

Edexcel International  
London Examinations  
GCE Ordinary Level

Mark Scheme with Examiners' Report

**London Examinations Ordinary Level GCE in  
English Literature (7171)**

January 2004

London Qualifications is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel International centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call our International Customer Relations Unit:

Tel +44 20 7758 5656

Fax +44 20 7758 5959

[International@edexcel.org.uk](mailto:International@edexcel.org.uk)

[www.edexcel-international.org](http://www.edexcel-international.org)

April 2004

Order Code UO 014780

All the material in this publication is copyright

© London Qualifications Limited 2004



# 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.

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

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

## Marking Grid for Section B: Poetry

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

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

### Marking Grid for Section C: Prose Pre-1950 and Section D: Prose Post-1950

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



<b>Band 4</b> 23-32 marks	AO 1	<ul style="list-style-type: none"> <li>• show a detailed knowledge of the text</li> <li>• use only relevant material in the answer</li> <li>• make good use of close reference and quotation</li> <li>• demonstrate good understanding of social, historical and cultural context of the text</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• show a sensitive and well informed understanding and appreciation of themes, events, techniques, characterisation and language in the text as appropriate</li> <li>• show evidence of personal insights into the writer's craft</li> <li>• present points in a focused and analytical manner</li> <li>• show ability to use some technical vocabulary in analysis of text</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• write with a clear focus on the terms of the question</li> <li>• write clearly identifiable points which are appropriate to the question</li> <li>• convey ideas coherently</li> <li>• demonstrate close engagement with the text by responding with an informed personal evaluation</li> <li>• demonstrate ability to use English with confidence</li> <li>• write in a lively and very well informed manner</li> </ul>
<b>Band 5</b> 33-40 marks	AO 1	<ul style="list-style-type: none"> <li>• show a highly detailed knowledge of the text</li> <li>• use only relevant material in the answer</li> <li>• make highly skilled use of close reference and quotations</li> <li>• demonstrate clearly informed insight into the social, historical and cultural context of the text</li> </ul>
	AO 2	<ul style="list-style-type: none"> <li>• show a sensitive and mature understanding and appreciation of themes, events, techniques, structure, characterisation and language in the text as appropriate</li> <li>• show evidence of a sophistication in appreciation of writer's craft</li> <li>• show ability to use technical vocabulary in analysis of the text</li> <li>• demonstrate analytical interpretation skills</li> </ul>
	AO 3	<ul style="list-style-type: none"> <li>• write with clear focus on the terms of the question</li> <li>• write clearly identifiable points</li> <li>• convey ideas coherently and with conviction</li> <li>• demonstrate an informed and well argued personal response</li> <li>• demonstrate ability to use English with confidence and flair</li> </ul>

## SECTION A: DRAMA

### MACBETH

1. (a) (i) Candidates must be detailed in their response.
- (ii) Candidates must ensure that they remain focused on the dramatic importance of this extract. Summaries are not acceptable.
- (b) Candidates are free to choose events as long as they are able to justify their choices. Candidates who write summaries and descriptions cannot be awarded high marks. The question demands an analysis of how Shakespeare made the events shocking and a consideration of how important they are in the play.
- (c) An imaginative or creative answer is not expected but rather a piece which is firmly based in the text. A detailed knowledge of the sleepwalking scene should be evident, as should an understanding of Lady's Macbeth's state of mind.

**(Total 40 marks)**

### ROMEO AND JULIET

2. (a) (i) Candidates must remain focused on the terms of the question and be clear in explaining *how* Shakespeare manages to invite their responses.
- (ii) Candidates must be careful to ensure that their comments are restricted to what is learnt from this dialogue. Reference to other parts of the play is not 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 expected but rather an answer, which is firmly based in the text.

**(Total 40 marks)**

### R C SHERRIFF: JOURNEY'S END

3. (a) (i) Candidates must refer closely to the text in order to identify Stanhope's characteristics.
- (ii) Candidates must trace the effect of the reading of the letter and suggest and explain audience response.
- (b) Candidates must display an appreciation of Sheriff's skills as a playwright.
- (c) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. An understanding of Osbourne's character is important.

**(Total 40 marks)**

### TENNESSEE WILLIAMS: THE GLASS MENAGERIE

4. (a) (i) Candidates must offer reasoned explanations and they must be able to analyse the ways in which Tom's anger is expressed.
- (ii) Candidates must be able to offer a clear idea of why Williams included this photograph on the set.
- (b) The three aspects of the set must be clearly detailed and an analysis of their importance is required.
- (c) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Candidates must ensure that they write about their impressions and that they do not write a straightforward character study. Close reference to the text is required.

