

Mark Scheme with Examiners' Report

IGCSE English Literature (4360)

June 2005

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4360 ENGLISH LITERATURE, MARK SCHEME

Paper 1: Drama and Prose

Section A

1. EITHER
- (a) **Range 1**
3-10
- Makes some simple comments about Brutus and his actions.
 - Makes some basic, relevant comments about Brutus and his actions in the play.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May offer a comment as to how far they agree/disagree with the statement.
 - Begins to use the text to develop ideas. May, for example, offer some developed comment on his actions. May give a predominantly narrative account of when and where his actions are important.
- Range 3**
21-30
- Uses specific detail, chosen appropriately, to address the question directly. May offer insights into the consequences of his actions.
 - An overview of the text is evident, in which there is a clear appreciation of Brutus's reputation and his actions.
- Range 4**
31-40
- A full understanding of the text is evident. Reflections may be presented on the essential contradiction, inherent in the quotation.
 - Offers a confident and lucidly argued interpretation. May, for example, offer personal insights and responses to the quotation, or comment on the dramatic features of the play. (40)
 -
- OR
- (b) **Range 1**
3-10
- Makes some simple statements about the supernatural in the play.
 - Makes some basic relevant comments about how Caesar and/or Brutus are affected by the supernatural.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May offer some comment on the importance of the extraordinary elements.
 - Begins to use the text to develop ideas. May give a predominantly narrative account of when and how each supernatural element occurs. May attempt to show how each extraordinary element affects Caesar and Brutus.

- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May offer insight into the techniques that Shakespeare uses to engage the audience's interest in each supernatural element and how it affects Caesar and Brutus.
 - An overview of the text is evident. May show some insights into the supernatural elements as dramatic events; referring, for example, to the timing of each in relation to the action of the play.

- Range 4**
31-40
- A full understanding of the text will be evident, as will an exploration, in a detailed manner, of the dramatic significance of the supernatural in the play.
 - Offers a confident and lucidly argued interpretation. Close analysis of the effect on Caesar and Brutus is evident along with a sophisticated response to what has been highlighted by the candidate.

(40)

Total 40 marks

2.

EITHER
(a) Range 1
3-10

- Makes some simple statements about Gwendolen and Cecily.
- Makes some basic relevant comments about Gwendolen and Cecily.

Range 2
11-20

- Works through a straightforward understanding of the text to address the question. May begin to link Gwendolen and Cecily.
- Begins to use the text to develop ideas. Starts to compare/contrast the two characters. May provide a mainly narrative account of their similar/different actions in the play.

Range 3
21-30

- Uses specific details, chosen appropriately, to address the question directly. May offer examples of their similarities and differences, perhaps demonstrating some appreciation of their relationships with other characters. The functions of the characters will be fully explored.
- An overview of the text is evident. May, for example, make purposeful references whilst comparing and contrasting them. May show some insight into Wilde's reasons for creating the characters as they are.

- Range 4**
31-40
- A full understanding of the text is evident. May offer an exploration of Wilde's craft in presenting the ideas.
 - Offers a confident and lucidly argued interpretation. As well as a detailed exploration of the roles and characters of Gwendolen and Cecily, there may be a personal response offered and an analysis of the characters' roles in terms of Wilde's intentions.
- (40)**

OR

- (b) **Range 1**
3-10
- Makes some simple statements about two/three humorous scenes in the play.
 - Makes some basic relevant comments about the nature of the comedy in the selected scenes.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May give a narrative account of the two/three scenes showing how they provided humour then and now.
 - Begins to use the text to develop ideas. May, for example, begin to explore how something which was a comedy then can still amuse today.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May offer insights into how the comedy is timeless.
 - An overview of the text is evident. There may be a clear understanding of the importance of language in the two/three scenes, Examples may be given of the way in which Wilde mocked society which are still relevant today.
- Range 4**
31-40
- A full understanding of the text is evident. A relatively sophisticated examination of the humour of the scenes may be offered. An examination of the issues that are raised within the context of the humour will be evident.
 - Offers a confident and lucidly argued interpretation. May, for example, write about irony, parody and farce whilst referring closely to the text.
- (40)**

Total 40 marks

3. EITHER

- (a) **Range 1**
3-10
- Makes some simple statements about Nora.
 - Makes some basic relevant comments about Nora changing during the play.

- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May comment on how Nora changes.
 - Begins to use the text to develop ideas. May begin to select the main events which made her change.

- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May give a more detailed and focussed account of the way in which Nora is presented and how she develops during the play.
 - An overview of the text is evident. May begin to trace the way in which an initial impression of Nora is formed and why it changes, showing some insight into Ibsen's craft.

- Range 4**
31-40
- A full understanding of the text will be evident. May give a sustained and developed analysis of why the audience may change its views about Nora.
 - Offers a confident and lucidly argued interpretation. An analysis may be made into why Ibsen chose to present Nora in this way.

(40)

OR

- (b) **Range 1**
3-10
- Makes some simple comments about the marriage and family life.
 - Makes some basic relevant comments on various characters in the family.

- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May concentrate on one or two relationships within the family.
 - Begins to use the text to develop ideas. May begin to compare and contrast the relationships within the family.

- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to comment on why Ibsen gives us this picture of marriage and family life.
 - An overview of the text is evident. May begin to explore how our perception of marriage and family life changes during the play.

- Range 4**
31-40
- A full understanding of the text will be evident. May give a sustained and developed analysis of marriage and family life.
 - Offers a confident and lucidly argued interpretation. May offer a sophisticated insight into Ibsen's views on marriage and family life.

(40)

Total 40 marks

4. **EITHER**
- (a) **Range 1**
3-10
- Makes some simple statements about law and justice.
 - Makes some basic comments about some events that highlight law and justice.
- Range 2**
11-20
- Works through a straightforward understanding of the three events which highlight law and justice.
 - Begins to use the text to develop ideas. May begin to explain their dramatic importance.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to link the three events to show their dramatic importance.
 - An overview of the text is evident. May offer explicit comments on the three events and may begin to explain why Miller highlighted these issues.
- Range 4**
31-40
- A full understanding of the text will be evident. May offer a personal opinion while exploring the issues.
 - Offers a confident and lucidly argued interpretation. May, analyse Miller's craft in presenting the issues. (40)
- OR**
- (b) **Range 1**
3-10
- Makes some simple statements about Catherine and Eddie's relationship.
 - Makes some basic relevant comments about how their relationship develops.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May comment on Rodolfo's role in Catherine and Eddie's relationship.
 - Begins to use the text to develop ideas. May comment on key events in their relationship.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May comment on the role of other characters in their relationship.
 - An overview of the text is evident. May offer explicit comments on their relationship and focus on how it develops.
- Range 4**
31-40
- A full understanding of the text will be evident. May explore a range of different responses as to how their relationship develops.
 - Offers a confident and lucidly argued interpretation. May analyse Miller's craft in developing the relationship. (40)

Total 40 marks

5. **EITHER**
- (a) **Range 1**
3-10
- Makes some simple statements about the play in a general way.
 - Makes some basic relevant comments about characters and/or events.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May demonstrate some recognition of various themes.
 - Begins to use the text to develop ideas. May begin to select examples to show what South Africa was like then.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to focus on such issues as race, justice and apartheid.
 - An overview of the text is evident. May demonstrate a sound understanding of life in South Africa at the time, offering purposeful references and showing some insights into Fugard's representation.
- Range 4**
31-40
- A full understanding of the text will be evident. May provide different interpretations of the same situation and offer a sophisticated personal response.
 - Offers a confident and lucidly argued interpretation. May analyse Fugard's craft in presenting South Africa like this. **(40)**
- OR**
- (b) **Range 1**
3-10
- Makes some simple statements about Mr M.
 - Makes some basic relevant comments about Mr M's personality.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question directly. May comment on his strengths and weaknesses.
 - Begins to use the text to develop ideas. May begin to comment on specific events which show his personality.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May give a balanced answer, with a considered personal response offered.
 - An overview of the text is evident. May demonstrate an awareness of Fugard's craft in creating his personality. **(40)**

- Range 4**
31-40
- A full understanding of the text will be evident. May explore Fugard's craft in creating this character in order to present certain ideas.
 - Offers a confident and lucidly argued interpretation. May extend the answer to show how Mr M is representative of all people.

