

Edexcel International  
London Examinations  
GCE Ordinary Level

## Mark Scheme with Examiner's Report

# London Examinations Ordinary Level GCE in English Literature (7171)

May/June 2001

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel International centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call our International Customer Relations Unit:

Tel +44 20 7758 5656

Fax +44 20 7758 5959

[International@edexcel.org.uk](mailto:International@edexcel.org.uk)

[www.edexcel.org.uk/international](http://www.edexcel.org.uk/international)

October 2001

Order Code UO 011310

All the material in this publication is copyright

© Edexcel

Mark Scheme and Chief Examiner's Report  
May/June 2001

## **ENGLISH LITERATURE 7171**

---

### **Mark Scheme**

Page 1 of 11

### **Chief Examiner's Report**

Page 8 of 11

### **Grade Boundaries**

Page 11 of 11



# ENGLISH LITERATURE 7171, MARK SCHEME

---

## OBSERVATIONS ON MARKING

Candidates will be expected to demonstrate:

- (a) a first-hand knowledge of texts and, where appropriate, close reading;
- (b) the ability to communicate sensitive, lively and informed personal response;
- (c) the ability to demonstrate some understanding and appreciation of authors' uses of characterisation, plot, narrative, setting and language.

When marking scripts you must bear these objectives in mind. Questions are devised so that candidates who show an adequate knowledge and understanding of the books studied, and an ability to express that understanding in reasonably correct English, should obtain a mark equivalent to Grade C. Questions give scope for the display of critical awareness above the norm; evidence of this, and of personal response to the texts, must be generously rewarded.

Errors of fact, misquotation, repetition and gross irrelevance must be penalised negatively, i.e. by withholding marks that might otherwise have been given. Please show in the left-hand margin where such penalties have been incurred.

Points of value must be **✓ticked** in the body of the answers (**not** in the margin). Material that shows above average perception or originality should be identified by a vertical wavy line in the left-hand margin.

Please document all your marking wherever possible by means of written comments in the margin and at the end of the answer – explanations of how assessments have been made are often immensely valuable to the Chief Examiner.

---

## THE 3-BAND MARKING SCHEME

Try to secure a satisfactory spread of marks over the full range available. It is unwise to speculate where grade boundaries will be established; the Assistant Examiner's job is to be as consistent as possible throughout the marking period so that the merit order for that allocation of scripts is reliable.

Each answer should be initially classified into one of three broad bands, and then placed precisely within it.

Do not attempt to subdivide the 20 marks for each question, either mentally or in writing, unless directed to do so. The listed qualities below are to be taken into account, but there is no 'weighting' for each and mixed profiles will be common – ie the answer does not have to qualify under all three headings to be classified in the 'Good', 'Average' or 'Weak' categories.

### Assessment Profiles

<i>The <b>GOOD</b> answer</i>	14 –20
(a) Content	Accounts and commentaries will give evidence of close reading of texts and mature understanding of themes, events, structure, characters and techniques – as appropriate. Close references and/or apt quotations will support the points made throughout.
(b) Relevance	The selection of material will be full, appropriate and clearly set out with the question borne in mind throughout the answer.
(c) Organisation and Style	Accounts and arguments will be presented with clarity and conviction. Style will be fluent, expressing informed personal opinion, response and appreciation.

Overall, the good answer should reveal thorough knowledge and understanding of the chosen texts, an ability to respond to them in terms of the questions, and sufficient command of English to convey the candidate's own critical response and enthusiasm convincingly.

<i>The <b>AVERAGE</b> answer</i>	8 – 13
(a) Content	Evidence of study and understanding of the texts will be given, with some appropriate references and brief quotations. There will be some recognition and appreciation of basic aspects such as themes, characterisation and language.
(b) Relevance	An identifiable number of appropriate points will be made, some developed more fully and confidently than others. Attention to the terms of the question will be evident in the selection of material and in the comments made on it.
(c) Organisation and Style	The account and/or argument will be coherent, and presented in reasonably clear and accurate English. Response to the texts will be evident from the candidate's comments and from the liveliness of his/her expression.

Overall the competent answer should be able to show sound knowledge, moderate understanding and some pleasure derived by the candidate from his/her reading.

