

Edexcel International
London Examinations
GCE Ordinary Level

Mark Scheme with Examiners' Report

London Examinations Ordinary Level GCE in English Literature (7171)

June 2003

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

www.edexcel-international.org

July 2003

Order Code: UO014209

All the materials in this publication are copyright

© London Qualifications Limited 2003

Mark Scheme and Examiners' Report
June 2003

ENGLISH LITERATURE 7171

Mark Scheme

Page 2 of 9

Chief Examiner's Report

Page 6 of 9

Grade Boundaries

Page 9 of 9

ENGLISH LITERATURE 7171, MARK SCHEME

Section A: Drama

Macbeth

1. (a) (i) Candidates must be detailed and precise in their analysis of Shakespeare's use of language. Expect quotation and close reference.
- (ii) Candidates must confine themselves to giving their impressions on this extract. They must not allow their wider knowledge to influence their opinions as the question is very clear in requiring impressions which are gained only during this first meeting.
- (b) Candidates must show some understanding about the importance of lies and truth. Simple lists of examples will not be sufficient to gain good marks.
- (c) An imaginative or creative answer is not expected but rather a piece which is firmly based in the text. A detailed knowledge of the banquet scene should be evident as should an understanding of Lady Macbeth's state of mind at the time.

Romeo and Juliet

2. (a) (i) A close analysis of the dialogue is required here with a clear understanding shown about Romeo's state of mind.
- (ii) Candidates must be able to details those parts which they find significant and give valid explanations as to why they are of significance in the wider context of the play.
- (b) Candidates are free to hold their own opinions as long as they are well substantiated.
- (c) An imaginative or creative answer is not expected but rather a piece which is firmly based in the text. Expect references to Friar Laurence's views about the marriage and feuding and to his feelings about Romeo and Juliet.

R C Sherriff: Journey's End

3. (a) (i) Candidates must refer closely to the text in order to illuminate the points that they wish to make about the characters of the two men.
- (ii) Candidates must be able to explain why they think that the audience would feel the way that they suggest. An analysis of the playwright's skills is required here.
- (b) Candidates must consider Raleigh's importance in both areas stated in the question.
- (c) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. An understanding of characters' status and its implications is important.

TENNESSEE WILLIAMS: THE GLASS MENAGERIE

4. (a) (i) Candidates must be able to make a detailed analysis of the passage in order to answer the question. The second part of the question must be addressed and clear evidence should be offered to substantiate any points made.
- (ii) Candidates must be clear in offering their opinions and they must make close reference to the passage.
- (b) Candidates must be clear in their understanding of the word 'tragedy'. Any opinion is acceptable as long as it is well substantiated with close reference to the text.
- (c) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Candidates should show a close knowledge of the visit and there must be evidence that they have considered Jim's responses.

SECTION B: POETRY

5. 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 simply to list literary devices.

EDEXCEL POETRY ANTHOLOGY

6. A close analysis of the poets' skills is required as is a very close knowledge of the poems under discussion. Candidates must answer the second part of the question in a reasoned way.
7. Candidates must be analytical in their response and avoid writing a summary of the poem. Accept any reasonable interpretation of a poem which tells a story.

Section C: PROSE Pre-1950

Thomas Hardy: Far From The Madding Crowd

8. (a) Candidates are free to offer their own opinions but full reasons, which are well substantiated, must be offered.
- (b) Candidates must write about chance and coincidence and there must be an evaluation of their importance in the novel. Summaries of events which appear to have been caused by chance or which appear to be coincidental will not attract high marks.

19TH CENTURY SHORT STORIES

9. (a) Candidates must not write a summary of their chosen story. The focus of the answer must be on the particular qualities of the story.
- (b) The reader's response is the focus of this answer. The candidates must explain their responses with close reference to the story but they must not re-tell the whole story.

Aldous Huxley: Brave New World

10. (a) Candidates should be very detailed in their responses and they must make their own responses clear.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. A close knowledge of Lenina's first day and her reactions to it must be evident.

Jane Austen: Northanger Abbey

11. (a) Candidates should be able to write about two or three issues. Close reference to the text must be made.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Candidates must be careful to record Catherine's thoughts as they were that morning.

