



Extracts and Mark Schemes

GCSE English Literature: How to Apply the Mark Scheme

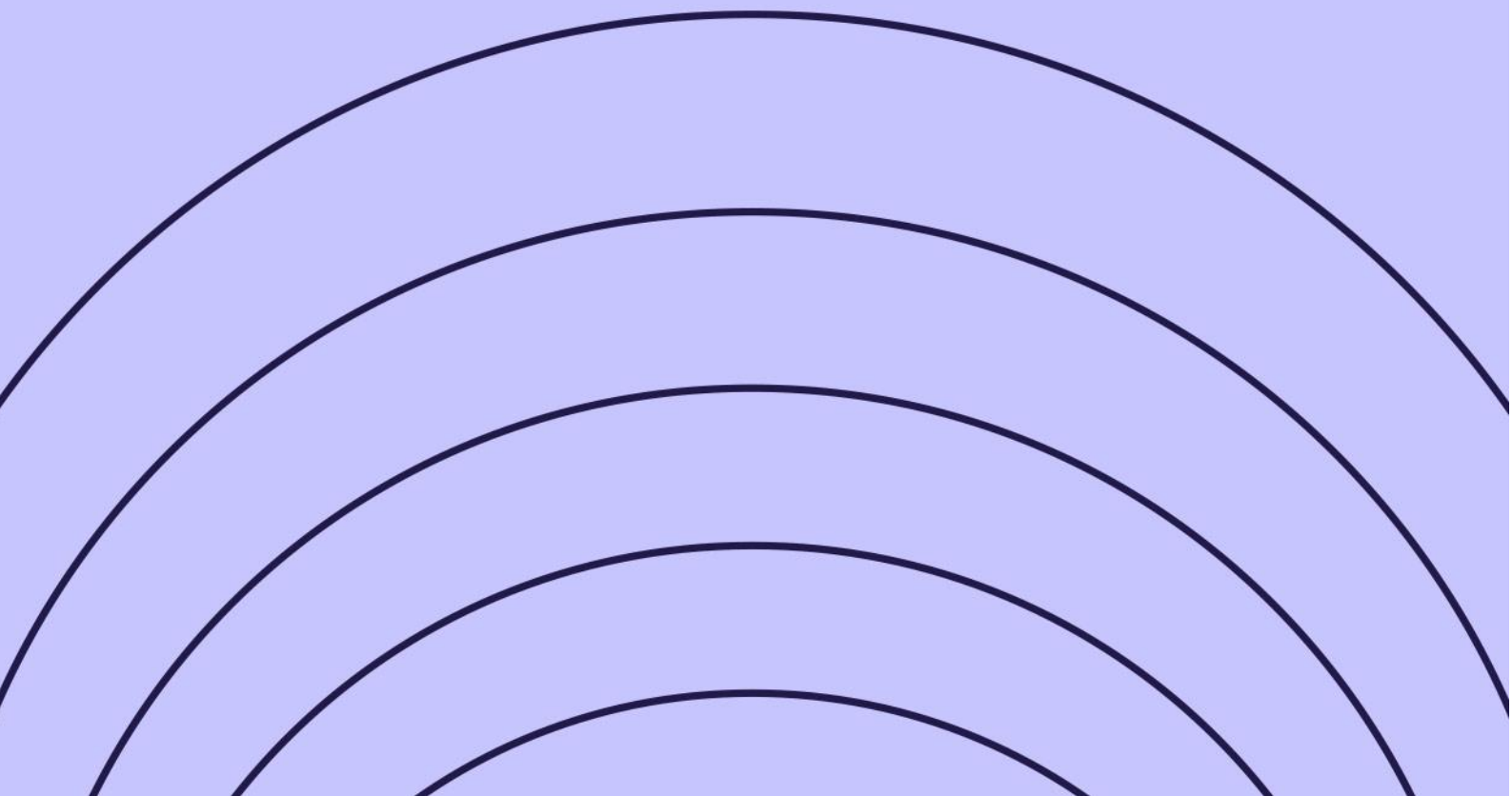


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Paper 1 – Summer 2025

Extracts

Question 1 – Macbeth

SECTION A

Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Macbeth – from Act 1 Scene 3, lines 1 to 38

In this extract, the Witches are discussing a sailor's wife who has been rude to Witch 1.

A heath.

Thunder.

Enter three WITCHES.

WITCH 1
Where hast thou been, sister?

WITCH 2
Killing swine.

WITCH 3
Sister, where thou?

WITCH 1
A sailor's wife had chestnuts in her lap,
And munched, and munched, and munched. 5
'Give me,' quoth I.
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the *Tiger* –
But in a sieve I'll thither sail,
And like a rat without a tail, 10
I'll do, I'll do, and I'll do!

WITCH 2
I'll give thee a wind.

WITCH 1
Th' art kind.

WITCH 3
And I another.

WITCH 1
I myself have all the other – 15
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I'll drain him dry as hay!
Sleep shall neither night nor day 20

Hang upon his penthouse lid;
He shall live a man forbid.
Weary sev'n-nights nine times nine,
Shall he dwindle, peak and pine.
Though his bark cannot be lost,
Yet it shall be tempest-tossed!
Look what I have.

25

WITCH 2
Show me, show me.

WITCH 1
Here I have a pilot's thumb,
Wrecked, as homeward he did come.

30

Drum beats in the distance.

WITCH 3
A drum! A drum!
Macbeth doth come.

ALL
The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about –
Thrice to thine, and thrice to mine,
And thrice again, to make up nine.
Peace! – the charm's wound up.

35

Question 3 – Romeo and Juliet

Romeo and Juliet – from Act 3 Scene 1, lines 68 to 104

In this extract, disgusted by Romeo's refusal to fight Tybalt, Mercutio challenges Tybalt himself.

