

Mark Scheme with Examiners' Report GCE O Level English Literature (7171)

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Mark Scheme with Examiners' Report

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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 informal personal response;
- (c) the ability to demonstrate some understanding and appreciation of authors' uses of characterisation, plot, narrative, setting and language.

Marking Grid for Section A: Drama		
Band	Assessment Objective	Candidates:
Band 1 1-8 marks	AO 1	<ul style="list-style-type: none"> • Show limited knowledge of the play • Use some relevant material in the answer
	AO 2	<ul style="list-style-type: none"> • Understand some of the themes, plot and characterisation as appropriate
	AO 3	<ul style="list-style-type: none"> • Respond to some parts of the question • Cover a limited number of points • Write some simple statements • Show some evidence of enjoyment or personal response • Demonstrate basic literacy
Band 2 9-16 marks	AO 1	<ul style="list-style-type: none"> • Show a basic knowledge of the play • Use monthly relevant material in the answer
	AO 2	<ul style="list-style-type: none"> • Demonstrate a general understanding of the themes, plot and characterisation as appropriate
	AO 3	<ul style="list-style-type: none"> • Attempt all parts of the question • Write a limited number of points in answer to all parts of the question • Make some clear statements • Demonstrate some engagement with the play • Demonstrate the ability to communicate simply but clearly
Band 3 17-24 marks	AO 1	<ul style="list-style-type: none"> • Show a sound knowledge of the play • Use only relevant material in the answer • Make some use of close reference and quotations to support points-made • Show some explicit or implicit insights into the social and historical influences on the play
	AO 2	<ul style="list-style-type: none"> • Demonstrate a clear understanding of and response to the terms of the question • Write an identifiable number of appropriate points in answer to all parts of the question

		<ul style="list-style-type: none"> • Convey ideas clearly • Demonstrate engagement with the play by offering personal opinions which are substantiated • Demonstrate ability to use clear and accurate English • Write in a lively and well informed manner
Band 4 25-32 marks	AO 1	<ul style="list-style-type: none"> • Show a detailed knowledge of the play • Use only relevant material in the answer • Make good use of close reference and quotation • Demonstrate good understanding of social, historical and cultural influences on the play
	AO 2	<ul style="list-style-type: none"> • Show a sensitive and well informed personal understanding and appreciation of themes, plot, characterisation and dramatic features of the play • Show evidence of personal insights into the playwright's use of language, style and dramatic technique • Present points in a focused and analytical manner • Show ability to use some technical vocabulary in analysis of the play
	AO 3	<ul style="list-style-type: none"> • Write clearly identifiable points which are appropriate to the question • Convey ideas coherently • Demonstrate close engagement with the play by responding with an informed personal evaluation • Demonstrate ability to use English with confidence • Write in a lively and very well informed manner
Band 5 33-40 marks	AO 1	<ul style="list-style-type: none"> • Show a highly detailed knowledge of the play • Use only relevant material in the answer • Make highly skilled use of close reference and quotation • Demonstrate clearly informed insight into the social, historical and cultural influences on the play
	AO 2	<ul style="list-style-type: none"> • Show a sensitive and well informed personal understanding and appreciation of themes, plot, characterisation and dramatic features of the play • Show evidence of a sophisticated appreciation of the playwright's use of language, style and dramatic techniques • Show ability to use technical vocabulary in analysing the play • Demonstrate analytical interpretative skills
	AO 3	<ul style="list-style-type: none"> • Write with clear focus on the terms of the question • Write clearly identifiable points • Convey ideas coherently and with conviction • Demonstrate an informed and well argued personal response • Demonstrate ability to use English with confidence and flair

