

Mark Scheme with Examiners' Report

GCE O Level English Literature (7171)

June 2005

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Mark Scheme with Examiners' Report

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ENGLISH LITERATURE 7171, MARK SCHEME

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 mostly 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 the themes, plot, characterisation and dramatic features of the play • show some insights into the dramatic effectiveness of the play
	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

		<ul style="list-style-type: none"> • 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
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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 quotations • 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 with 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 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 • 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, mature and critical 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 a sharp focus on the terms of the question • write clearly and easily 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 poet's 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 quotations • 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 poet's 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 a sharp focus on the terms of the question • write clearly and easily 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 mostly 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"> demonstrate a clear 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, mature and critical understanding and appreciation of themes, events, techniques, structure, characterisation and language in the text as appropriate • show evidence of a sophisticated appreciation of the 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 a sharp focus on the terms of the question • write clearly and easily 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

JULIUS CAESAR

1. (a) (i) Ensure that candidates address all three parts of question.
(ii) Candidates must be specific and back up all identified characteristics with reference to the passage.
- (b) Candidates must show what the mob's function is both as regards the action and the themes. High marks may only be achieved by those who address both aspects of the question.
- (c) An imaginative or creative answer is not expected but rather a piece which is firmly based on the text. A detailed knowledge of Portia's character should be evident, as should concerns regarding the present situation.

(Total 40 marks)

ROMEO AND JULIET

2. (a) (i) Candidates must remain focused on the passage and be clear in explaining *how* Shakespeare manages to elucidate the two themes.
(ii) Here candidates must refer to other parts of the play in order to link up this passage's relation to the rest of the play.
- (b) The focus of the answer must be on *how* Shakespeare uses his skills to give the deaths dramatic importance. Simple descriptions of the deaths are not sufficient.
- (c) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. A close understanding of Romeo's behaviour thus far is essential.

(Total 40 marks)

R C SHERRIFF: JOURNEY'S END

3. (a) (i) Candidates must refer closely to the text in order to show techniques used by Sherriff.
(ii) Candidates must show an awareness of how these directions would affect production. There must be a sense of the passage as a piece of drama.
- (b) Candidates must show an understanding of the desired qualities of a leader and then measure Stanhope against those qualities. The answer must be focused and not lapse into a straightforward character study.
- (c) An imaginative or creative answer is not expected here but rather an answer that is firmly based in the text. It should be obvious through the answer that the candidates have understood Hibbert's character.

(Total 40 marks)

TENNESSEE WILLIAMS: THE GLASS MENAGERIE

4. (a) (i) Candidates must be specific and back up all characteristics identified with reference to the passage.
- (ii) Candidates must show an understanding of how the dialogue gives clues to the relationship.
- (b) Accept candidates' opinions as long as they are substantiated with reference to the text.
- (c) An imaginative or creative response is not expected but rather an answer which is firmly based in the text. Expect an insight into and an understanding of the reasons that Tom had for leaving home.

(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.

EDEXCEL POETRY ANTHOLOGY

6. Candidates must avoid summarising the poems as an analysis of their effectiveness is demanded by the question.
7. Candidates must be careful in their selection of poems. The focus of the question techniques used by the poets to create a certain sense of sadness. However, candidates must explain clearly which poem affected them more.

Section C: Prose

Part A: Pre-1950

THOMAS HARDY: FAR FROM THE MADDING CROWD

8. (a) Candidates must follow the instructions to compare and contrast. Three straightforward character studies are not sufficient as a response to this question.
- (b) Candidates must write about the rustic setting with close reference to particulars and there must be an evaluation of its importance in the novel.

(Total 40 marks)

19TH CENTURY SHORT STORIES

9. (a) The focus must be clearly on the stories as mysteries and candidates must avoid writing straightforward summaries of the stories.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Candidates must show a close knowledge of the earlier parts of the story.

ALDOUS HUXLEY: BRAVE NEW WORLD

10. (a) Candidates' choices must be accepted as long as the effectiveness and importance of the event is made 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 Linda's character and experiences must be evident.

JANE AUSTEN: NORTHANGER ABBEY

11. (a) Expect a detailed understanding of the characters' roles in the novel.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. A sound knowledge of Catherine's state of mind at this point is required.

F SCOTT FITZGERALD: THE GREAT GATSBY

12. (a) Candidates must remain focused on the statement. Candidates must substantiate their opinions with close reference to the text.
- (b) Candidates must show the similarities and differences between these characters and not write two unrelated character studies.

Part B: Post 1950

MILDRED TAYLOR: ROLL OF THUNDER, HEAR MY CRY

13. (a) Candidates are free to hold their own opinions as long as they are substantiated with close reference to the novel.
- (b) Candidates must remain focused on the three episodes of their choice and not allow themselves to present a general essay on racism.

ANITA DESAI: VILLAGE BY THE SEA

14. (a) Expect a detailed understanding of the characters' roles in the novel.
- (b) Candidates must be clear and specific in their choice of characters and/or episodes. Candidates must remain focused on the terms of the question.

CHINUA ACHEBE: THINGS FALL APART

15. (a) Candidates' impressions must be accepted as long as they are substantiated by reference to two incidents in the novel.
- (b) This is the theme which candidates should have considered in some depth and so expect well-argued opinions with close reference to the text.

GERALD DURRELL: MY FAMILY AND OTHER ANIMALS

16. (a) Candidates are free to write their responses as long as they are substantiated with close reference to the text.
- (b) Candidates must offer detailed responses which illustrate both Durrell's curiosity and sense of wonder about nature.