<i>The <b>WEAK</b> answer</i>	1 – 7
(a) Content	This may be slight, lacking in specific reference or with details inaccurate; understanding may be limited or seriously flawed; quotations will be scarce and may be grossly inaccurate.
(b) Relevance	Ill-judged choice of material (or the unsuitable 'prepared' answer) could bring the answer into this category, or the question may have been misunderstood. Argument may be stated simply, without development.
(c) Organisation and Style	Difficulties in written English may inhibit coherent expression of ideas, or the answer may consist of very simple and undeveloped statements of facts. Evidence of enjoyment and response will be minimal.

Overall the weak answer will display evidence that the text (or part of it) had been read, and something retained, but the level will be very superficial.

## RUBRIC

If more than four questions are attempted, mark all answers and allow the best four that lie within the prescription of one drama, one poetry and two prose.

All answers should have their marks recorded; those disallowed should be struck through with the letter '**R**' alongside. Indicate on the front cover of the script where such action has been taken.

**N.B.** Every page of the script on which the candidate has written must be marked in red ink in some way to show that it has been seen by the examiner.

## Section A    **DRAMA**

### **Macbeth**

- 1(a)** Simple summary or paraphrase must be penalised. Candidates must identify the **significance** of the passage in the play as a whole. Apt reference should be made to material which comes both before and after this extract.
  - 1(b)** Candidates must focus on detailing the dramatic importance of this scene. Simple descriptions and summaries of the scene cannot attract good marks.
  - 1(c)** Candidates must attempt to show both the similarities and differences between these two men in their role of king. The question is specific regarding the role of king and answers reacting to their characters in a more general way cannot be awarded good marks.
- 

### **Romeo And Juliet**

- 2(a)** As for **1(a)**.
  - 2(b)** Candidates must display a detailed knowledge of at least **three** separate areas of the play which prepare the audience for a tragic end. There is no place for any vagueness in this answer; clear identification and close reference are required.
  - 2(c)** Answers which simply summarise parts of the play cannot rise above the low average category. Candidates must show an appreciation of Friar Laurence's function and of the response he may evoke in the audience.
- 

### **The Crucible**

- 3(a)** As for **1(a)**.
  - 3(b)** Candidates must be clear in their understanding of 'dramatic' and a careful choice of episode will need to be made. Candidates must remain focussed on showing what techniques are used to produce the dramatic impact.
  - 3(c)** This is a fundamental question about Proctor which candidates should have already thought about in their studies. Examiners should therefore expect a good level of discussion with appropriate reasons offered for opinions and close reference to the text.
-

## **Section B     POETRY**

4. The poem must be appreciated in a critical way. Valid comments and observations must be made. Evidence of a degree of personal response must be given. It is not sufficient to summarise or paraphrase, nor is it sufficient to list literary devices.
  5. Descriptions of poems which deal with suffering will not attract many marks. Candidates must show how the two poets have succeeded in giving them a new understanding of suffering.
  6. Candidates must be explicit and refer closely to the poems in explaining what new insights they have gained. Weaker candidates will simply describe and summarise poems which deal with people.
  7. Close analytical observation is required here along with detailed close reference. Generalised comments will fail to explain the power of the poets' descriptions.
- 

## **Section C     PROSE**

### **Jane Austen: Pride and Prejudice**

- 8(a) Candidates should be able to trace the changing attitudes towards Darcy and the way in which Austen manipulates her reader to respond to Darcy in different ways at various stages of the novel.
  - 8(b) Candidates must suggest at least **three** themes. One would expect to see reference made to some of the following: Pride, Prejudice, Marriage, Love, Social Class, Morality.
- 

### **George Eliot: Silas Marner**

- 9(a) A personal response is required here which has a firm basis in an exploration of the pains and joys of two characters. Candidates must be explicit in giving an answer to the question about Eliot's success in achieving her aim.
  - 9(b) The choice of incident and/or situation will be crucial. Candidates must be very clear in their illustration of the amusing factors.
- 

### **Thomas Hardy: Far From The Madding Crowd**

- 10(a) Candidates must show both similarities and differences. Detailed reference will be required about revelation of character during the courtships.
  - 10(b) Candidates will be expected to illustrate the way in which the setting impacts on the chosen incidents and the role which it plays. Descriptions of the setting will not be sufficient to gain good marks.
-

