

Mark Scheme January 2007

GCE O Level

GCE O Level English Literature (7171)

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Section A: DRAMA

JULIUS CAESAR

1. (a) i) Candidates must focus very closely on the passage and be detailed in their response.

ii) Candidates must be detailed and precise in their analysis of Shakespeare's effective use of language. Expect quotation and close reference

(b) Candidates are free to express their own opinion as long as it is well substantiated with close reference to the play.

(c) Candidates must show a close knowledge of Antony's speech and trace each part of it clearly showing the response evoked in the crowd as the speech progresses.

ROMEO AND JULIET

2. (a) i) Candidates must refer closely to the text in order to identify the three characters' attitudes.

ii) Candidates must show a connection with what happens in this passage with what happens later in the play.

(b) Candidates must make a careful choice of scenes to illustrate their answer. References to these scenes must be detailed.

(c) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. A detailed knowledge and understanding of Juliet's character should be evident as well as a clear factual knowledge of events

R C SHERRIFF: JOURNEY'S END

3. (a) i) Candidates must refer closely to the text in order to identify what is learnt about Raleigh.

ii) Candidates must clearly identify the information that is given about Raleigh's life before the war and then make comments about the sort of life he appeared to have led.

(b) Candidates are free to express their own ideas about what it is that makes this play interesting. These ideas must be 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. A detailed knowledge of Stanhope's relationship with Raleigh throughout the play must be evident.

TENNESSEE WILLIAMS: THE GLASS MENAGERIE

4. (a) i) Candidates must refer closely to the text to substantiate their impressions of the relationship as portrayed in this passage.

ii) A close analysis of T Williams' techniques is required here so that candidates can offer a clear explanation of *how* Williams elicits sympathy from the audience.

(b) Candidates must identify the ways in which the theme of failure is explored and then go on to discuss its importance.

(c) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Candidates should be able to demonstrate a clear understanding of Amanda's character.

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 poet's skill is required as is a very close knowledge of the poem under discussion. Candidates must avoid summarising the poem and must address both parts of the question.

7. Candidates must be careful in their selection of poems. The focus of the question is on the success of the poets in communicating a sense of loss.

Section C: PROSE PRE 1950

THOMAS HARDY: FAR FROM THE MADDING CROWD

8.

(a) Candidates must be clear in their identification of natural disasters and there must be an evaluation of their importance in relation to the plot of the novel. Summaries of natural disasters will not attract high marks.

(b) Candidates are free to decide on the extent to which they consider the criticism to be fair as long as their reasons are well substantiated.

19TH CENTURY SHORT STORIES

9. (a) Candidates must maintain a careful focus on the terms of the question. Look for an understanding of depth of meaning.

(b) The focus of the answer must be on *how* the authors have made the characters memorable. Straightforward character studies are not sufficient.

ALDOUS HUXLEY: BRAVE NEW WORLD

10. (a) Candidates must be clear in their identification of *themes* and they must then go on to evaluate Huxley's success.

(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 experiences is required.

JANE AUSTEN: NORTHANGER ABBEY

11. (a) Candidates must consider the characters both in respect of how likeable they are and how interesting they are.

(b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Expect close knowledge of the friendship and it must be clear that the candidates have considered how Catherine would have responded.

F SCOTT FITZGERALD: THE GREAT GATSBY

12. (a) Candidates are free to express their own opinions but examiners would hope to see that candidates have understood some of the other themes that are explored in the novel.

(b) Candidates must be able to argue their case with close reference to the novel.

Part D: Post 1950

MILDRED TAYLOR: ROLL OF THUNDER, HEAR MY CRY

13. (a) The focus of the question is on the way in which characters respond to and deal with racism. Candidates must be analytical in their responses. Summaries of racist incidents are not sufficient.

(b) Candidates must address both parts of the question. Straightforward character studies will not attract high marks.

ANITA DESAI: VILLAGE BY THE SEA

14. (a) A careful choice of incidents is important here. Expect close knowledge of the chosen incidents and an analysis of how *effectively* Desai portrays hope and despair through each one.

(b) Candidates must answer both parts of the question. Expect detailed knowledge.

CHINUA ACHEBE: THINGS FALL APART

15. (a) Candidates should be able to write in a thoughtful way in answer to this question as the quotation contains the same idea that is expressed in the title.

(b) Candidates must show both the difference and the similarities between the 2 characters.

GERALD DURRELL: MY FAMILY AND OTHER ANIMALS

16. (a) Candidates must show an understanding of the role of the setting in relation to the events that occur.

(b) Candidates must answer both parts of the question. Straightforward character studies are not sufficient.

JOHN WYNDHAM: THE CHRYSALIDS

17. (a) Candidates must not simply re-tell shocking incidents. The question demands that candidates explain how and why they were shocked.

(b) Candidates are free to express their own opinions but carefully substantiated reasons must be offered.

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