ROMEO

And so, good Capulet – which name I tender
As dearly as mine own – be satisfied.

MERCUTIO

O calm, dishonourable, vile submission! 70
'Alla stoccata' carries it away! *(Drawing his sword)*
Tybalt, you rat-catcher, will you walk?

TYBALT

What wouldst thou have with me?

MERCUTIO

Good King of Cats, nothing but one of your nine lives 75
that I mean to make bold withal – and, as you shall use
me hereafter, dry-beat the rest of the eight. Will you
pluck your sword out of his pilcher by the ears? Make
haste, lest mine be about your ears ere it be out.

TYBALT

(Drawing his sword) I am for you!

ROMEO

Gentle Mercutio, put thy rapier up. 80

MERCUTIO

(To Tybalt) Come, sir, your passado!

MERCUTIO and TYBALT fight.

ROMEO

Draw, Benvolio! Beat down their weapons!
Gentlemen, for shame, forbear this outrage!
Tybalt! Mercutio! The Prince expressly hath 85
Forbid this bandying in Verona streets.
Hold, Tybalt! Good Mercutio!

ROMEO comes between them, obstructing the fight. TYBALT makes a hidden thrust past ROMEO'S body, and wounds MERCUTIO.

Exit TYBALT, running, with his followers.

MERCUTIO

I am hurt.
A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

BENVOLIO

What, art thou hurt?

MERCUTIO

Ay, ay, a scratch, a scratch. Marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

90

Exit the page, running.

ROMEO

Courage, man: the hurt cannot be much.

MERCUTIO

No, 'tis not so deep as a well, nor so wide as a church
door – but 'tis enough, 'twill serve. Ask for me tomorrow
and you shall find me a grave man. I am peppered, I
warrant, for this world. A plague, o' both your houses!
Zounds! A dog, a rat, a mouse, a cat – to scratch a man
to death! A braggart, a rogue, a villain that fights by the
book of arithmetic! Why the devil came you between
us? I was hurt under your arm.

95

ROMEO

I thought all for the best.

100

MERCUTIO

Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me. I have it,
And soundly too. – Your houses!

Paper 2 – Summer 2025

Extracts

Question 4 – A Christmas Carol

Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From Stave 1, 'Marley's Ghost' – Marley's Ghost visits Scrooge.

Scrooge fell upon his knees, and clasped his hands before his face.

'Mercy!' he said. 'Dreadful apparition, why do you trouble me?'

'Man of the worldly mind!' replied the Ghost, 'do you believe in me or not?'

'I do,' said Scrooge. 'I must. But why do spirits walk the earth, and why do they come to me?'

'It is required of every man,' the Ghost returned, 'that the spirit within him should walk abroad among his fellow-men, and travel far and wide; and if that spirit goes not forth in life, it is condemned to do so after death. It is doomed to wander through the world – oh, woe is me! – and witness what it cannot share, but might have shared on earth, and turned to happiness!'

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands.

'You are fettered,' said Scrooge, trembling. 'Tell me why?'

'I wear the chain I forged in life,' replied the Ghost. 'I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is its pattern strange to you?'

Scrooge trembled more and more.

'Or would you know,' pursued the Ghost, 'the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!'

Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing.

'Jacob,' he said, imploringly. 'Old Jacob Marley, tell me more. Speak comfort to me, Jacob.'

'I have none to give,' the Ghost replied. 'It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house – mark me! – in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!'

It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost has said, he did so now, but without lifting up his eyes, or getting off his knees.

'You must have been very slow about it, Jacob,' Scrooge observed, in a business-like manner, though with humility and deference.

'Slow!' the Ghost repeated.

'Seven years dead,' mused Scrooge. 'And travelling all the time?'

'The whole time,' said the Ghost. 'No rest, no peace. Incessant torture of remorse.'

Question 9 – Conflict

Conflict

Catrin

I can remember you, child,
As I stood in a hot, white
Room at the window watching
The people and cars taking
Turn at the traffic lights. 5

I can remember you, our first
Fierce confrontation, the tight
Red rope of love which we both
Fought over. It was a square
Environmental blank, disinfected 10
Of paintings or toys. I wrote
All over the walls with my
Words, coloured the clean squares
With the wild, tender circles
Of our struggle to become 15
Separate. We want, we shouted,
To be two, to be ourselves.

Neither won nor lost the struggle
In the glass tank clouded with feelings
Which changed us both. Still I am fighting 20
You off, as you stand there
With your straight, strong, long
Brown hair and your rosy,
Defiant glare, bringing up
From the heart's pool that old rope, 25
Tightening about my life,
Trailing love and conflict,
As you ask may you skate
In the dark, for one more hour.

Gillian Clarke (1978)

9 Re-read *Catrin*. Choose **one** other poem from the *Conflict* anthology.

Compare how conflicts in relationships are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 9 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET

The poems you have studied are:

A Poison Tree – William Blake
The Destruction of Sennacherib – Lord Byron
Extract from The Prelude – William Wordsworth
The Man He Killed – Thomas Hardy
Cousin Kate – Christina Rossetti
Half-caste – John Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

Question 12 – Unseen Poetry

SECTION B, Part 2

Unseen Poetry

Read the two poems and answer Question 12.

You should spend about 45 minutes on this section.

