

Edexcel International  
London Examinations  
GCE Ordinary Level

**Mark Scheme with Examiners' Report**

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

January 2002

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Mark Scheme and Chief Examiner's Report  
January 2002

## **ENGLISH LITERATURE 7171**

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### **Mark Scheme**

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### **Grade Boundaries**

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## **ENGLISH LITERATURE 7171, MARK SCHEME**

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### **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 these objectives are kept 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 are penalised negatively, that is by withholding marks that might otherwise have been given.

Points of value should 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.

### **The 3-Band Marking Scheme**

Each answer should be initially classified into one of 3 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 – that is 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>	<b>14 –20</b>
(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>	<b>8 – 13</b>
(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>	<b>1 – 7</b>
(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, all answers are marked and the mark for the best four, that lie within the prescription of 1 drama, 1 poetry and 2 prose, are counted.

## SECTION A: DRAMA

### Macbeth

1. (a) Simple summary or paraphrase cannot be rewarded. 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.
- (b) Close and detailed reference must substantiate all points made. A well reasoned argument must be offered in answer to the part of the question relating to dramatic effectiveness.
- (c) Candidates must focus on the importance of the witches as straightforward descriptions of the witches will not suffice.

**Total 20 marks**

### Romeo and Juliet

2. (a) Simple summary or paraphrase cannot be rewarded. 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.
- (b) Character studies are not acceptable here. Candidates must be clear in delineating the views of love which are held by each character.
- (c) Candidates are free to hold their own opinions as long as they offer a cogent argument which is well substantiated.

**Total 20 marks**

### The Crucible

3. (a) Simple summary or paraphrase cannot be rewarded. 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.
- (b) Candidates must make a careful choice of three characters so that they are able to present a well reasoned response to the statement.

- (c) The emphasis must be on the differences between the two men. Character studies of the individuals cannot be awarded high marks.

**Total 20 marks**

## **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. Note that the question asks *how* a sense of the extraordinary has been communicated. This must be made clear. Descriptions and summaries of poems which deal with the extraordinary will not attract many marks. The poems may be by the same poet or by different poets.
6. The focus must be on the understanding shown of human relationships. The poems may be by the same poet or by different poets.
7. Close analytical skills are required here so that the techniques employed by the poet are made quite clear.

**Total 20 marks**

## **SECTION C: PROSE**

### **Pride and Prejudice**

8. (a) Candidates must not simply describe the two balls. Candidates must focus on the immediate significance and longer term consequences of the balls.  
(b) The candidates' choice of conflicts must be accepted and may involve the same character more than once, but candidates must be focussed on the way in which the reader learns about the characters through conflicts.

**Total 20 marks**

### **Silas Marner**

9. (a) Candidates should assess the characters' importance as regards their functional roles and present a coherent explanation of their impressions of the brothers.  
(b) Candidates must focus on a clearly distinguishable single event and be able to explain, in detail, its far reaching effects.

**Total 20 marks**

### **Far From The Madding Crowd**

10. (a) The candidates' views must be accepted as long as they are substantiated. Some description of Gabriel's character is needed, but better answers will focus on an assessment of his shifting relationship with Bathsheba.  
(b) Candidates may express their own opinion as long as they are able to substantiate their opinion with close reference and quotation.

**Total 20 marks**

### **Animal Farm**

- 11.** (a) Expect close reference and a detailed knowledge of the various actions and events which contributed to the success of the pigs.  
(b) Character descriptions are not sufficient, the importance of the characters must be clearly delineated.

**Total 20 marks**

### **A Man Of The People**

- 12.** (a) Candidates must be able to make the connection between the setting and the action of the novel.  
(b) Candidates must be specific in their choice of the two relationships and clear in expressing what they have observed about relationships.

**Total 20 marks**

### **Roll Of Thunder, Hear My Cry**

- 13.** (a) Note that the question asks how far the candidate agrees with the statement and this question must be clearly answered.  
(b) Candidates must be able to identify the main functions of the character in the novel.

**Total 20 marks**

### **July's People**

- 14.** (a) Candidates may express their own opinions as long as they are firmly embedded in the text.  
(b) Straightforward character description is not required here. Candidates must assess Maureen's character and then reach a conclusion about whether or not they find her to be admirable.

**Total 20 marks**

### **Into The Wind**

- 15.** (a) Candidates must address both parts of this question.  
(b) The focus of the answer must be on answering the question of *how* the authors portray the struggles of their characters' lives.

**Total 20 marks**

### **A River Sutra**

- 16.** (a) The connection between events in the two characters' lives and the Namada River must be made explicit.  
(b) Candidates must answer both parts of the question.

**Total 20 marks**



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

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### **General Comments**

As far as it is possible to make a general comment on a paper which has such a varied candidate entry, it can be noted that the knowledge demonstrated of the texts remains impressive. Candidates clearly prepare themselves well, and have a good knowledge of the content of the texts that they study. However, this knowledge is, in some ways, a given expectation that the examiner has of the candidate. The examiner is interested in how the candidate is able to utilise this knowledge under examination conditions. It is clear that candidates need to pay more attention on how to focus on the terms of the question and on how to select appropriate material to use in their response. There is still so much material offered which is little more than plot summary and this can never attract high marks. Candidates must not feel that they have to convince the examiner that they know every detail of the entire text. The examiner wants to see a response to a particular question which illustrates a thoughtful and analytical way of thinking about a particular issue.