### **George Orwell: Animal Farm**

- 11(a)** Candidates must not make the mistake of giving long historical descriptions of Stalin and the Russian Revolution as this is **not** required. Candidates who will gain good marks will be those who are able to refer closely to their chosen incidents and to relate them to the destruction of the ideals of the rebellion. Candidates must give some indication, even if implicit, of what those ideals are.
- 11(b)** The focus of the answer must be on the function of the character and on the impression made on the candidate; some evaluation of the characters' relative importance must be made. Long descriptions of the characters will not attract marks.
- 

### **Chinua Achebe: A Man Of The People**

- 12(a)** The candidates must be very clear in their reasons for recommendation and, most importantly, they must be able to substantiate their reasons with close reference to the text.
- 12(b)** A full exploration of Nanga's character must be presented with close reference to the text. Any good qualities must be clearly outlined.
- 

### **Mildred Taylor: Roll Of Thunder, Hear My Cry**

- 13(a)** Expect detailed answers here as the question deals with one of the major themes of the novel. Candidates must be careful to confine themselves to a discussion of racism as it is seen through the eyes of the two characters.
- 13(b)** Require a detailed examination of the characters' roles in the novel; descriptions are not sufficient.
- 

### **Nadine Gordimer: July's People**

- 14(a)** A sound knowledge of each sex's roles must be displayed with detailed reference to the text.
- 14(b)** The candidate's choice of character must be accepted as long as clear points are made with reference to the character's qualities and importance in the novel.
- 

### **Into the Wind**

- 15(a)** Candidates must be careful in their choice and ensure that the two stories aroused their interest for different reasons. Analysis of the features and qualities must be clear, as general descriptions or summaries of the stories will not attract good marks.
- 15(b)** Candidates must display an understanding of the people and events which impacted on the character and transformed him.
-

### **Gita Mehta: A River Sutra**

- 16(a)** Summaries of the stories are not required. Candidates must be clear about the environments presented and how they affect people.
- 16(b)** Expect close references to the stories and a detailed explanation of what was found to be of interest.
-

## **ENGLISH LITERATURE 7171, CHIEF EXAMINER'S REPORT**

---

### **General Comments**

The vast majority of the candidates entered for this examination do have a thorough knowledge of the texts that they have studied for the examination. However, there are still issues concerning the way in which candidates use this knowledge. A Literature examination requires specific skills and one of the most important skills is that of analysis. Candidates must be able to comment on the texts as pieces of literature which have been studied, analysed and appreciated. The personal response is also of importance, as has been detailed in previous reports. Summarising and re-telling narratives cannot attract the higher marks.

---

### **Section A: Drama**

#### **Question 1**

Question (a) attracted a good number of candidates but answers continue to disappoint examiners, as far too many responses are summaries of the passage. There is very little analysis of language and candidates rarely respond to the invitation to write about the passages as pieces of drama. Most candidates concentrate on paraphrasing the passages and then adding some comments on the characters portrayed in the passages. This makes for very limited responses.

Question (b) attracted a fair number of candidates and there was some understanding shown about the importance of this scene. Most candidates were able to comment on the irony found in the scene and nearly all wrote about the comic relief which was evident.

Question (c) was extremely popular but responses varied quite widely. Those candidates who were able to gain high marks displayed a thorough understanding of the two characters as kings. Weaker candidates did not focus on the kingship of the two men and instead just offered standard character studies. This provides a particularly good illustration of the need for candidates to focus clearly on the terms of the question. It was clear that some candidates did not understand the instruction to 'compare and contrast'.

---

#### **Question 2**

Very few candidates attempted question 2(b) but those who did showed a commendable level of knowledge, which they were able to put to good use.

Question 2 (c) was by far the most popular but there was too much re-telling of the story. Weaker candidates wrote about all of the scenes in which Friar Laurence appeared without answering the specific terms of the question. Candidates needed to focus on the Friar's contribution to the action and themes of the play.

---

### **Question 3**

Questions on 'The Crucible' have never attracted very many candidates and this year was no exception. There did not seem to be a preferred question this year.

---

### **Section B: Poetry**

Previous reports have made clear examiners' concerns about the range of poetry studied by candidates. It does appear that candidates are preparing a very limited number of poems that they then have to use regardless of the question. Sometimes this results in tortuous efforts to make poems fit questions, whilst at other times it results in answers which have no relation at all to the question asked.

Candidates need to pay close attention to the terms of the questions, in particular, to note whether they are asked to write about two poets or two poems. It was a source of some concern this year to note the number of candidates who were attributing poems to incorrectly named poets.