Poem 1: *After the Fireworks*

Back into the light and warmth, Boots clogged with mud, toes Welded to wedges of cold flesh, The children warm their hands on mugs While, on remembered lawns, the flash Of fireworks dazzles night;	5
Sparklers spray and rockets swish, Soar high and break in falling showers Of glitter; the bonfire gallivants, Its lavish flames shimmy, prance, And lick the straddling guy*.	10
We wait for those great leaves of heat And broken necklaces of light To dim and die. And then the children go to bed.	15
Tomorrow they will search grey ground For debris of tonight: the sad And saturated cardboard stems, The fallen rocket sticks, the charred Hubs of catherine-wheels*;	20
Then, having gathered all they've found, They'll leave them scattered carelessly For us to clear away. But now the children are asleep, And you and I sit silently	25
And hear, from far off in the night, The last brave rocket burst and fade. We taste the darkness in the light, Reflect that fireworks are not cheap And ask ourselves uneasily	30
If, even now, we've fully paid.	

Vernon Scannell (1965)

Glossary:

**guy* – a created figure of Guy Fawkes, who plotted to blow up Parliament

**catherine-wheels* – a circular spinning firework

Poem 2: *Fireworks*

They rise like sudden fiery flowers
That burst upon the night,
Then fall to earth in burning showers
Of crimson, blue, and white.

Like buds too wonderful to name,
Each miracle unfolds,
And catherine-wheels begin to flame
Like whirling marigolds.

5

Rockets and Roman candles* make
An orchard of the sky,
Whence magic trees their petals shake
Upon each gazing eye.

10

James Reeves (c.1952)

Glossary:

**Rockets and Roman candles* – different types of fireworks

12 Compare the ways the writers present fireworks in Poem 1: *After the Fireworks* and Poem 2: *Fireworks*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 12 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 16 OF THE ANSWER BOOKLET

Summer 2025 – Mark Schemes

Marking exercise 1: Paper 1 Question 1(a)

Section A – Shakespeare

Question Number	Indicative content	
1(a) Macbeth	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the witches.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> the introduction of the witches through the use of pathetic fallacy, 'Thunder', and the wild surroundings of 'A heath', help to establish their evil nature and set an ominous tone to the extract. Similarly, the sound of a 'Drum beats in the distance', and Witch 3 mimicking this sound through the use of repetition and rhyming: 'A drum! A drum! / Macbeth doth come', gives the impression that the witches are linked to the battle and the character of Macbeth. They are powerful characters who can predict and possibly control events whilst all three witches speak throughout the extract, Witch 1 appears the most dominant of the three and leads most of the dialogue. Her opening greeting of 'sister', when addressing Witch 2, and her questioning, 'Where hast thou been?', suggest that she is in charge. Although she speaks the most, their interactions imply that they support each other: 'I'll give thee a wind', 'And I another'. They work together to create mayhem: 'hand in hand' Witch 1's language conveys her as a malicious character who enjoys causing chaos and harm. She appears to take pleasure in recounting how she provoked a 'sailor's wife', referring to the woman with the insulting alliterative address, 'rump-fed ronyon', an overfed hag. Witch 1 appears to take delight in describing her actions and how she is going to conjure up a storm so the sailor's husband will be 'tempest-tossed!' Witch 1 appears to be the most powerful of the three. When discussing raising the winds, she describes how she has 'all the other' winds and her repeated use of the pronoun 'I' shows that she has total control over the elements. Her obvious pleasure in torturing the sailor is reflected through her simile, 'I'll drain him dry as hay!', and her desire to prevent him from sleeping: 'Sleep shall neither night nor day' the regular inclusion of repetition by all three witches, particularly in triplet form: 'munched, and munched, and munched', 'I'll do, I'll do, and I'll do!', and the reference to the number three, 'Thrice', is important as the number three is often used to represent evil and death, reflecting the witches' supernatural powers. The lexical field of violence used by Witch 2 to describe her 'Killing swine', and the gruesome inclusion by Witch 1 of the severed 'pilot's thumb', also links to the idea that body parts are key features within their spells the closing lines of the extract are presented as a six-line rhyme with the regular use of couplets: 'land / hand', 'mine / nine', which give the impression that the witches are casting a spell. The final short exclamative: 'Peace!', and the suggestion that 'the charm's wound up', link back to the opening of the extract and the idea that the witches have the power to summon Macbeth through magic. <p>Reward all valid points.</p>	
Level	Mark	Descriptor - A02 Please refer to page 4 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple and the identification of language, form and structure is minimal. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> The response is largely descriptive. There is some comment on the language, form and structure. Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. Relevant subject terminology is integrated and precise.

Marking exercise 2: Paper 1 Question 3(b)