Marking Grid for Section B: Poetry

Band	Assessment Objective	Candidates:
Band 1 1-8 marks	AO 1	<ul style="list-style-type: none"> show limited knowledge of the poem(s) use some relevant material in the answer
	AO 2	<ul style="list-style-type: none"> demonstrate a general understanding of the meaning of the poem(s)
	AO 3	<ul style="list-style-type: none"> respond to some parts of the question cover a limited number of points write some simple statements show some evidence of enjoyment or personal response demonstrate basic literacy
Band 2 9-16 marks	AO 1	<ul style="list-style-type: none"> show a basic knowledge of the poem(s) use mostly relevant material in the answer
	AO 2	<ul style="list-style-type: none"> demonstrate a general understanding of the way in which meaning develops in the poem(s)
	AO 3	<ul style="list-style-type: none"> attempt all parts of the question write a limited number of points in answer to all parts of the question make some clear statements demonstrate some engagement with the poem(s) through identification of specific lines demonstrate the ability to communicate simply but clearly
Band 3 17-24 marks	AO 1	<ul style="list-style-type: none"> show a sound knowledge of the poem(s) use only relevant material in the answer make some use of close reference and quotations to support points made show some explicit or implicit insights into the social and historical contexts of the poem(s)
	AO 2	<ul style="list-style-type: none"> demonstrate a clear understanding and appreciation of meaning and tone in the poem(s) show some insight into the poets' use of language and style
	AO 3	<ul style="list-style-type: none"> show an understanding of and response to the terms of the questions write an identifiable number of appropriate points in answer to all parts of the question convey ideas clearly demonstrate engagement with the poem(s) by offering personal opinions which are substantiated demonstrate ability to use clear and accurate English write in a lively and well informed manner

Band 4 25-32 marks	AO 1	<ul style="list-style-type: none"> • show a detailed knowledge of the poem(s) • use only relevant material in the answer • make good use of close reference and quotation • demonstrate good understanding of social, historical and cultural context of the poem(s)
	AO 2	<ul style="list-style-type: none"> • show a sensitive and well informed personal understanding and appreciation of meaning • show an awareness of alternative meanings where appropriate • show evidence of personal insights into the poem(s) use of language and style • present points in a focused and analytical manner • show ability to use some technical vocabulary in analysis of the poem(s)
	AO 3	<ul style="list-style-type: none"> • write with a clear focus on the terms of the question • write clearly identifiable points which are appropriate to the question • convey ideas coherently • demonstrate close engagement with the poem(s) by responding with an informed personal evaluation • demonstrate ability to use English with confidence • write in a lively and very well informed manner
Band 5 33-40 marks	AO 1	<ul style="list-style-type: none"> • show a highly detailed knowledge of the poem(s) • use only relevant material in the answer • make highly skilled use of close reference and quotations • demonstrate clearly informed insight into the social historical and cultural content of the poem(s)
	AO 2	<ul style="list-style-type: none"> • show a sensitive, mature and critical understanding and appreciation of meaning • Show evidence of a sophisticated appreciation of poets' use of language and style • show ability to use technical vocabulary in analysing poem(s) • demonstrate analytical interpretative skills
	AO 3	<ul style="list-style-type: none"> • write with clear focus on the terms of the question • write clearly identifiable points • convey ideas coherently and with conviction • demonstrate an informed and well argued personal response • demonstrate ability to use English with confidence and flair

Marking Grid for Section C: Prose pre-1950 and Section D: Prose post-1950

Band	Assessment Objective	Candidates:
Band 1 1-8 marks	AO 1	<ul style="list-style-type: none"> show limited knowledge of the text use some relevant material in the answer
	AO 2	<ul style="list-style-type: none"> understand some of the themes, events, and characters in the text as appropriate
	AO 3	<ul style="list-style-type: none"> respond to some parts of the question cover a limited number of points write some simple statements show some evidence of enjoyment or personal response demonstrate basic literacy
Band 2 9-16 marks	AO 1	<ul style="list-style-type: none"> show a basic knowledge of the text use monthly relevant material in the answer
	AO 2	<ul style="list-style-type: none"> demonstrate a general understanding of themes, events and characters in the text as appropriate
	AO 3	<ul style="list-style-type: none"> attempt all parts of the question write a limited number of points in answer to all parts of the question make some clear statements demonstrate some engagement with the text demonstrate the ability to communicate simply but clearly
Band 3 17-24 marks	AO 1	<ul style="list-style-type: none"> show a sound knowledge of the text use only relevant material in the answer make some use of close reference and quotations to support points made show some explicit or implicit insights into the social and historical contexts of the text
	AO 2	<ul style="list-style-type: none"> show an understanding and appreciation of themes, events, characterisation and language in the text as appropriate show some insights into the writer's craft
	AO 3	<ul style="list-style-type: none"> show an understanding of and response to the terms of the question write an identifiable number of appropriate points in answer to all parts of the question convey ideas clearly demonstrate engagement with the text by responding with a degree of informed personal response demonstrate ability to use clear and accurate English write in a lively and well informed manner