JOHN WYNDHAM: THE CHRYSALIDS

17. (a) Candidates must show a close knowledge of their relationship as it is portrayed in the novel. The second part of the question must also be addressed and substantiated.
- (b) Candidates must be clear in their response and explain themselves with close reference to the text.

ENGLISH LITERATURE 7171, CHIEF EXAMINER'S REPORT

General Comments

This session saw answers that differed in quality, as is to be expected, but there was nearly always clear evidence that candidates had been well prepared for the examination. There was a better performance at the higher grades. It is a credit to teachers at some centres this session that there was a significant increase at grade A in this series.

Candidates displayed a strong base of knowledge of the texts and were able to answer the questions with a certain degree of confidence. Centres are reminded that candidates must answer four questions: a significant number of candidates from at least one centre did not attempt section D.

Detailed comments

Section A: Drama

The most popular texts were, once again, the two Shakespeare plays. However, there were some responses on 'Journey's End' and a few on 'The Glass Menagerie'.

Question 1(a)

This was a popular question. Candidates would be well advised to label their answers clearly so that it is obvious which part of the question they are answering. Candidates must also restrict themselves to writing about the passage if that is what the task directs them to do.

Question 1(b)

Not very many candidates chose this question but those who did offered some very interesting responses.

Question 1(c)

The empathetic question requires candidates to write as if they were the character in question. Candidates must show a strong knowledge of the text and be able to use it to fit the question. Very few candidates attempted this question.

Question 2(a)

This was a popular question. Too many candidates spent a lot of time answering part (i) and then very little on part (ii). Both parts of the question must be addressed.

Question 2(b)

This was also a popular choice. Weaker candidates were able to give full details about the deaths but they did not then establish the dramatic importance of the deaths. It is vital that candidates address all parts of the question.

Question 2(c)

A number of candidates responded to this question and the quality of the responses varied widely. The best answers were those in which candidates wrote sensitively in persona as well as with a great depth of textual knowledge.

Question 3

Very few candidates responded to the questions on this play.

Question 4

There were more responses than usual to the questions on this play. Perhaps some of the best answers here were in response to part (c). Candidates were able to reflect the mixed emotions felt by Tom in a very convincing way.

Section B: Poetry

Question 5

This was quite a popular question. Once again far too many responses were essentially paraphrases of parts of the poem followed by 'feature spotting' with no discussion about effects. Candidates are reminded to pay attention to the bullet points, which are offered to assist them.

Question 6

This was an equally popular choice and it was evident that most candidates have a good knowledge of the poems. It is, however, of great concern when a number of candidates from one centre all appear to be writing the same sentences about any given poem. It must also be noted that biographies of the poets are not required in answer to the questions on this paper. The examination looks for a personal response and answers which contain such evidence of rote learning cannot attract high marks.

Question 7

Candidates who chose this question did manage to make some sensible choices of poems and displayed close textual knowledge. In general, candidates would have benefited by concentrating a little more on the direction to explain which poem affected them more.

Section C: Prose Pre - 1950

There were responses on most of the texts in this section. For the most part, candidates have a secure knowledge of the content of the texts. However, as has been noted in many of these reports over the years, candidates need to develop their ability to respond to the specific terms of the questions. In Question 8(a) for example, far too many candidates simply offered three character studies without comparing and contrasting the characters as they were required to do. The same problem was also evident in responses to Question 12(b). Similarly, in Question 11(a) many candidates did not explain the importance of the characters, they only wrote straightforward character studies. Question 9(a) required candidates to write about the essential qualities of a good mystery story and refer to two stories to illustrate these qualities. Weaker candidates simply presented summaries of two stories thus missing the entire focus of the question. Of course the stronger candidates did answer the question and thus were able to gain higher marks.

The empathetic questions elicited some pleasing responses particularly in Question 11(b). Some candidates wrote very convincingly as Catherine, making excellent use of their knowledge of the character, the context and the plot.

Teachers must ensure 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 happy to reward candidates who are able to substantiate their answers with close reference or quotation and many of the more able candidates this session made impressive use of quotation.

Section D: Prose post-1950

There were responses on all of the novels in this section with 'My Family and Other Animals' being particularly popular.

Many of the comments made about Section C obviously relate to this section as well. There must be a clear focus on the terms of the question. Many candidates chose to answer Question 16(a) and there was often impressive evidence of a thorough knowledge of the book. However, some candidates did not consider in sufficient detail how far they agreed with the supposition that the reader comes to feel that he/she knows the family members.

A study of English Literature does require a personal response to texts and candidates must be encouraged to express their personal opinions. Questions 13(a) and 15(a) invited candidates to offer personal responses and yet far too many candidates ignored this invitation. The ability to present a well-considered point of view and substantiate that viewpoint is a key skill in the study of Literature and it is always evident when candidates from a particular centre have all been drilled into thinking in one way. Of course there are also those candidates who forgot about the literary aspect of their answers and used questions as opportunities to write about issues in the world which are of concern to them. There were a number of responses to Questions 13(b) and 15(b) which became anti-white tracts instead of literary essays.

Candidates would be well-advised to be very clear in identifying episodes or incidents in questions such as 14(b), 15(b) and 16(b). All too often, candidates get rather carried away and it is difficult to ascertain exactly which incidents are under discussion.

Overall, examiners were pleased to see evidence of close study of the texts. Candidates often surprise examiners with their ability to write using so much detail in an examination which does not allow the text to be taken into the examination room. Many candidates were able to communicate a real sense of engagement and enjoyment and this inevitably lifts the answers and makes them a pleasure to read.

ENGLISH LITERATURE 7171, GRADE BOUNDARIES

Grade	A	B	C	D	E
Lowest mark for award of grade	92	72	53	45	26

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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