Question Number	Indicative content
3(b) Romeo and Juliet	<p>The indicative content is not prescriptive. Reward responses that explain the importance of revenge elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (A01):</p> <ul style="list-style-type: none"> the desire for revenge is important as it underlies the events of the tragedy and the 'ancient grudge' between the Montague and Capulet families. The opening scene highlights the constant feud of the families and all their 'master's kinsmen'. Even Capulet and Montague are willing to get involved: 'My sword I say! Old Montague is come' the constant fighting between the families and their 'cankered hate' for each other lead to the Prince threatening revenge on anyone who dares to 'disturb our streets again'. If they were to persist, it would result in death to the perpetrator: 'your lives shall pay the forfeit' Romeo's attendance at the Capulet ball is important as it intensifies the animosity between the families and the desire for revenge. Despite Lord Capulet's request to 'let him alone', Tybalt believes that Romeo, 'our foe! – A villain', has dishonoured his family, and he swears revenge for Romeo's disrespect. Tybalt considers Romeo 'a villain' and, on meeting him, demands a duel: 'turn and draw' to maintain peace between the two families, Benvolio urges Mercutio to retire because 'the Capels are abroad'. Mercutio's failure to listen to the warning and desire to avenge the honour of the Montagues, results in his being killed: 'Brave Mercutio is dead!' the grief and horror felt by Romeo at Mercutio's death is important as it leaves Romeo with a dreadful decision: to either let his close friend die unavenged or take revenge on the cousin of his new wife. It is only his 'fire-eyed fury' that leads him to challenge and kill Tybalt: 'Either thou or I, or both, must go with him' on hearing of the death of Tybalt, Lady Capulet demands revenge for his killing: 'Romeo must not live'. Even when Romeo is banished to Mantua, Lady Capulet's distress makes her consider paying a poisoner to murder Romeo with 'an unaccustomed dram', so the family will have vengeance when Juliet discovers Romeo is exiled to Mantua, she is distraught, but lies to her mother that it is a consequence of Tybalt's death. She declares, 'Would none but I might venge my cousin's death!' on discovering Romeo at the Capulets' tomb, Paris tries to arrest him, 'Obey, and go with me, for thou must die', as he is convinced that Romeo has come to 'do some villainous shame' to the dead bodies. Paris' desire for vengeance results in his '<i>falling, mortally wounded</i>' at the hands of Romeo the end of the play is important as it marks an end to the feud between the two families and their continual pursuit for revenge. Lord Capulet offers his hand in friendship, 'O brother Montague, give me thy hand', and they both promise to 'raise a statue in pure gold', as a monument to the other man's child. <p>Relationship between text and context (A03):</p> <ul style="list-style-type: none"> Shakespeare's audience would have associated Italy with violence and death, a place where family honour often led to acts of anger, violence and revenge in Elizabethan times, although many people believed that God would avenge the murder of a relative, it was traditional for an heir to take revenge for his father's murder the impact of warring families and the many angry scenes of civil disobedience were a threat to the stability of society during the late Elizabethan era. <p>Reward all valid points</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark	Descriptor Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks) Please refer to page 4
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.
Level 5	17–20	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text. • A critical style is developed with maturity, perceptive understanding and interpretation. • Discerning references are an integral part of the response, with points made with assurance and full support from the text. • There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.

Marking exercise 3: Paper 1 Question 7

British Play

Question Number	Indicative content
7 An Inspector Calls	<p>The indicative content is not prescriptive. Reward responses that explore how the treatment of the working class is significant in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (A01):</p> <ul style="list-style-type: none"> the treatment of the working class is significant as it serves to highlight how they are at the mercy of upper-class families, such as the Birlings and the Crofts. Edna represents the working class and is the Birlings' maid: 'Edna'll answer it'. She knows that she must not involve herself in matters beyond the domestic chores. Edna is significant as she announces the Inspector's arrival, 'Please, sir, an inspector's called', which begins the chain of events the Inspector is presented as a voice for working-class people and the 'millions and millions and millions of Eva Smiths and John Smiths'. He interrogates the Birlings and Gerald Croft over their treatment of Eva/Daisy and how they 'made her pay a heavy price'. His concern for Eva/Daisy demonstrates his compassionate attitude to the working class and the difficulties they experience the Inspector tries to make the Birlings and Gerald aware of their responsibilities to the working class and he attempts to activate their consciences: 'We are members of one body'. He warns of the apocalyptic future for humanity and how if we do not treat others with compassion then we 'will be taught it in fire and blood and anguish' Mr Birling sees his working-class employees as nothing more than resources that he can exploit as they are 'cheap labour' and a way to make bigger profits: 'it's my duty to keep labour costs down'. He shows no remorse in sacking Eva/Daisy for demanding a pay rise, 'we were paying the usual rates', and he even suggests that the workers can go and work somewhere else despite coming from an upper-middle-class family, Eric shows some compassion for the working class. He challenges his father's views and speaks up in defence of the workers: 'Why shouldn't they try for higher wages?' Unfortunately, Eric does not see the irony that it is thanks to the workers' low wages that he is able to enjoy his comfortable lifestyle the dismissal of Eva/Daisy from Milwards, as a result of Sheila's petty and unfounded complaint, 'this girl had been very impertinent', highlights the lack of rights the working class had. When Sheila learns of Eva's/Daisy's fate, she begins to understand the significance of her actions, 'If I could help her now, I would', and she begins to show an understanding of the difficulties faced by the working class Mrs Birling, a 'prominent member – of the Brumley Women's Charity', which exists to support working-class women such as Eva/Daisy, abuses her position of power by unfairly judging the pregnant Eva/Daisy. Mrs Birling refuses Eva/Daisy aid because of perceived impertinence: 'she was giving herself ridiculous airs'. <p>Relationship between text and context (A03):</p> <ul style="list-style-type: none"> the play was Priestley's message that we must all act fairly and responsibly for the good of every member of humanity, regardless of class. The Inspector is Priestley's mouthpiece throughout the play, through whom he comments on, and condemns, social injustice at the time the play was set, legal protection or human rights for workers were virtually non-existent. Company bosses were able to hire, fire and regulate their own wages, which meant that many workers were subjected to poor working conditions and pay before the establishment of the welfare state and the provision of support, women in Eva's/Daisy's position typically relied on the help of charities like Mrs Birling's. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

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In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark	Descriptor Bullets 1 and 2 – AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of personal response; there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance – in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance – in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance – in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Marking exercise 3: Paper 1 Question 29