Band 4 25-32 marks	AO 1	<ul style="list-style-type: none"> • show a detailed knowledge of the text • use only relevant material in the answer • make good use of close reference and quotation • demonstrate good understanding of social, historical and cultural context of the text
	AO 2	<ul style="list-style-type: none"> • show a sensitive and well informed understanding and appreciation of themes, events, techniques, characterisation and language in the text as appropriate • show evidence of personal insights into the writer's craft • present points in a focused and analytical manner • show ability to use some technical vocabulary in analysis of text
	AO 3	<ul style="list-style-type: none"> • write with a clear focus on the terms of the question • write clearly identifiable points which are appropriate to the question • convey ideas coherently • demonstrate close engagement with the text by responding with an informed personal evaluation • demonstrate ability to use English with confidence • write in a lively and very well informed manner
Band 5 33-40 marks	AO 1	<ul style="list-style-type: none"> • show a highly detailed knowledge of the text • use only relevant material in the answer • make highly skilled use of close reference and quotations • demonstrate clearly informed insight into the social, historical and cultural context of the text
	AO 2	<ul style="list-style-type: none"> • show a sensitive and mature understanding and appreciation of themes, events, techniques, structure, characterisation and language in the text as appropriate • show evidence of a sophistication in appreciation of writer's craft • show ability to use technical vocabulary in analysis of the text • demonstrate analytical interpretation skills
	AO 3	<ul style="list-style-type: none"> • write with clear focus on the terms of the question • write clearly identifiable points • convey ideas coherently and with conviction • demonstrate an informed and well argued personal response • demonstrate ability to use English with confidence and flair

Section A: Drama

MACBETH

1. a) (i) The focus must remain on the changes evident in the relationship.
(ii) It must be clear that candidates understand the concept of dramatic tension and in particular how it is built up in this passage. Summaries are not acceptable.
- b) A straightforward character study is not required here. Candidates must be precise about Macduff's functions as regards the action and themes of the play.
- c) An imaginative or creative answer is not expected but rather a piece that is firmly based in the text. A detailed understanding of Macbeth's state of mind and the pressures which are on him at this time is essential.

(Total 40 marks)

ROMEO AND JULIET

2. (i) An appreciation of not only what is said but the also of the tone in which it is said is necessary here.
(ii) An understanding of the rest of the play's events is required here.
- b) Candidates are free to express their own opinion as long as it is well substantiated with close reference to the play.
- c) An imaginative or creative answer is not required here but rather an answer that is firmly based in the play. All of the thoughts must be associated with events that have happened in the play.

(Total 40 marks)

JOURNEY'S END

3. (i) Candidates must be detailed in explaining their response to the Colonel.
(ii) Candidates must display an understanding of the techniques that are used here to maintain dramatic tension.
- b) Character studies are not required here. Candidates must present an understanding of the particular characters' ways of coping with the situations in which they find themselves.
- c) An imaginative or creative answer is not required here but rather an answer which is firmly based in the text. Candidates must have a deep understanding of Raleigh's character.

(Total 40 marks)

THE GLASS MENAGERIE

4. (i) Candidates must focus closely on this particular passage.
- (ii) Candidates are free to offer their own opinions but they must be firmly based in the text.
- b) Candidates are expected to be able to offer detailed explanations for the choice of title. Close references to the text are essential.
- c) An imaginative or creative response is not expected but rather an answer which is firmly based in the text. A detailed knowledge of the scene referred to is essential as is an appreciation of Laura's character.

(Total 40 marks)

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.

(Total 40 marks)

EDEXCEL POETRY ANTHOLOGY

6. Summaries of the poems are not acceptable. Candidates must ensure that they compare and contrast both the attitudes and feelings of the poets as illustrated in their poems. A detailed knowledge of the two poems is essential.
7. Candidates must make a careful selection. Candidates must focus on showing the different ways in which each poet has approached his/her material. A detailed explanation must be given for the candidate's stated preference.

(Total 40 marks)

Section C: Prose pre-1950

THOMAS HARDY: FAR FROM THE MADDING CROWD

8. a) Candidates are expected to be able to highlight the changes that occur in the relationship. They must also offer explanations for these changes.
- b) An imaginative or creative response is not expected but rather an answer which is firmly based in the text. Candidates' responses will be dictated by their own views on Boldwood. This is not a problem as long as such views can be substantiated with evidence from the text.