**(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. A close analysis of the poet's skill is required as is a very close knowledge of the poems under discussion. 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 is on the success of the poets and this must be evident in the answer.

**(Total 40 marks)**

**SECTION C: PROSE**

**Part A: Pre-1950**

**THOMAS HARDY: FAR FROM THE MADDING CROWD**

8. (a) Candidates must not simply write about characters who suffer. Candidates must consider the truth, or otherwise, of the statement in the question.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. The answer must display a considered understanding of Bathsheba's feelings at the two points in the novel.
- (Total 40 marks)**

**19<sup>TH</sup> CENTURY SHORT STORIES**

9. (a) The answer must focus on the importance of the characters in the two stories. Simple character studies are not sufficient.
- (b) Candidates must maintain a careful focus on the terms of the question. Look for an understanding of how the effects of the choices develop the stories.
- (Total 40 marks)**

**ALDOUS HUXLEY: BRAVE NEW WORLD**

10. (a) Candidates responses must be accepted as long as they are well argued and well substantiated.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. A close knowledge of John's first day and his experiences in the civilised world must be evident.
- (Total 40 marks)**

**JANE AUSTEN: NORTHANGER ABBEY**

11. (a) Accept candidates' opinions but expect at least two or three points which show an appreciation of the value of the novel or an endorsement of the idea that the plot of the novel could be thought dull.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. A sound knowledge of what has led up to Henry's journey must be evident.
- (Total 40 marks)**

**F SCOTT FITZGERALD: THE GREAT GATSBY**

12. (a) The focus must be on Daisy's importance to the novel's action.
- (b) An imaginative or creative answer is not expected but rather an answer which is firmly based in the text. Expect detailed knowledge of the party.
- (Total 40 marks)**

**Part B: Post 1950**

**MILDRED TAYLOR: ROLL OF THUNDER, HEAR MY CRY**

13. (a) Accept the candidates' choice of theme as long as it can be substantiated. The choice of the three episodes will be important as they must be used to illustrate aspects of the theme.
- (b) Candidates are required to answer both parts of the question.

**(Total 40 marks)**

**GITA MEHTA: A RIVER SUTRA**

14. (a) Candidates must address both parts of the question. Reasons must be given for their responses.
- (b) It is important that candidates pay attention to the word "variety" in the question. The candidates are required to illustrate variety and thus a careful choice of characters must be made.

**(Total 40 marks)**

**NADINE GORDIMER: JULY'S PEOPLE**

15. (a) Candidates' responses must be accepted but close references must be made to the final chapter in order to substantiate opinions.
- (b) This question requires a focus on an examination of the differences in the two characters' responses. Descriptions of how each individual character responds to the changes will not be sufficient.

**(Total 40 marks)**

**GERALD DURRELL: MY FAMILY AND OTHER ANIMALS**

16. (a) Candidates must not simply re-tell two comic incidents. The question demands that candidates examine *how well* Durrell managed to portray the comic aspect of his life in Corfu.
- (b) Candidates must offer detailed reasons for their choices.

**(Total 40 marks)**

**JOHN WYNDHAM: THE CHRYSALIDS**

17. (a) Straightforward character studies are not required. Candidates must focus on the functions of the characters and the impressions that they have made on them.
- (b) An appreciation of the techniques that Wyndham has employed is required here.

**(Total 40 marks)**

# **ENGLISH LITERATURE 7171, CHIEF EXAMINER'S REPORT**

## **GENERAL COMMENTS**

There was a small entry for this session with many centres entering one or two candidates.

## **DETAILED COMMENTS**

### **Section A**

#### **Drama**

The most popular texts were, once again, the two Shakespeare plays. There were very few responses on 'Journey's End' and 'The Glass Menagerie'.

#### **Question 1**

(a) Candidates are expected to focus their answers very carefully on the specific questions asked on the printed text. This question does not allow for a free response to the text. Candidates would be well advised to ensure that all that they write is in response to the specific questions asked. They would also be well advised to make use of the passage in front of them and refer to it closely in order to substantiate what they are saying.

(b) This question was a popular choice. Those who wrote good answers were able to make sensible choices of events and then explain the techniques employed by Shakespeare which made the presentation of them so shocking. These candidates also explained the importance of these events in the play as a whole. Weaker candidates simply summarised two shocking events.

(c) The quality of the responses to this question varied quite widely. At one end of the spectrum there were good responses which showed a very detailed knowledge of the sleepwalking scene along with an appreciation of how the Doctor might have felt and thought about the incident. At the other end of the spectrum there were answers which simply related the sleepwalking scene with little effort to enter the persona of the Doctor.