Question Number	Indicative content
<p>29 Boys Don't Cry</p>	<p>The indicative content is not prescriptive. Reward responses that explore how women are important in <i>Boys Don't Cry</i>.</p> <p>Responses may include:</p> <p>Interpretation of text (A01):</p> <ul style="list-style-type: none"> • Aunt Jackie is an important woman as she provides support and guidance for the Bridgeman family: 'Aunt Jackie, I ... I need your help'. Initially she is described by Dante as 'vinegar' compared to his mother who was like 'honey'. Her love for and involvement in the family's lives illustrate the importance of the wider family network • as a mother-like figure, Aunt Jackie becomes the conduit bringing Dante and his father together by showing them that they need to express their feelings and to be honest with each other: 'why didn't you tell Dante the truth?' When Dante is struggling to come to terms with being a father, she is quick to support him, 'I am so proud of you', and, when Dante loses his temper with Emma and nearly hits her, Aunt Jackie is there to help and offer encouragement: 'You walked away' • although she appears only at the start of the novel, Melanie's actions highlight many of the challenges facing single mothers who have no family to support them: 'I brought myself up, Dante. I don't know how to bring up anyone else'. Unable to cope, Melanie leaves Emma with Dante as she is afraid of what she might do: 'the thoughts in my head scare me' • the way Dante reacts to Melanie's abandonment of Emma is important as it reflects society's strong condemnation of mothers who leave their children. Despite being Emma's father, he sees it as Melanie's responsibility to raise Emma: 'It's your daughter'. He even suggests that Melanie slept with other young men: 'I don't sleep around' • Collette is an important woman in the novel as she is representative of the traditional path many young people aspire to take. She has achieved three A-stars and an A in her A-Levels and has a place at University to 'study Computer Science'. However, her behaviour is rather immature and she is intolerant in her attitude towards Emma. She deliberately involves her sister Veronica, a social worker, to try to have Emma 'taken into care' • Veronica represents the welfare system, which has the power to take Emma away from Dante: 'There are a number of steps I can take'. At first Dante resents her intrusion as he feels that she is threatening and judging him, but, after her second visit, he realises that 'a lot of what Veronica said was actually useful and informative' • the two women in the newspaper shop are significant as they illustrate the different attitudes to teenage parents. The blonde woman reacts aggressively, accusing Dante of having a child just so he can claim 'child benefit and Jobseekers Allowance', whilst the brunette woman defends Dante as he has not 'done a runner like a lot of men do'. <p>Relationship between text and context (A03):</p> <ul style="list-style-type: none"> • it is still stereotypically considered the role of women to bring up a baby and the majority of single-parent families in the UK are women-dependent • Melanie's background reflects the issues facing single mothers in 21st century Britain. She feels she has no role model to draw upon in order to raise her own daughter • the Welfare State is a system whereby the state provides support to its citizens in areas such as health, education, employment and social security. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from the text. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark	Descriptor – Bullets 1 and 2– AO1 (16 marks), Bullets 3 and 4 – AO3 (16 marks) Please refer to page 4
	0	No rewardable material.
Level 1	1–6	<ul style="list-style-type: none"> • The response is simple with little personal response and little relevant supporting reference to the text. • There is little evidence of a critical style and little relevant supporting reference to the text. • Little awareness of relevant contexts is shown. • There is little comment on the relationship between text and context.
Level 2	7–12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style and there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13–19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20–26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27–32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1–2	threshold performance – in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3–5	intermediate performance – in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6–8	high performance – in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Marking exercise 4: Paper 2 Question 4 (a) and (b)

A Christmas Carol

Question Number	Indicative Content
4 (a)	<p>The indicative content is not prescriptive. Reward responses that explore how Dickens presents Scrooge and Marley's Ghost in this extract.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • Scrooge is troubled by the apparition. The verbs 'fell' and 'clasped' show how he begs to be left in peace • he exclaims 'Mercy!' and questions the apparition: 'why do you trouble me?' • when Marley asks whether Scrooge believes in him or not, Scrooge uses the modal verb 'must' and begins questions by repeating 'why do ...?' • Marley's Ghost explains how a person's spirit 'should walk abroad among his fellow-men' and the consequences if he does not • in parenthetical dashes, Marley's Ghost bewails and exclaims: '— oh, woe is me! —'. He is full of self-pity • the Ghost exclaims that a human spirit could create happiness if 'what it cannot share, but might have shared on earth' had been practised • the Ghost's woe is emphasised with the polysyndetic triplet: 'raised a cry, and shook its chain and wrung its shadowy hands' • Scrooge demonstrates fear when he observes Marley is 'fettered'. The continuous participle 'trembling' confirms the fear is ongoing • the metaphor 'I wear the chain I forged in life' provides Scrooge with a warning. The repetition of words, 'link by link' and 'yard by yard', reinforce the point that the chain gradually grew throughout Marley's life. He repeats it was made of his 'own free will' • Marley tells Scrooge that his chain is even longer than his own, calling it 'a ponderous chain!', as it is so cumbersome and heavy • Scrooge's chain is invisible to him, but he expects to see 'fifty or sixty fathoms of iron cable' fettering him, each fathom being approximately six feet in length. The hyperbole demonstrates Scrooge's acceptance of his poor spirit • the repetition of Scrooge begging Marley to be kinder demonstrates his desperation. He refers to Jacob's first name for the first time and repeats it in each short sentence, perhaps trying to soften Jacob Marley's determination • Marley's Ghost uses repetition in the triplet to warn Scrooge that he must go: 'I cannot rest, I cannot stay, I cannot linger anywhere', but despite this he is unable to leave the counting-house. In parenthetical dashes, the alliterative 'mark me!' serves to pre-warn Scrooge of 'weary journeys' • Scrooge is incredulous and humorously replies that Marley's seven years' journey must have been slow, to which Marley retorts and repeats this back to him: 'Slow!' • Marley, once again, warns Scrooge of a similar fate by telling him, with another triplet, that he has had 'No rest, no peace. Incessant torture of remorse'. The use of asyndeton adds to Marley's discomfort. <p>Reward all valid points.</p>