There were also a number of candidates this time who did not answer all four questions. Possibly, this had to do with a lack of time. Clearly, candidates must be given the opportunity to practise answering questions in the allotted time. Planning answers often helps candidates to focus on the question; however, it was noted that some candidates wrote extremely long plans which must have taken up too much time and consequently disadvantaged them instead of assisting them. It is not necessary for candidates to write out the questions on their examination paper as this wastes time and serves no purpose. It is important though for candidates to label their answers clearly so that the examiner does not have to spend time trying to work out which questions have been answered. It is always a matter of concern when examiners find, as they did in this session, that candidates have answered both parts (a) and (b) of a question. Candidates must be prepared so that they understand the basic rubric of the paper.

### **Section A – Drama**

#### **Comments on Individual Questions**

##### **Question 1**

- (a) Question 1(a) in this section remains a popular choice. Those candidates who make a concentrated effort to respond to two or three of the suggested topics given in the question are able to focus their responses and write some good answers. Those candidates who do not do this all too frequently produce answers which are simply summaries of the passage or, indeed, summaries of the entire play. The word 'significance' in the question often appears to be ignored.
- (b) Candidates were asked for two things in this question. They were asked for their impressions of Lady Macbeth in two particular scenes and they were asked to explain which scene they found the more dramatically effective. Candidates who responded to these two specific tasks were able to gain good marks on this question. Unfortunately there were far too many candidates who simply took this question as an opportunity to summarise these two scenes as if the examiner did not know them. Very few candidates were able to move beyond saying which scene they liked best and on to saying which they found to be dramatically more effective.

- (c) Answers to this question tended to be rather general and not specific enough. The question required candidates to look at the importance of the witches with specific reference to what they symbolise and to what they say. Too many answers were focused only on the role of the witches as motivators of Macbeth's actions. The responses to this question tended to be rather simplistic.

### **Question 2**

- (b) There were some good answers to this question which were well illustrated with apt quotation. Weaker answers limited themselves to discussing what sort of friends the characters were to Romeo and Juliet and thus failed to analyse each character's views on love.
- (c) It was pleasing to see that not all candidates thought that they were obliged to argue totally in favour of one view or the other and that in fact they were free to argue that both fate and choice had roles to play in the tragedy. Strong candidates were able to substantiate their opinions with apt quotation and very close reference to the play.

### **Question 3**

- (b) Able candidates produced some interesting responses to this question which showed evidence of careful thought. Weaker candidates failed to grasp the meaning of the statement and simply wrote about the suffering caused by a variety of characters, not particularly by those considered to be good.
- (c) This question was generally well answered.

## **Section B – Poetry**

### **Question 4**

Question 4 was quite popular this session. It remains a source of some concern that candidates do not appear to be encouraged to use the bullet points as a guide to writing their responses. Summaries of the poem are not required but all too often that is all that is offered. A personal response is certainly encouraged but candidates must be careful not to overdo that at the expense of a critical appreciation. Some candidates were moved to write at length about their own relationships with their grandmothers and failed to analyse the poem in any way at all.

### **Question 5**

This was a fairly popular choice and candidates often chose to refer to poems about war which communicated a sense of the extraordinary. Weaker candidates were unable to show how the poets had communicated the sense of the extraordinary.

### **Question 6**

Candidates who attempted this question tended to summarise poems which dealt with relationships and failed to answer the specific question in the task. Some candidates made very poor choices of poems to answer this question and it would have been extremely difficult for anyone to have learnt anything about human relationships from such poems. A careful choice of poems is crucial in these questions.

### **Question 7**

This required the candidate to identify one poet's skill in creating different moods or emotions. Candidates did not pay sufficient attention to the word different in this question. All too often responses illustrated one poet creating very similar moods/emotions in two different poems.

## Section C – Prose

### Questions 8 – 16

'Pride and Prejudice' and 'Animal Farm' remained the firm favourites this session. 'Silas Marner' and 'Into The Wind' were also very popular.

Year after year these reports emphasise the importance of candidates responding to the exact terms of the question. Far too often the examiner is presented with pages and pages of detailed summary of parts of a novel or, indeed, what seems to be the entire novel. It is often a source of wonder as to how the candidate has managed to write so much in the allotted time. However, these detailed summaries cannot be awarded high marks. This examination requires candidates to respond to specific questions on clearly delineated issues and topics. The focus of the response must be on these issues.

Question 8(a) was particularly popular and the more successful candidates were able to show how the balls illuminated characters and how they affected events. However, there were those candidates who simply presented summaries of events at the two balls and such responses, no matter how detailed, cannot be well rewarded. Similarly, many candidates answered Question 11(b) showing a detailed knowledge of the two animals but failing to show the importance of the animals in the novel.

A personal response is often sought in this paper. Such responses must be substantiated with close reference to the text and with good use of quotation. Questions 9(a) and 15(a) were popular questions which gave an opportunity for personal responses. Good candidates were able to write clearly explaining their views and substantiating them with reference to the texts. Clearly, those candidates who have prepared themselves by learning a range of quotations are better able to do this.

It is often the nature of reports such as these to reflect on weaknesses which have been displayed. It is important therefore to redress the balance and to comment on the excellent work produced by some candidates. The stronger candidates produce answers which are clear, focused on the question and well substantiated. At times there is a degree of considerable sophistication in such responses. These papers are a great pleasure to read and the candidates deserve to be rewarded with high grades.

## ENGLISH LITERATURE 7171, GRADE BOUNDARIES

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Grade	A	B	C	D	E
Lowest mark for award of grade	40	31	22	19	16

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

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