

Mark Scheme Summer 2009

O Level

O Level English Literature (7171)



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SECTION A: Drama
Julius Caesar

Question number	Indicative content	Mark
1(a)(i)	<p>Higher band responses engage closely with the question and offer detailed points about the relationship between Brutus and Cassius as suggested in the extract.</p> <p>Lower band responses offer general points and may not closely relate to the extract given.</p>	(40)
Question number	Indicative content	
1(a)(ii)	<p>Higher band responses engage closely with the question and develop points in detail with close textual reference.</p> <p>Lower band responses may consist of general points possibly offering a simple character study.</p>	

Question number	Indicative content	Mark
1(b)	<p>Higher band responses engage closely with the question and explore in detail the ways in which Shakespeare presents the supernatural. Points will be supported with close reference to the text.</p> <p>Lower band responses may offer an opinion but points will tend to be general statements about supernatural events.</p>	(40)

Question number	Indicative content	Mark
1(c)	<p>Higher band responses fully engage with the task showing good understanding. The response will be firmly based on the text.</p> <p>Lower band responses may offer limited responses, which are often more creative rather than based closely on the events in the novel.</p>	(40)

The Taming of the Shrew

Question number	Indicative content	Mark
2(a)(i)	<p>Higher band responses engage closely with the question posed and explore how Katherina is presented in the extract. Points made will be detailed and supported with close textual reference.</p> <p>Lower band responses may offer general points and character studies.</p>	(40)
Question number	Indicative content	
2(a)(ii)	<p>Higher band candidates may offer detailed analysis of methods used to present the relationship between Katherina and Bianca in the extract and the play as a whole.</p> <p>Lower band candidates may offer general points about Katherina and Bianca, possibly lapsing into character study.</p>	

Question number	Indicative content	Mark
2(b)	<p>Higher band responses explore in detail the way the theme of deceit has been presented. Points made will be supported with close textual reference.</p> <p>Lower band responses may offer general points about the theme.</p>	(40)

Question number	Indicative content	Mark
2(c)	<p>Higher band responses fully engage with the task showing good understanding. The response will be firmly based on the text.</p> <p>Lower band responses may offer limited responses, which are often more creative rather than based closely on the events in the novel.</p>	(40)

The Winslow Boy

Question number	Indicative content	Mark
3(a)(i)	<p>Higher band responses may offer detailed points about what they learn about the relationship between Arthur and Grace from the extract. Views will be supported with close reference to the text.</p> <p>Lower band responses may offer general points about Arthur and Grace.</p>	(40)
3(a)(ii)	<p>Higher band responses present an argument and develop points in detail. Personal views should be supported with close reference to the text. A good understanding of Arthur's character should be evident.</p> <p>Lower band responses may provide general points and possibly lapse into a simple character study of Arthur.</p>	

Question number	Indicative content	Mark
3(b)	<p>Higher band responses engage closely with the question and explore in detail the ways in which the theme of justice is presented. Points made will be supported with close reference to the text.</p> <p>Lower band responses may offer general points about the theme of justice.</p>	(40)

Question number	Indicative content	Mark
3(c)	<p>Higher band responses fully engage with the task showing good understanding of the characters. The response will be firmly based on events in the text.</p> <p>Lower band responses may offer limited responses, which are often more creative rather than based closely on the events in the novel.</p>	(40)

The Glass Menagerie

Question number	Indicative content	Mark
4(a)(i)	<p>Higher band responses may closely explore Tom's speech and relate his points to themes and ideas which appear in the play as a whole.</p> <p>Lower band responses may be general and show limited understanding of how the speech suggests the themes and ideas of the play.</p>	(40)
Question number	Indicative content	
4(a)(ii)	<p>Higher band responses may offer a developed argument which considers how Tom is presented as a character and his function as narrator. Personal views will be supported with close reference to the text.</p> <p>Lower band responses may offer general points about Jim and possibly lapse into a simple character study.</p>	