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative Content
4 (b)	<p>The indicative content is not prescriptive. Reward responses that explain how regret is important elsewhere in the novel.</p> <p>Responses may include:</p> <p>How Scrooge learns to regret the actions of his past:</p> <ul style="list-style-type: none"> • following the visit of Marley's Ghost, Scrooge is visited by three more: the Ghosts of Christmas Past, Present and Future. Each of these show Scrooge things that he regrets • the Ghost of Christmas Past takes Scrooge back to his school, where he is left alone reading his books at Christmas. Scrooge shows 'pity for his former self' and then confesses that he regrets not giving money to the carol singer: 'I wish ... after drying his eyes ... to have given him something' • memories of seeing his sister, Fan, make Scrooge regretful for her loss. The Ghost reminds Scrooge of her 'delicate' nature and 'large heart'. When reminded that Scrooge's nephew, Fred, is her son, Scrooge becomes 'uneasy in his mind', as he regrets how he treats him • Scrooge regrets how he allows money to become more important to him than Belle. Belle tells him that 'Another idol has displaced me' and releases him from their engagement. Scrooge tells the Ghost that seeing this is torture to him, but he is shown Belle, happy with her family, years later, which breaks Scrooge even more, as he realises what he could have had himself • the Ghost of Christmas Present takes Scrooge to observe the Cratchit family. Scrooge is upset when told that Tiny Tim will not live if 'shadows remain unaltered' and becomes 'overcome with penitence and grief' • when shown how others celebrate Christmas, Scrooge regrets the way he has become. He observes Fred and his family playing games and sharing jokes about him. Even Fred feels regret for Scrooge, saying that he pities him • the Ghost of Christmas Yet to Come shows Scrooge what will happen after his death. Scrooge observes no one grieving or regretting the loss of a dead man; it is quite the opposite. When Scrooge learns that the corpse is his own, and sees the neglected gravestone, he vows to change and says he has learned his lesson. <p>What Scrooge does to put right his regrets about the past:</p> <ul style="list-style-type: none"> • Scrooge, elated that he has opportunity to change, begins his journey to redemption by getting the young boy to go to fetch the poulterer with the prize turkey, which he sends to the Cratchits • when Scrooge ventures outside, he greets people joyfully. He meets the portly gentleman who asked for a donation the previous day, which Scrooge had declined. Scrooge shocks the gentleman by giving him a large donation • in total contrast to Scrooge's normal abrupt responses to Fred's previous invitations, he goes to Fred's house and asks if he can stay for dinner with them • the next day, after initially teasing Bob Cratchit about being late, he increases his salary, promises to support him and his family and even allows Bob to make up the fire with more coal

	<ul style="list-style-type: none"> Scrooge is said to be 'better than his word' and becomes like a second father to Tiny Tim. He becomes a good friend, master and man that 'the good old city knew'. <p>Reward all valid points. Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the novel. This includes relevant paraphrasing.</p>
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In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks) please see page 4
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> The response is simple with little personal response. There is little evidence of a critical style. Little reference is made to the content or themes of the text.
Level 2	5–8	<ul style="list-style-type: none"> The response may be largely narrative but has some elements of personal response. There is some evidence of a critical style but it is not always applied securely. Some valid points are made, but without consistent or secure focus.
Level 3	9–12	<ul style="list-style-type: none"> The response shows a relevant personal response, soundly related to the text. There is an appropriate critical style, with comments showing a sound interpretation. The response is relevant and focused points are made with support from the text.
Level 4	13–16	<ul style="list-style-type: none"> The response has a developed personal response and thorough engagement, fully related to the text. The critical style is sustained and there is well-developed interpretation. Well-chosen references to the text support a range of effective points.
Level 5	17–20	<ul style="list-style-type: none"> There is an assured personal response, showing a high level of engagement with the text. A critical style is developed with maturity, perceptive understanding and interpretation. Discerning references are an integral part of the response, with points made with assurance and full support from the text.

Marking exercise 5: Paper 2 Question 9

Question Number	Indicative Content
<p>9</p> <p>Conflict</p>	<p>The indicative content is not prescriptive. Reward responses that compare how conflicts in relationships are presented in <i>Catrin</i> and which compare this to a substantial extent with a second poem.</p> <p>Responses may include:</p> <p><i>Catrin</i></p> <p>Form and structure (AO2):</p> <ul style="list-style-type: none"> the poem explores the conflict in the relationship between a mother and daughter. The poem is divided into two stanzas. The first stanza relates to Catrin's birth; the second is about the time Catrin wishes to stay out late to roller-skate in the dark the pause between stanzas represents the gap in years between the two separate 'confrontations', and the reader may wonder what happened in between these two events Catrin's name is mentioned only in the title so the poem could be about any child, although Clarke's inspiration was her relationship with her daughter, Catrin the first stanza is in the past tense, and the second is in the present the poetic form is modern, with the use of free verse allowing the poet to give free rein to her thoughts. The 'umbilical cord' between them still acts as a bond and also a source of the tug-of-war feelings expressed. <p>The poet's language and ideas (AO2):</p> <ul style="list-style-type: none"> the poet focuses on two conflicts experienced in the relationship: Catrin's birth and, years later, her wishing to stay out late. The love and tension between mother and daughter are explored, from the moment of birth and later when she develops into someone with a strong independent spirit the alliterative 'window watching' perhaps replicates the mother's panting during labour the reference to 'the traffic lights' could represent the 'go' for delivery the birth is described as 'our first / Fierce confrontation', suggesting the birth was difficult the metaphor of the 'tight / Red rope' is the umbilical cord. 'Red' is symbolic of blood and love the labour ward is described as being clinical with it being a 'white / Room' which was a 'square / environmental blank'. The room is said to be metaphorically 'disinfected / Of paintings or toys' the mother uses profanities or colourful language during labour, which is metaphorically described: 'wrote / All over the walls with my / Words, coloured the clean squares' the powerful verb 'Fought' suggests the battle or confrontation during childbirth the oxymoron 'wild, tender circles' could convey the mother's pain as contractions increase and convey the contrasting emotions the 'glass tank' could be a reference to the incubator that the baby was placed in after birth, as it was a moment that changed them both Catrin's reaction to her mother is a 'Defiant glare' at the peak of their confrontation

- despite the mother and daughter conflicts, the bond between them, 'that old rope', is unbreakable, 'Trailing love and conflict'.