Total 40 marks

Section B

- 6.**
- (a) **EITHER**
- Range 1**
3-10
- Makes some simple comments about Charlotte Lucas and Mr Collins.
 - Makes some basic relevant comments about Charlotte Lucas and Mr Collins.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question directly. May offer some worthwhile comment on their compatibility.
 - Begins to use text to develop ideas. May give some developed comment on their characteristics.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May demonstrate some appreciation of their comparable personality traits and their relationships with other characters.
 - An overview of the text is evident. May show some insight into Austen's reasons for creating this relationship as it is.
- Range 4**
31-40
- A full understanding of the text will be evident. May offer an exploration of Austen's craft in presenting this relationship.
 - Offers a confident and lucidly argued interpretation. As well as a detailed exploration of their personalities and their relationship, there may be a personal response offered. **(40)**
- OR**
- (b) **Range 1**
3-10
- Makes some simple statements about settings.
 - Makes some basic relevant comments about the different settings.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May begin to link the two settings.
 - Begins to use the text to develop ideas. May start to show an appreciation of the two atmospheres.

- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to compare and contrast the two atmospheres and how they are important.
 - An overview of the text is evident. May show some insight into Austen's reasons for creating the different atmospheres and their importance.
- Range 4**
31-40
- A full understanding of the text will be evident. May give a sustained exploration of Austen's craft in presenting these atmospheres and their relative importance.
 - Offers a confident and lucidly argued interpretation. In addition to a thorough exploration of the atmospheres and their importance, a personal response may be offered. **(40)**

Total 40 marks

- 7. EITHER**
- (a) **Range 1**
3-10
- Makes some simple statements about Balzac and the Little Seamstress.
 - Makes some basic relevant comments. The response may be predominantly narrative.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May focus on other characters too.
 - Begins to use the text to develop ideas. May comment on certain Balzac stories.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question. May begin to comment on the two cultures. May go on to assess the appropriateness of the title.
 - An overview of the text will be evident. May demonstrate an awareness of Sijie's reason for creating this title.
- Range 4**
31-40
- A full understanding of the text will be evident. May give a sustained and developed analysis of the title. May show an appreciation of Sijie's craft.
 - Offers a confident and lucidly argued interpretation. May offer sophisticated arguments either in support of, or to challenge, the aptness of the title. **(40)**
- OR**
- (b) **Range 1**
3-10
- Makes some simple statements about the narrator.
 - Makes some basic relevant comments about the narrator during his enforced stay.

- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May cover a number of aspects of his character.
 - Begins to use the text to develop ideas. May select certain relationships and/or events which reveal his character.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May show an appreciation of the part the enforced stay plays in his character.
 - An overview of the text will be evident. May demonstrate an awareness of Sijie's reasons for using a narrator.
- Range 4**
31-40
- A full understanding of the text will be evident. May give a sustained and developed analysis of the narrator's character and how it is revealed to the reader.
 - Offers a confident and lucidly argued interpretation. May offer an exploration of Sijie's craft in utilising a narrator.
- (40)**

Total 40 marks

- 8.**
- (a) **EITHER**
- Range 1**
3-10
- Makes some simple statements about Krishna.
 - Makes some basic relevant comments about Krishna and his wife.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May comment on how he behaves during that period.
 - Begins to use the text to develop ideas. May identify some concrete examples of how he behaves during her illness and immediately after her death.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to contrast how he behaves during her illness and immediately after Susila's death.
 - An overview of the text will be evident. May draw on other periods in the book to exemplify their understanding of Krishna's character at this time.
- Range 4**
31-40
- A full understanding of the text will be evident. May give a sustained and developed analysis of how their understanding deepens during this phase.
 - Offers a confident and lucidly argued interpretation. May offer an analysis of Narayan's craft in developing the character demonstrating a strong personal response.
- (40)**