Question number	Indicative content	Mark
4(b)	<p>Higher band responses engage closely with the question and explore in detail the ways in which the theme of imprisonment is presented and consider the issue of effectiveness. Points made will be supported with close reference to the text.</p> <p>Lower band responses may offer general points about the theme of imprisonment with limited attempt to address the issue of effectiveness.</p>	(40)

Question number	Indicative content	Mark
4(c)	<p>Higher band responses fully engage with the task showing good understanding. The response will be firmly based on the text.</p> <p>Lower band responses may offer limited responses, which are often more creative rather than based closely on the events in the novel.</p>	(40)

SECTION B: Poetry

Unseen Poem: Blessing

Question number	Indicative content	Mark
5	<p>Higher band responses will provide a critical appreciation of the poem which analyses a number of methods used by the poet. Personal interpretation offered will be supported with close reference to the poem.</p> <p>Lower band responses may offer a summary of the poem and there may be some misunderstanding evident. Some poetic devices may be identified but their purpose will not be explored.</p>	(40)

Edexcel Poetry Anthology

Question number	Indicative content	Mark
6	<p>Higher band responses will select two appropriate poems and will focus on exploring the similarities and differences in the methods used to express strong emotions by their chosen poets. At this level responses should deal more or less equally with both texts.</p> <p>Lower band candidates may simply summarise both poems. Points made will be general. At this level some responses may deal wholly, or largely, with one text only.</p>	(40)

Question number	Indicative content	Mark
7	<p>Higher band responses should demonstrate a good understanding of the poem and focus on discussing the effects of methods Tennyson has used to portray the Lady of Shalott.</p> <p>Lower band responses may make general points about the poem.</p>	(40)

SECTION C: Prose (Pre-1950)

Hardy: Far From The Madding Crowd

Question number	Indicative content	Mark
8(a)	<p>Higher band responses present an argument and develop points in detail, showing knowledge of Fanny Robin's character and how she is portrayed. Personal views should be supported with close reference to the text.</p> <p>Lower band responses may offer general points, possibly lapsing into a simple character study.</p>	(40)

Question number	Indicative content	Mark
8(b)	<p>Higher band responses will engage closely with the question and will clearly discuss the appropriateness of the ending. Personal views should be supported with close textual reference.</p> <p>Lower band responses may provide very general reaction to the ending.</p>	(40)

19th Century Short Stories

Question number	Indicative content	Mark
9(a)	<p>Higher band responses will engage closely with the question. Personal views will be supported with close textual reference. At this level responses should deal more or less equally with both texts.</p> <p>Lower band responses may offer general points, possibly lapsing into narrative. At this level some responses may deal wholly, or largely, with one text only.</p>	(40)

Question number	Indicative content	Mark
9(b)	<p>Higher band responses engage closely with the question and explore in detail the methods used to present the theme of love. Points made will be supported with close textual reference. At this level responses should deal more or less equally with both texts.</p> <p>Lower band responses may show general understanding of how love is a theme in the stories and of some methods used to convey this theme. At this level some responses may deal wholly, or largely, with one text only.</p>	(40)

Huxley: Brave New World

Question number	Indicative content	Mark
10(a)	<p>Higher band responses should select two appropriately disturbing moments and explore the methods used by Huxley which make them disturbing or frightening. Personal views should be supported with close textual reference.</p> <p>Lower band responses may not refer to both moments in detail and only make general points about what makes them disturbing, with little focus on specific methods.</p>	(40)

Question number	Indicative content	Mark
10(b)	<p>Higher band candidates will show a detailed understanding of methods used by Huxley to suggest aspects of Lenina's character. Personal views should be supported with close textual reference.</p> <p>Lower band responses may provide general points about Lenina, possibly lapsing into a simple character study.</p>	(40)

Austen: Northanger Abbey

Question number	Indicative content	Mark
11(a)	<p>Higher band responses should demonstrate an understanding of how Bath and Northanger Abbey are used to different effect. Some similarities may be offered. Personal views will be supported with close textual reference.</p> <p>Lower band responses may offer general comments about the settings of Bath and Northanger Abbey.</p>	(40)