Context points (AO3) may be of various kinds and should relate to the poems and question. The following are examples, but there are many other possibilities:

- the poem is written from the point of view of a mother reflecting on a confrontation with her growing daughter whilst recalling the struggle involved in giving birth. On her website, Gillian Clarke says that the poem was written in response to the question, 'Why did my beautiful baby have to become a teenager?'
- the poem (written in 1978) begins in the labour ward of a hospital and ends with a more recent conflict where the daughter confronts her as she wishes for greater freedom
- it reflects contemporary ideas about parents and children, especially mothers and daughters – with the idea of children becoming rebellious against their parents' wishes and looking to be independent (staying out late, for example)
- today's readers readily recognise the tensions in family relationships – such as the conflict between parents' showing of love and also being seen as overprotective
- Gillian Clark is a Welsh poet and playwright. She has three children, a girl and two boys. The themes of motherhood and family conflicts could be based on her own experiences.

Reward all valid points.

The second poem:

For the second poem, candidates may choose ANY ONE other appropriate poem from the Conflict anthology collection for comparative treatment. The chosen poem must allow the candidate to explore how conflicts in relationships are presented in a relevant way. For example, if candidates choose the poem *Cousin Kate* by Christina Rossetti, they might make such points as the following but will be required to provide evidence of AO2 and AO3 in responses. **(These are purely illustrative, since other poems may well be selected.)**

- Both poems are written from the standpoint of the mother of a child, but the focus is different: the father of the child is not present in *Catrin*, but he (the 'great lord') is central to the speaker's thoughts in *Cousin Kate* (AO2).
- Although the mother in *Catrin* finds dealing with her daughter difficult and a source of conflict ('our first fierce confrontation'), the tone is not as bitter and resentful as that of the woman speaking in *Cousin Kate*, who has been 'fooled' and rejected by the father for another woman and hence there is conflict between her and both the father and her cousin (AO2).
- In *Cousin Kate* the child is a consolation to the mother: 'I've a gift you have not got', since Cousin Kate herself is evidently childless; in *Catrin* the daughter is represented as an emerging separate person, which produces conflict (AO2).
- Both writers engage with contemporary themes relating to women in their society. In her poem, Rossetti tackles what she sees as unacceptable Victorian male attitudes to women, while Clarke focuses on conflicts and relationships in present-day society (AO3).

Level	Mark (20 marks)	Descriptor Bullet 1 (Comparison), Bullets 2, 3 and 4 (15 marks) – A02, Bullet 5 – A03 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • There is little or no comparison of the two poems. • Identification of form and structure is minimal. • There is little awareness of the language used by the poets. • Little evidence of relevant subject terminology. • There is little awareness of context and little comment on the relationship between poems and context.
Level 2	5–8	<ul style="list-style-type: none"> • There are some underdeveloped comparisons and contrasts presented, with obvious similarities and/or differences, supported with some ideas from the poems. • There is some comment on the form and structure of the poems. • Some awareness of the poets' use of language is shown, but without development. • Limited use of relevant subject terminology to support examples given. • There is some awareness of relevant context and some comment on the relationship between poems and context. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> • The response compares and contrasts a range of points and considers some similarities and/or differences between the poems. • The response shows a sound understanding of form and structure and links them to their effect. • There is clear awareness, with sound examples, of the poets' use of language and of its effect on the reader. • Relevant subject terminology is used to support examples given. • There is sound comment on relevant context and sound relevant comment on the relationship between poems and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response compares and contrasts the poems effectively, considering a wide range of similarities and/or differences, and ideas are supported throughout with relevant examples from both poems. • Analysis of form and structure and their effect is sustained. • The candidate comments effectively on the poets' use of language and its effect on the reader. • Relevant subject terminology is used accurately and appropriately to develop ideas. • There is sustained comment on relevant context and detailed awareness of the relationship between poems and context.

Level 5	17–20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and/or differences between the poems considered. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effect on the reader. • Relevant subject terminology is integrated and precise. • There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response.
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Marking exercise 6: Paper 2 Question 12

Question Number	Indicative Content
12 Unseen Poetry	<p>The indicative content is not prescriptive. Reward responses that compare the ways the writers present fireworks in Poem 1: <i>After the Fireworks</i> and Poem 2: <i>Fireworks</i>.</p> <p>Responses may include:</p> <p>The ideas in the poems:</p> <p>Poem 1: <i>After the Fireworks</i></p> <ul style="list-style-type: none"> the poem describes a family returning indoors after watching fireworks. The reference to 'children' and 'you and I' suggest it is the parents or carers and children the family observe the fireworks and bonfire, and wait for them to 'dim and die' when the children go to bed, the parent thinks about how, in the morning, the children will go outside to look for firework debris when the children are asleep, the parents 'sit silently' listening to the last of the far-off fireworks the reference to 'the straddling guy' suggests that the fireworks are for Guy Fawkes Night or Bonfire Night, 5 November the poem uses images of touch, taste, smell, sounds and sight to present the multi-sensory delights of firework night the parents consider how fireworks 'are not cheap' and ask themselves 'uneasily / If, even now, we've fully paid'. The complex ending makes the readers consider what is referred to and are left to consider various interpretations, such as the costs involved in raising a family; whether the children will demand more; whether fireworks are a metaphor for growing up. <p>Poem 2: <i>Fireworks</i></p> <ul style="list-style-type: none"> the poem describes the beauty of fireworks 'That burst upon the night' the fireworks are described as miracles when each one 'unfolds' specific types of fireworks are admired and described: 'catherine-wheels', 'Rockets and Roman candles' the speaker is in awe of the spectacle observed. The audience number is not specified, as the reader only learns of 'each gazing eye' the time of year is not revealed, so it could be Guy Fawkes night, Diwali, New Year's Eve, Lunar New Year, or any other cultural or personal celebration. <p>The poets' use of language:</p> <p>Poem 1: <i>After the Fireworks</i></p> <ul style="list-style-type: none"> the poem begins with the speaker contrasting the 'light and warmth' with 'cold flesh' alliteration and hyperbole describe 'toes / Welded to wedges of cold flesh' to emphasise how bitterly cold the night is onomatopoeia is used to echo the sounds of the fireworks: 'flash', 'swish'