### **Question 4**

Question 4 was particularly popular this year. Candidates displayed a great deal of empathy in relation to the poem. There were some very perceptive responses which showed a high level of appreciation. However, there were also responses which simply tried to summarise the poem without attempting to analyse it at all. Some candidates seemed to get confused over the mirror and the lake but most reached a fairly good level of understanding.

---

### **Question 5**

Question 5 was a popular question and many candidates used it as an opportunity to write about the suffering portrayed in the war poems. The best answers were able to identify the success that the poets had had in giving a new understanding of suffering, instead of just writing about poems that portray suffering.

---

### **Question 6**

A fair number of candidates attempted question 6 and the answers were quite thoughtful. Weaker candidates simply wrote about people as they appeared in two poems, whilst the better candidates were able to detail the techniques that poets had used to stimulate the reader into thinking of people in a new way.

---

### **Question 7**

Question 7 was the least popular question in this section. Candidates seemed to have difficulty in understanding what was meant by the word, 'events'. In order to be able to explain why poets' descriptions were vivid, candidates needed to have an understanding of their literary skills, and this was rarely evident.

---

## Section C: Prose

### Questions 8 – 16

'Pride and Prejudice' remains the firm favourite with 'Animal Farm' taking a close second place. It was, however, pleasing to see that some centres had prepared candidates for the texts which were prescribed for the first time this year.

There is an issue which runs through all of these reports, to do with the need for candidates to answer the questions as they are stated. In Question 11 (a) for example, candidates were asked to refer to two incidents at specific times in the novel. Far too often candidates simply wrote about the way in which the Commandments were changed over time. Clearly, such answers have not addressed the question as no reference has been made to specific incidents. Similarly, Question 9 (a) required candidates to refer closely to two characters in 'Silas Marner'. Far too many candidates wrote only with reference to Silas or with only a fleeting reference to another character.

It has already been remarked upon in the Poetry section of this report that there were some fundamental errors of fact. It was very surprising to note some similar errors in answer to question 11(b). There were a number of candidates who had clearly confused Clover with Boxer and some who referred to Benjamin as a goat. Such a lack of knowledge regarding characters is a cause for concern.

Answers on 'Into The Wind' were generally of a better standard this year, with more candidates avoiding the temptation to re-tell the stories. Many candidates wrote well-reasoned answers to Question 15 (a) and there were some interesting responses to Question 15(b).

Of the texts new to the paper this year 'Roll of Thunder, Hear My Cry' elicited some good answers. Not many centres had taken up 'A River Sutra' but candidates who attempted questions on this text were able to offer some interesting responses which were fresh and well presented. Question 10 (a) was popular, and those candidates who were able to focus on the terms of the question offered some good insights into the two men's characters.

Candidates would be well advised to prepare themselves with quotations from the texts that they have studied so that they are able to substantiate their arguments. The front cover of the examination paper reminds candidates that answers should be supported with examples and quotations. It seems that each year the use of apt quotations becomes less frequent and this can prevent answers from being as convincing as they might be.

It is clear that the majority of candidates have taken their studies seriously and worked hard for this subject. It is therefore all the more upsetting when candidates are unable to access the higher marks because of a failure to understand the demands of the question. The ability to focus on the exact terms of the question, and to understand what is required, is key to candidates gaining high marks. No matter how good the material offered by a candidate is, it cannot be rewarded if it is not a response to the question that has been asked.

Focused, thoughtful responses continue to be a source of great pleasure for the examiners and it is always a joy to read such answers.

## ENGLISH LITERATURE 7171, GRADE BOUNDARIES

---

Grade	A	B	C	D	E
Lowest mark for award of grade	43	33	23	19	13

**Note:** Grade boundaries may vary from year to year and from subject to subject, depending on the demands of the question paper.

---

---





Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4LN, UK

Tel + 44 1623 450 781

Fax + 44 1623 450 481

Email: [intpublications@linneydirect.com](mailto:intpublications@linneydirect.com)

Order Code: UO 011310

For more information on Edexcel qualifications please contact us:

International Customer Relations Unit,

Stewart House, 32 Russell Square, London, WC1B 5DN, UK

Tel + 44 20 7758 5656

Fax + 44 20 7758 5959

[International@edexcel.org.uk](mailto:International@edexcel.org.uk)

[www.edexcel.org.uk/international](http://www.edexcel.org.uk/international)

Edexcel Foundation is a registered charity and a Company Limited  
By Guarantee Registered in England No. 1686164