Question number	Indicative content	Mark
11(b)	<p>Higher band responses will show a detailed understanding of Henry Tilney's character and engage closely with the question. Other characters may be considered. Personal views will be supported with close textual reference.</p> <p>Lower band responses may offer general points about Henry Tilney's character, possibly lapsing into a simple character study.</p>	(40)

Fitzgerald: The Great Gatsby

Question number	Indicative content	Mark
12(a)	<p>Higher band responses explore in detail the way the theme of morality and immorality has been presented. Points made will be supported with close textual reference.</p> <p>Lower band responses may offer general points about the theme.</p>	(40)

Question number	Indicative content	Mark
12(b)	<p>Higher band responses may offer a developed argument which presents an interpretation of Gatsby's character in relation to the quotation. Personal views will be justified with close textual reference.</p> <p>Lower band responses may offer general points about Gatsby, possibly lapsing into a simple character study.</p>	(40)

SECTION D: Prose Post-1950

Braithwaite: To Sir, With Love

Question number	Indicative content	Mark
13(a)	<p>Higher band responses may offer a developed argument which presents an interpretation of Sir's character. Personal views will be supported with close textual reference.</p> <p>Lower band responses may offer general points about Sir, possibly lapsing into a simple character study.</p>	(40)

Question number	Indicative content	Mark
13(b)	<p>Higher band responses may consider a range of themes raised in the book. Points made will be developed and personal views will be supported with close textual reference.</p> <p>Lower band responses may offer general points about themes.</p>	(40)

Desai: Village By The Sea

Question number	Indicative content	Mark
14(a)	<p>Higher band responses will select two moments and explain in detail as to why they are significant. Personal views will be supported with close textual reference.</p> <p>Lower band responses may not refer to two moments in detail and only make general points about why they are considered to be significant.</p>	(40)

Question number	Indicative content	Mark
14(b)	<p>Higher band responses will show a detailed understanding of methods used by Desai to suggest aspects of Hari's character. Personal views will be supported with close textual reference.</p> <p>Lower band responses may provide general points about Hari, possibly lapsing into a simple character study.</p>	(40)

Achebe: Things Fall Apart

Question number	Indicative content	Mark
15(a)	<p>Higher band responses will focus closely on the question posed and explore methods used to portray Ezinma's character.</p> <p>Lower band candidates may offer general points about Ezinma, possibly lapsing into a simple character study.</p>	(40)

Question number	Indicative content	Mark
15(b)	<p>Higher band responses should explain in detail why they have considered the novel to be dependent upon these important turning points. Personal views will be supported with close textual reference.</p> <p>Lower band responses may make not refer to more than one moment in detail and only make general statements about why they consider them to be turning points.</p>	(40)

Durrell: My Family and Other Animals

Question number	Indicative content	Mark
16(a)	<p>Higher band responses should engage with the question fully, dealing with both characters, personal views will be supported with close textual reference.</p> <p>Lower band responses will tend to provide simple character studies, possibly focusing more on one character only.</p>	(40)

Question number	Indicative content	Mark
16(b)	<p>Higher band responses should focus on how Durrell has made the two chosen moments humorous. There will be some exploration of methods and close textual reference will be offered.</p> <p>Lower band responses may make general comments about how chosen moments are humorous and may rely on narrative. The two moments may not be discussed in equal measure.</p>	(40)

Wyndham: The Chrysalids

Question number	Indicative content	Mark
17(a)	<p>Higher band responses will focus closely on the question and show an appreciation of the role of Uncle Axel. Personal views should be supported with close reference to the text.</p> <p>Lower band responses will tend to provide general points, possibly lapsing into a simple character study.</p>	(40)

Question number	Indicative content	Mark
17(b)	<p>Higher band responses will fully engage with the task showing good understanding of the significant experiences in David's life. The response will be firmly based on events in the text.</p> <p>Lower band responses may offer limited responses, which are often more creative rather than based closely on the events in the novel.</p>	(40)

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