- the sibilant 'Sparklers spray and rockets swish, / Soar high', adds to the sensory sound imagery
- the bonfire is personified as it 'gallivants, / Its lavish flames shimmy, prance, / And lick'. The movements suggest the fire is enjoying the spectacle it creates
- the metaphor, 'broken necklaces of light', economically conveys the beauty in the chains of light the fireworks create in the night sky as they 'dim and die'
- the bright colours of the fireworks contrast with the alliterative 'grey ground'
- the debris of fireworks is conveyed with negative adjectives: 'saturated', 'fallen', 'charred'
- the rocket is personified as it is described as being 'brave'
- the contrast of 'taste the darkness in the light' powerfully conveys how the smell and taste of fireworks linger.

Poem 2: Fireworks

- the alliteration of 'fiery flowers' conveys the beauty of the fireworks that 'burst upon the night'
- colour imagery, 'crimson, blue and white', together with the yellow or gold of marigolds and the flame of the catherine-wheel, capture the array of colours that make the scene a spectacle
- similes are used to compare the fireworks with the beauty of nature: 'Like buds too wonderful to name', 'catherine-wheels begin to flame / Like whirling marigolds'
- the extended metaphor of 'An orchard of the sky' continues to compare the fireworks with nature: 'magic trees', 'petals shake'
- movement is conveyed with active verbs: 'rise', 'burst', 'fall', 'unfolds', 'shakes'
- a sense of wonder is created with the references to a 'miracle' and 'magic'.

The poets' use of form and structure:

Poem 1: After the Fireworks

- the poem is written in one continuous stanza from the viewpoint of a parent or carer
- much of the poem is written in present tense; however, the speaker uses future tense when predicting that the children will gather then leave the rubbish 'scattered carelessly' the next day
- the poem is written in free verse, which makes the parent's or carer's ideas more spontaneous and natural.

Poem 2: Fireworks

- the poem is presented in three quatrains of alternating rhyme. There is a regular rhythm with every other line consisting of six syllables. Perhaps this is to reflect the regularity of the firework display
- each stanza is a separate sentence presenting a different example
- the poem begins in medias res, with the reader joining the display as the fireworks 'burst upon the night'
- the poem is written in the present tense with the events happening as they are read.

Comparative points:

Many of the points above may be used to show the contrasting ways in which the poets present fireworks. Some specific comparisons that may be made (which are not exhaustive) are the following. In all cases, candidates must provide evidence to meet both AO1 and AO2 in responses:

- both poems refer to specific types of fireworks. Poem 1 refers to sparklers, rockets and catherine-wheels; Poem 2 refers to catherine-wheels, rockets and roman candles
- whereas Poem 1 is spoken from the viewpoint of a parent or a carer after the family has been watching a display, Poem 2 is in medias res. The speaker is not identified and the number of people observing the display is not revealed
- *After the Fireworks* makes reference to the light and dark, whereas *Fireworks* focuses on an array of colours that illuminate the night sky: 'crimson, blue and white'
- Scannell uses metaphors, 'broken necklaces of light', but Reeves uses similes, 'Like buds ...', 'Like whirling marigolds' to convey what they see
- both poets suggest that fireworks are mesmerising. Poem 1 refers to the fireworks dazzling the night, and Poem 2 refers to them as being a 'miracle' and 'magic'
- Poem 1 refers to the aftermath of the event, whereas Poem 2 only focuses on the fireworks at that moment.

Reward all valid points.

Level	Mark (20 marks)	Descriptor – Bullet 1 (Comparison), Bullets 2 and 3 – AO1 (8 marks), Bullets 4, 5 and 6 – AO2 (12 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> There is little or no comparison of the two poems. The response is simple with little personal response and little relevant supporting reference to the text. There is little evidence of a critical style and little relevant supporting reference to the text. Identification of form and structure is minimal. There is little awareness of the language used by the poets. Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus. There is some evidence of a critical style. There is some reference to the text without consistent or secure focus. There is some comment on the form and structure of the poems. Some awareness of the poets' use of language is shown, but without development. Limited use of relevant subject terminology to support examples given. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</p>
Level 3	9–12	<ul style="list-style-type: none"> The response compares and contrasts a range of points and considers some similarities and differences between the poems. The response shows a relevant personal response, soundly related to the text with focused supporting textual references. There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. The response shows a sound understanding of form and structure and links them to their effect. There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader. Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points. The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. Analysis of form and structure and their effect is sustained. The candidate comments effectively on the poets' use of language and its effect on the reader. Relevant subject terminology is used accurately and appropriately to develop ideas.

Level 5	17–20	<ul style="list-style-type: none"> • The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered. • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • There is perceptive grasp of form and structure and their effect. • The response offers a cohesive evaluation of the poets' language and its effects on the reader. • Relevant subject terminology is integrated and precise.
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