(Total 40 marks)

19TH CENTURY SHORT STORIES

9. a) Candidates must make a careful choice of stories. Summaries of the stories are not acceptable. Candidates must focus on explaining how the authors have presented the chosen characters as outsiders.
- b) An understanding of the author's techniques of character presentation is required here.

(Total 40 marks)

BRAVE NEW WORLD

10. a) Both parts of this question must be answered. The candidates must be clear in explaining their impressions of the character. Similarly, candidates must be clear in explaining Mond's importance.
- b) The choice of incidents will be important here. Candidates must be precise in their choices and must not write in a general way about the relationship between the sexes.

(Total 40 marks)

NORTHANGER ABBEY

11. a) Each of the three chosen examples must be detailed and focused on illustrating the conflict.
- b) A straightforward description of family relationships is not required. Candidates must concentrate on showing how the relationships are portrayed.

(Total 40 marks)

THE GREAT GATSBY

12. a) Candidates must address both parts of the question. Straightforward character studies must be avoided.
- b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Expect detailed knowledge of Gatsby's character.

(Total 40 marks)

Section D: Prose post-1950

ROLL OF THUNDER

13. a) Candidates must make close references to the text in illustrating their answers.
- b) Candidates must address both parts of the question. They must show how each of the characters had an influence on Cassies' life and then explain in full their choice of the most influential.

(Total 40 marks)

A RIVER SUTRA

14. a) Candidates must offer a discussion which evaluates the issue of the Narmada as a central character. Candidates are free to have their own opinions on the matter but these opinions must be substantiated by references to the text.
- b) The focus of the answer must be on the ways in which the characters have affected the candidate's thoughts on the suffering of individuals. Straightforward character studies are not required.

(Total 40 marks)

JULY'S PEOPLE

15. a) Candidates must display an understanding of the different types of fear illustrated in the novel. Candidates must also be specific in their choice of incidents and/or characters.
- b) All three parts of the question must be addressed.

(Total 40 marks)

MY FAMILY AND OTHER ANIMALS

16. a) Candidates must show an understanding of the structure of the book. They must also be able to illustrate how this structure helps Durrell to maintain the reader's interest.
- b) A thorough understanding of the nature of the family must be evident. Candidates must be able to offer arguments based on the text to explain their opinion.

(Total 40 marks)

THE CHRYSALIDS

17. a) Detailed and close references must be made to the text in order to illustrate the answer.
- b) Candidates must be careful not to write a character study of David. Candidates must respond to both parts of the question.

(Total 40 marks)

ENGLISH LITERATURE 7171, CHIEF EXAMINER'S REPORT

General Comments

This session provided examiners with a great variety of responses. Papers ranged from the excellent to the very weak with candidates who wrote on only 2 texts. Teachers must ensure that candidates are fully prepared to enter the examination. It would also be much appreciated by the examiners if candidates could be encouraged to number their answers and record the question numbers in the box provided on the front cover of the answer booklet.

Detailed Comments

Section A: Drama

The most popular texts were, once again, the two Shakespeare plays. There were no responses on 'Journey's End' and only a handful on 'The Glass Menagerie'.

Question 1

(a) Candidates are still tending to write summaries of the passage that is printed on the paper. A good number of candidates are also writing far too much about what happens before and after the given extract. Candidates must be encouraged to focus on the specific questions that are asked about the passage and limit themselves to answering these. Candidates who had been well prepared for the examination were able to write very well about the dramatic tension whilst it was evident that other candidates did not understand the concept.

(b) There were some insightful answers here which went beyond a standard character study which was not required. Good candidates were able to analyse Macduff's contribution to both the action and the themes of the play. It was of some concern, however, that a few candidates did not appear to know who Macduff was and wrote instead about Banquo or Malcolm.

(c) The empathetic questions seem to elicit either very good or very weak responses with little in-between. There were some outstanding answers here in which candidates made full use of their knowledge of Macbeth's character at this stage. Candidates were also able to use quotations from the soliloquies to very good effect.

Question 2

(a) Far too many candidates who answered this question simply summarised the passage in answer to part (a) and then summarised the rest of the play in answer to part (b). Candidates must be very careful to address the questions asked.