F SCOTT FITZGERALD: THE GREAT GATSBY

12. (a) Examiners should accept candidates' opinions as long as they are substantiated with close reference to the text.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Close reference must be made to Gatsby's behaviour and it must be clear that the candidate has considered Daisy's responses.

Section D: Prose post- 1950

Mildred Taylor: Roll of Thunder, Hear My Cry

13. (a) The focus of the answer must be on the lessons learnt – Summaries of two or three incidents is not sufficient.
- (b) Candidates must be clear about the functions of the Simms family. Candidates are not required to write character studies.

Gita Mehta: A River Sutra

14. (a) Candidates' impressions must be substantiated with close reference to the text.
- (b) A close knowledge of the story is required but not a summary of it. Candidates must make a personal response and offer their own interpretation of the story.

Nadine Gordimer: July's People

15. (a) Candidates must stay focussed on the idea of reversal and its importance. Summaries of situations will not be sufficient.
- (b) Candidates must present their opinion of Maureen with equal importance being given to their impressions of her in the city and in the village.

Gerald Durrell: My Family and Other Animals

16. (a) Straightforward character summaries are not required. Candidates must focus on what it is that makes the characters interesting and entertaining.
- (b) Candidates can be expected to know this first chapter in some detail. An understanding of how the candidate has come to form his/her impressions must be clear.

John Wyndham: The Chrysalids

17. (a) A straightforward character study is not required. The candidate must explain his/her response to the character and close reference must be made to the text in order to substantiate the response.
- (b) Candidates should have considered the title in their studies and so answers should be well informed. Candidates must also offer their own thoughts on how appropriate the title is.

ENGLISH LITERATURE 7171, CHIEF EXAMINER'S REPORT

General Comments

This was the first session of the new examination paper. It was interesting to note the choices of texts made by centres and more will be written on this in the individual sections. A significant number of candidates chose to write in response to the empathetic questions. Of those who made this choice there were some candidates who were able to produce responses of a high standard, which made close reference to the text. However, weaker candidates produced little more than creative essays which had little or no close reference to the texts. There is a particular skill in answering empathetic questions and teachers must ensure that their pupils are given the opportunity to test their abilities to write in the way demanded by such questions.

Detailed Comments

Section A

Drama

The most popular texts were without a doubt the two Shakespeare plays. There were no responses on 'Journey's End' and very few on 'The Glass Menagerie'.

Question 1

(a) This question attracted many candidates. The new format of the question did seem to discourage candidates from writing summaries as were so often offered in response to the first question on the old style paper. The best answers offered close analysis of the language in part (i) and a careful explanation of the relationship, as seen in the extract in part (ii). Weaker answers concentrated on the shocking lack of conventional femininity shown by Lady Macbeth with little reference to the language in part (i). In part (ii) weaker candidates saw none of the more subtle aspects of the relationship as portrayed in this extract.

(b) This was the second most popular choice on this play. There were some very good answers which showed a thoughtful understanding of the issues involved. Less able candidates were only able to write about the lies of the witches and little else. A number of candidates had already clearly written essays on 'appearance and reality' and were determined to reproduce them without making the necessary adjustments to make them relevant.

(c) There were a few outstanding responses here. However, there were many others which failed to include close reference. Some included information which such a guest could not have had, for example some wrote about the murder of Banquo.

Question 2

(a) This was by far the most popular question on 'Romeo and Juliet'. There was however, a considerable lack of focus on Romeo in part (a) and far too much about his parents and Benvolio, in spite of the question being very clear that the candidate should write about Romeo's state of mind. Some candidates found it difficult to comment on the significance of the passage and instead attempted to summarise it.

(b) Those who did well in this question wrote balanced answers which examined love and hatred and the importance of each before reaching careful conclusions. Weaker candidates wrote about every type of love in the play (rather as if they had written essays on love in

'Romeo and Juliet' before) but they did not consider the role of hatred at all and were unable to reach considered conclusions.

There was not sufficient analysis of the situation as one might have expected from Friar Laurence. Candidates did not write in, what might have been considered, the authentic voice of the Friar.

As was said at the beginning of the report there were no answers in response to question 3 and very few responses to question 4.

