u>events</u> and character.</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>appropriateness of title</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods.</u></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 title.</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

**Possession - A.S. Byatt****Question 8**

Using the following extract as a **starting point**, explore the ways Byatt uses the theme of 'hunter' in the novel.

**Focus:** extract and whole novel.

**Key Words:** starting point, explore ways, uses the theme of 'hunter'.

<b>AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.</b>	<b>AO4 Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <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> <li>• Little or no attention to <u>using themes</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>theme of hunter</u> but in a general way at level of narration and description of events and character.</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 writer uses theme of hunter</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods</u>.</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 Byatt uses theme of hunter</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

**Spies - Michael Frayn****Question 9**

Explore the ways Frayn presents fathers and fatherhood in the novel.

**Focus:** whole novel.

**Key Words:** explore ways, fathers and fatherhood.

<b>AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.</b>	<b>AO4 Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>fathers</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> <li>• Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>presentation of fathers</u> but in a general way at level of narration and description of events and character.</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 Frayn presents fathers and fatherhood</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods</u>.</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 Frayn presents fathers and fatherhood</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

**Spies - Michael Frayn****Question 10**

Using the following extract as a **starting point**, consider the ways Frayn presents the theme of isolation in the novel.

**Focus:** extract and whole.

**Key Words:** starting point, consider ways presents, theme of isolation.

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <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> <li>• Little or no attention to <u>presentation of theme</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>theme of isolation</u> but in a general way at level of narration and description of <u>events</u> and character.</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 Frayn presents theme of isolation</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• Analyses <u>writer's methods</u>.</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 Frayn presents the theme of isolation</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