- OR**
- (b) **Range 1**
3-10
- Makes some simple statements about disappointments in the novel.
 - Makes some basic relevant comments about one or two specific incidents in which disappointment is an issue.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May comment on Krishna's disappointments in the novel.
 - Begins to use the text to develop ideas. May give a predominantly narrative account of disappointment in the novel.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May give a focused account on different characters who suffer disappointment.
 - An overview of the text will be evident. May provide a sophisticated response evaluating how far they agree with this statement.
- Range 4**
31-40
- A full understanding of the text will be evident. May offer a sustained and developed analysis of the statement as well as giving a reasoned personal response.
 - Offers a confident and lucidly argued interpretation. May offer an analysis of Narayan's craft in developing the theme of disappointment. (40)

Total 40 marks

9. **EITHER**
- (a) **Range 1**
3-10
- Makes some simple statements about M.A. Nanga.
 - Makes some basic relevant comments about M.A. Nanga as a politician.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May offer some comment on how M.A. Nanga is a successful politician.
 - Begins to use the text to develop ideas. May start to link the three events.
- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to explore both strands of the question: how to become a successful MP and how to keep the post.
 - An overview of the text will be evident. May show some insight into Achebe's presentation of the character. (40)

- Range 4**
31-40
- A full understanding of the text will be evident. May offer an analysis of Achebe's craft in developing the character.
 - Offers a confident and lucidly argued interpretation. In addition to a thorough examination of the statement, a considered personal response may be given.

OR

- (b) **Range 1**
3-10
- Makes some simple statements about life in towns and villages.
 - Makes some basic relevant comments about three characters.

- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May begin to contrast life in towns and villages.
 - Begins to use the text to develop ideas. May start to use the experiences of the characters to exemplify the contrasts.

- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to link the experiences of the three characters.
 - An overview of the text will be evident. May show some insight into Achebe's presentation of the characters and situations.

- Range 4**
31-40
- A full understanding of the text will be evident. May offer an analysis of Achebe's craft in developing the characters in order to contrast the locations.
 - Offers a confident and lucidly argued interpretation. In addition to a thorough examination of the statement, a considered personal response may be given.

(40)

Total 40 marks

10. **EITHER**
- (a) **Range 1**
3-10
- Makes some simple statements about relationships.
 - Makes some basic relevant comments about changes in these relationships.
- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May begin to show how the relationships change.
 - Begins to use the text to develop ideas. May start to show how the writers have presented these changes.

- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to link the two chosen relationships.
 - An overview of the text will be evident. May show some analysis of the writers' presentation of the two relationships and comment on their effectiveness.

- Range 4**
31-40
- A full understanding of the text will be evident. May offer an examination of the writers' craft in presenting the changes in the relationships.
 - Offers a confident and lucidly argued interpretation. May compare and contrast the two relationships in a sophisticated manner and offer a mature personal response to the question.

If a candidate writes about only one short story, the maximum mark that can be awarded is 28. (40)

OR

- (b) **Range 1**
3-10
- Makes some simple statements about 'Naukar'.
 - Makes some basic relevant comments about characters for whom the reader may feel sorry.

- Range 2**
11-20
- Works through a straightforward understanding of the text to address the question. May begin to link the two chosen characters.
 - Begins to use the text to develop ideas. May start to show how the writers have presented these characters in order to make the reader feel sorry.

- Range 3**
21-30
- Uses specific details, chosen appropriately, to address the question directly. May begin to compare and contrast the two chosen characters.
 - An overview of the text will be evident. May show some analysis of the writers' presentation of the two characters and comment on how they make the reader feel sympathy.