Section B

Poetry

Question 5

This question was quite popular and most candidates had a sound understanding of the poem. However, there were a number of candidates who got very confused about the identity of Steffi and thought she was the soldier's daughter. Candidates must continue to be encouraged not only to list features of the poems they write about but to comment and give examples as well.

Question 6

This question was very popular. It was clear that many candidates knew the poems well and stronger candidates were able to write in an analytical way about each of the poems. Weaker candidates simply summarised the poems and offered very little comment.

Question 7

Candidates made a surprisingly varied range of choices of poems here. Some candidates strayed from the question and used the poems as springboards to write about a topic close to their hearts, for example, racism or the position of women. Centres must discourage candidates from doing this as they cannot gain high marks if there is not a concentration on the poem and the poet's skills.

Section C

Prose Pre-1950

There did not appear to be one particular text which was clearly more popular than the rest, although a few centres appeared to have prepared candidates for the 19th Century Short Stories. Question 8 (a) was quite popular but candidates must be encouraged to do as the question instructs and, in this case, they were asked to 'give full reasons' for their opinion. Unfortunately too many candidates did not do this. Responses which offered a series of events in which Bathsheba and Gabriel are involved and then reached a conclusion without any argument or analysis cannot be rewarded.

Candidates who attempted Question 10 (a) often produced thoughtful answers which indicated a close knowledge of the text and a strong, well argued, personal response. Although not many candidates answered Question 10 (b) there were a few which were remarkable in catching the disgust and horror in Lenina's attitude towards what she had seen that day. Similarly, Question 11 (b) elicited some very good responses from candidates who were able to enter into Catherine's mind on the night in question. Candidates who did well in these questions were able not only to take on the voice of the characters concerned but they were also able to make many close references to the text.

Candidates who do not read the question carefully were particularly at risk in Question 11 (a). Such candidates wrote about characters whereas the question clearly asked for 'things' and 'issues' which were criticised by Austen. A close reading of the question is essential and cannot be overemphasised.

Answers on 'The Great Gatsby' varied widely from really excellent to some which were lacking in even a basic knowledge of the text. Weaker candidates missed many opportunities in Question 12 to analyse and comment on the main character and instead they spent far too much time talking about all of the other characters in the novel. In Question 12 (b) some candidates did not appear to know that Daisy had met Gatsby before. Such a lack of knowledge is disappointing.

Section D

Prose Post – 1950

'My Family and Other Animals' was a very popular choice and it was clear that many candidates had derived a great deal of enjoyment from the study of the text. Question 16(a) was the most popular question and stronger candidates were able to identify the exact characteristics of the individuals which made them interesting and entertaining.

It cannot be overstated how important it is that candidates develop their critical skills so that they are able to avoid writing simple summaries or straightforward character studies. For example, many candidates failed to gain high marks in Question 13(a) because they wrote only about the children's experiences without exploring the lessons learnt through those experiences. Similarly, in Question 15(a) candidates described situations in which there had been some reversal but failed to then explore their importance.

Candidates must be encouraged to make close reference to the text in their answers and, indeed, to make use of apt quotation where possible. Candidates scoring high marks are those who are able to identify the requirements of the question and then respond by making clear points which are substantiated by close reference to the text.

It was felt by the examiners that candidates had benefited from the demands of the new Specification. Answers on the Poetry section were more focused and it would seem that the Anthology has been successful. It has also been encouraging to read some very lively answers in response to questions in Section D. This has given candidates the opportunity to study more modern texts which they may not have been able to do previously.

ENGLISH LITERATURE 7171, GRADE BOUNDARIES

Grade	A	B	C	D	E
Lowest mark for award of grade	98	72	46	38	24

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

Order Code: UO014209

For more information on Edexcel qualifications please contact us:

International Customer Relations Unit,
Stewart House, 32 Russell Square, London, WC1B 5DN
Tel + 44 20 7758 5656
Fax + 44 20 7758 5959
International@edexcel.org.uk
www.edexcel.org.uk/international

London Qualifications Limited, Registered in England and Wales No. 4496750
Registered Office: Stewart House, 32 Russell Square, London WC1B 5DN, UK