#### **Question 2**

(a) Not very many candidates chose to answer this question. There does seem to be a general unwillingness amongst candidates to attempt questions which ask how certain effects are achieved by writers. In Part (ii) of the question some candidates wrote about Romeo's character as it is revealed throughout the play instead of limiting their discussion to what is learnt in this dialogue. Candidates must follow the terms of the question.

(b) There were some good answers to this question which showed that careful thought had been given to the role of fate in the play. Weaker candidates either presented summaries of the play or extended the focus of the question by writing about Romeo as well as Juliet.

(c) Answers to this question highlighted quite a serious lack of understanding of the context of the play. There was little comprehension of the type of relationship expected to exist between parents and children at the time and there was very little understanding about how marriages would have been arranged.

Candidates must be reminded of one of the AO1 criteria detailed in the Mark Scheme which needs to be met in order to gain a high mark ie: 'demonstrate a clearly informed insight into the social, historical and cultural influences on the play'.

## Section B

### Poetry

#### Question 5

This question was by far the most popular and some candidates were able to offer pleasing responses to it. There were candidates who would be well advised to be a little less assertive in their interpretations as their writing seemed to exclude the possibility of any other interpretation. For example there were candidates who categorically stated that the sea is poverty instead of offering this as **one possible** interpretation. Other problems often connected with the unseen poem were also evident again this session. There were candidates who simply worked through the poem listing figures of speech and pointing out other poetic devices without making any effort to comment on or analyse their use. Other candidates thought that a summary of the poem would suffice.

#### Question 6

Very few candidates chose this question.

#### Question 7

The focus of this answer had to be on how successful two poets have been in communicating strong emotions. Too many candidates focused only on writing about which strong emotions were portrayed.

## Section C

### Prose Pre-1950

It is always a matter of concern when candidates do not appear to have understood the rubric of the question paper. There were several examples of this in this session. Some candidates attempted to answer both (a) and (b) questions on a text and some answered on more than one text in Section C and Section D. Similarly there was a small number of candidates who thought that it was acceptable to write about any stories of their choice in Question 9 (a) without limiting their choice to stories that are contained in the '19th Century Short Stories' text. It is vitally important that candidates understand what they are expected to do in the examination.

The empathetic questions were particularly popular in this section of the paper. Candidates must appreciate however that close reference to the text and, indeed, quotations are still required in these answers. For example in Question 12 (b) examiners would have expected to have seen detailed references to the party and quoted snippets of speech to substantiate Nick's impressions.

Questions which ask about the importance of characters such as 9 (a) and 12 (a) must focus on the characters' functions in the novels. It is not enough to write character studies no matter how full they may be.

## Section D

### Prose Post -1950

There was no particular text which was more or less popular than any other this session.

Candidates must be encouraged to express their personal response when invited to do so. Each text had a question which required a personal response and candidates must be able to offer this in a confident and well argued manner. Question 13 (a) was very specific in asking for a personal response but many candidates avoided answering this part of the question.

It appears that it is worth repeating a paragraph which appeared in the last report :

‘Candidates must be encouraged to make close reference to the text in their answers and, indeed, to make use of apt quotation where possible. Candidates scoring high marks are those who are able to identify the requirements of the question and then respond by making clear points which are substantiated by close reference to the text.’

General responses which are not substantiated cannot be awarded high marks and candidates must be aware of this.

A clear focus on the terms of the question is always an essential requirement. Answers were offered which were not focused on the terms of the question, for example Question 14 (b) required candidates to illustrate the variety of characters in ‘A River Sutra’ and there were candidates who simply chose three characters without considering whether they illustrated variety. Similarly responses to Question 15 (b) showed only Bam’s or only Maureen’s responses to changes in their lives.

This session there appeared to be a fair number of candidates who did not seem to be prepared adequately for the demands of the examination. There were instances of candidates not following the rubric and the instances of candidates not offering detailed, substantiated answers. That statement notwithstanding however, there were some examples of excellent candidates writing answers which were a pleasure to read.

## **ENGLISH LITERATURE 7171, GRADE BOUNDARIES**

---

Grade	A	B	C	D	E
Lowest mark for award of grade	94	77	60	52	24

**Note:** Grade boundaries may vary from year to year and from subject to subject, depending on the demands of the question paper.

---



Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4LN, UK

Tel + 44 1623 450 781  
Fax + 44 1623 450 481

Order Code UO 014780

For more information on Edexcel qualifications please contact us:

International Customer Relations Unit,  
Stewart House, 32 Russell Square, London, WC1B 5DN, UK  
Tel + 44 20 7758 5656  
Fax + 44 20 7758 5959  
International@edexcel.org.uk  
www.edexcel-international.org

London Qualifications Limited, Registered in England and Wales No. 4496750  
Registered Office: Stewart House, 32 Russell Square, London WC1B 5DN, UK