- Range 4**
31-40
- A full understanding of the text will be evident. May offer an examination of the writers' craft in presenting the characters and an analysis of how they engender that emotion in the reader.
 - Offers a confident and lucidly argued interpretation. May compare and contrast the two characters in a sophisticated manner and may offer alternative responses to those intended by the writers.

If a candidate writes about only one short story, the maximum mark that can be awarded is 28. (40)

Total 40 marks

Paper 2: Poetry

Section A

1. EITHER

(a) **Range 1**
3-10

- Makes some simple comments about people approaching death in the two poems.
- Makes some basic relevant comments on the two poems.

Range 2
11-20

- Works through a straightforward understanding of the poems to address the question. May offer a basic retelling of both poems.
- Begins to use the poems to develop ideas. May begin to link the two poems.

Range 3
21-30

- Uses specific detail, chosen appropriately, to address the question directly. May begin to compare and contrast the poems.
- An overview of the poems is evident. May offer explicit comments on each poet's skill in writing about death.

Range 4
31-40

- A full understanding of the poems is evident. May differentiate between each poem in a relatively sophisticated way, reflecting on the language and techniques used by each poet.
- Offers a confident and lucidly argued interpretation. May offer a mature evaluation of each poem and a considered personal response.

If a candidate writes about only one poem, the maximum mark that can be awarded is 28.

(40)

OR

(b) **Range 1**
3-10

- Makes some simple comments about two poems.
- Makes some basic relevant comments about emotions in the two poems.

Range 2
11-20

- Works through a straightforward understanding of the poems to address the question. May offer summaries of the chosen poems.
- Begins to use the poems to develop ideas. May begin to link the emotions in the two poems.

Range 3
21-30

- Uses specific detail, chosen appropriately, to address the question directly. May offer an analysis of the two poems and begin to compare and contrast the poems.
- An overview of the poems is evident. May offer explicit comments on each poet's skill in exploring the chosen emotions.

Range 4
31-40

- A full understanding of the poems is evident. May differentiate between each poem in a relatively sophisticated way, reflecting on the language and techniques used by each poet.
- Offers a confident and lucidly argued interpretation. May offer a mature evaluation of each poem and a considered personal response.

If a candidate writes about only one poem, the maximum mark that can be awarded is 28.

(40)

Total 40 marks

4360 ENGLISH LITERATURE, CHIEF EXAMINER'S REPORT

Paper 1: Drama and Prose

General Comments

This was the first session of this examination. Clearly the vast majority of candidates had been well prepared and knew their texts in some considerable detail and this is to be commended.

In order to gain good marks in this examination, as in any Literature examination, candidates must focus on the exact terms of the question. It was evident that some candidates rushed to tackle the most obvious part of question without appreciating the more subtle demands of the question. This was particularly true with character-based questions in which many candidates displayed their knowledge of the character without using that knowledge to analyse the character and actually answer the question. In some cases answers were somewhat formulaic and over prescriptive and one examiner felt that 'It is almost as if the candidates had been drilled into a quantity mindset rather than quality mindset which was a great pity.' A clear focus on the demands of the question and a genuine personal response will always carry a candidate into the higher mark bands.

Section A: Drama

Question 1(a)

This was a popular question which was done quite well. However, the significance of the word 'some' in the quotation was missed by a number of candidates.

Question 1(b)

Most candidates were able to use their considerable and detailed knowledge of the play to draw the examiner's attention to the supernatural elements of the play. Unfortunately, however, the exact terms of the question were rarely addressed. Candidates did not seem to have a secure understanding of what is meant by 'dramatic importance' and this therefore prevented them from answering the question in its entirety.

Question 2(a)

In general, answers showed a secure knowledge of the two characters and candidates were able to compare and contrast them in some detail.

Question 2(b)

This was not a popular question and candidates who had studied this play answered (a) rather than this question.

Question 3(a)

Examiners did not see very many responses on this play. Nevertheless, there were some candidates who showed a thoughtful and detailed knowledge of the play and were able to trace the changes in Nora's character. The less able candidates were not able to be so clear in focusing on the explanation of which events made her change.