(b) This was quite a popular question and there were some good responses to it. Weaker candidates ignored the direction to make close reference to two or three scenes and instead ranged widely over the entire play. The specific terms of the question must be followed if candidates are to gain high marks.

(c) Again there were some good answers here in which candidates had worked hard to write in the persona of Mercutio. Some candidates betrayed a lack of knowledge about the play by writing about events which occurred after Act 2 Scene 2. There were a few candidates who wrote in the third person, clearly this is not acceptable, as candidates are required to imagine that they are the character and write in the first person.

Section B: Poetry

Question 5

A significant number of candidates chose to answer this question. Good candidates were able to identify the ironic undertones in the poem and wrote very well about it. There were, however, far too many candidates who simply summarised the poem and listed any poetic devices that they had spotted. It was interesting to note this year that the feature spotting was often done negatively, that is to say, candidates would write that there were not any examples of personification, onomatopoeia etc. in the poem. If candidates are going to name poetic devices used then they must explain their effects. Candidates would also be well advised to make use of the bullet points which are there to guide them in their writing.

Question 6

This was quite a popular choice and most candidates who attempted the question were secure in their knowledge about the poems.

Question 7

It was encouraging to see that candidates made some good choices here. Candidates' ability to compare the two poems varied widely and in weaker answers there was little that showed the differences between the poems. Most candidates did attempt to explain which poem they found the more effective.

Section C: Prose Pre-1950

There were answers offered on all of the texts in this section. For the most part candidates have a thorough knowledge of the content of the texts. However, some candidates need to develop their ability to respond to the specific terms of the question. In question 8 (a) for example, candidates were able to trace the ways in which the relationship between Bathsheba and Troy changed but many then ignored the second part of the question which required an analysis of the reasons for the changes. Similarly, in question 9 (b) there were candidates who seemed to ignore the part of the question which required them to analyse how the authors had presented the characters as outsiders. A number of candidates did not read question 11 (b) with enough care. The question required candidates to write about family relationships within certain families. Some candidates wrote about relationships between the families, a completely different response from the one required. The Great Gatsby was a particularly popular choice and there were some very good responses to question 12 (a) in particular.

It is well worth teachers ensuring that candidates are familiar with the generic marking grid for this paper as candidates are then able to appreciate the importance of close reference and quotation. Examiners are always very happy to reward candidates who are able to substantiate their answers with close reference or quotation and many candidates would do well to include more of this in their answers.

Section D: Prose Post-1950

The most popular two texts in this section were 'Roll of Thunder, Hear My Cry' and 'My Family and Other Animals' with 'July's People' and 'The Chrysalids' coming next; there were very few answers on 'A River Sutra'.

Many of the comments made about Section B obviously also relate to this section. For example, in question 13 (b) there were candidates who failed to explain which of the two chosen characters they thought had the bigger influence on Cassie. Again, candidates should be made aware of the marking grid which states that they must 'write an identifiable number of appropriate points in answer to all parts of the question' if they are to be awarded marks in Band 3.

It was often a delight to read responses on 'My Family and Other Animals' as the candidates appeared to have genuinely enjoyed the book and this enjoyment and engagement was very obvious in their answers. However, this also had its dangers as some candidates allowed themselves to get rather carried away and did not restrict themselves sufficiently to the terms of the question. There were many examples of a misreading of question 16 (a) in which candidates were asked to write about Durrell's way of entertaining the reader through his character and humour. Many candidates seemed to have misread the question and wrote about characters instead of Durrell's character. *Examiners were sympathetic to this error which was very prevalent.*

The report cannot finish without some mention of the need for well argued personal response. Teachers must encourage candidates to develop the confidence to offer well substantiated and well argued personal responses. Many of the questions ask for this very directly when candidates are invited to offer their own 'impressions' or thoughts. In question 12 (a) there were many very thoughtful answers given about the importance of Mr and Mrs Wilson but some candidates did not go on to offer the impressions which they had of the characters.

Candidates certainly appear to be enjoying the texts that they are studying and this will always be evident in the quality of their responses. Section D in particular has once again elicited some lively answers.

ENGLISH LITERATURE 7171, GRADE BOUNDARIES

Grade	A	B	C	D	E
Lowest mark for award of grade	99	78	58	50	30

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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