Question 3(b)

Very few candidates answered this question.

Question 4(a)

In questions such as this it is vitally important that candidates clearly identify the three events required. One examiner noted that:

‘Many candidates started by working on one event but then tended to slide into general narration with three events or more referred to somewhere in the answer.’

Question 4(b)

A very popular question with those candidates who had studied this play. All candidates showed a detailed knowledge of the play and even the weakest candidates were able to say something about the relationship. More able candidates presented a thorough analysis of the relationship as it developed throughout the play. There was some very pleasing use of quotation in this answer.

Questions 5(a) and (b)

There were no responses on this play.

Section B: Prose

Question 6(a)

This was the more popular question of the two. Those who attempted it often had strong views on modern marriage which did not take into account the historical context. Most candidates were able to write in detail about each character but many were less successful in examining how well matched they were as marriage partners.

Question 6(b)

The question asked for an examination of atmosphere and an explanation of each setting’s importance. Far too many candidates limited themselves to writing straightforward descriptions of each setting.

Question 7(a)

More able candidates took this question as an opportunity to focus on what they saw as the writer’s aims and the most important aspects of the novel. Weaker answers simply retold the story of the novel.

Question 7(b)

There were not very many answers to this question. It is important that candidates differentiate between character traits and character’s actions; too many answers here focussed on the narrator’s actions rather than on his or her character.

Question 8(a)

The comment made on Question 7(b) can also apply here. Too many answers explored what Krishna did instead of what was learnt about his character at this time.

Question 8(b)

Candidates showed some awareness of the theme of disappointment but far too many appeared to try to force pre-prepared answers to fit the question.

Question 9(a)

Very few candidates answered on this novel. An average answer would typically show Nanga as a successful politician but would not be very secure in showing how he managed to keep his position.

Question 9(b)

There were very few answers to this question.

Question 10(a)

Many candidates who chose this question did not focus sufficiently on the skills of the authors in presenting changing relationships. There was a tendency to simply re-tell two stories.

Question 10(b)

Candidates needed to concentrate on analysing the skills of the authors in getting the desired responses from the readers.

Paper 2: Poetry

General Comments

Overall the responses to the Poetry paper were less impressive than those seen in Paper 1. Most candidates showed some engagement with the poems but few were able to go beyond general responses to specific analyses of the poets' craft. It was also a matter of some concern that there was evidence of material which had been lifted straight out of the Teacher's Guide. Candidates must be encouraged to be more confident in expressing their own opinions.

Question 1

Achievement ranged quite widely. Many candidates were able to describe the meaning of the two poems but only a few were able to engage with the demand to explain whether they thought that each poet had been successful in writing about death. The temptation to 'feature spot' was quite high and it was evident that some quotations and comments had been learnt by rote as in some centres every candidate had written the same thing, sometimes word for word.

Question 2

A variety of poems was chosen. Only the better candidates were able to keep the focus on an analysis of the poet's presentation of emotions. A large number of candidates simply presented paraphrases of the poems with some general commentary.

Paper 3: Coursework

General comments

In the case of many centres there was considerable over-rewarding of candidates' achievements. It is essential that teacher-examiners follow the marking grid with great care.

Many candidates had taken considerable care in the presentation of their folders which is commendable, but attractive presentation cannot compensate for work which is not of a high standard.

Candidates have the time to go into some detail in the analysis of the poems and there can be no excuse for superficial 'feature spotting' which does not examine the effects of the literary techniques used by the poets.

It should also be noted that biographies of the poets are not required.

4360 ENGLISH LITERATURE, GRADE BOUNDARIES

Grade	A*	A	B	C	D	E	F	G
Option 1	72	62	51	40	30	21	12	2
Option 2	74	64	54	45	34	24	14	3

Option 1: candidates taking papers 1 and 2

Option 2: candidates taking paper 1 and submitting coursework

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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