



# Delegate booklet – Exemplars for marking

**Course title:**

GCSE English Literature: New to Pearson Edexcel

**Course code:**

1ET0-24O1



## Script 1: *An Inspector Calls*

- 7 **Inspector:** ... she'd used more than one name. But her original name – her real name – was Eva Smith.

Explore how Eva Smith/Daisy Renton is significant in *An Inspector Calls*.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 7 = 40 marks)

Throughout the ~~plot~~ didactic play, Priestley uses the construct of Eva Smith to highlight the desperate need for societal change, and to present how he believes this change can be made possible through the influence of Socialism.

Firstly, Eva is used to present the negative effects of ~~or~~ the ideology of archetypal Capitalist businessmen, ~~Mr. Birling~~ and how they exploited the lower classes for money. He describes how he believes it's "his duty" to "keep labour costs down" this suggests that not only does he not view Eva and the lower classes as valuable, or



(Section B continued) care about them, but he believes it's his "duty" to exploit them for money in order to keep his income high. This reflects how many upper class businessmen carelessly exploited their workers, and Priestley wants to establish the idea that this exploitation is selfish and unfair. When asked about Eva, he brushes the subject away, saying "yes, yes, horrid business" once again showing that he does not care about her, and only sees her as business. Priestley therefore wants the audience to empathise with Eva, and see why Mr Briggs - and the upper class capitalists he represents - attitudes were wrong, encouraging them to vote for a change <sup>+ labour government</sup> in the upcoming election of 1945, to help those like Eva, who are in need of support.

Secondly, Priestley uses the character of Eva, to present how a patriarchal society that <sup>shallowly</sup> values women's credibility on looks, is wrong. Sheila declares that "if she had been some miserable little creature" she wouldn't have treated Eva in the way that she did. This ~~not only~~ shows that Sheila's patriarchal upbringing causes her to shallowly view women,



(Section B continued) and more ~~assess~~ assumptions based on looks, because through dramatic irony, the audience know that Eva was in fact "miserable" but even Sheila is so shielded by her patriarchal views that she fails to believe this could be true, and simply sees that Eva was "pretty" and bases her assumptions on that. Sheila has been taught to view women this way by her parents, and Priestley wants the audience to recognise this, and why Sheila's shielded lifestyle has had a negative effect. Additionally, an audience of 1915 <sup>patriarchal + sexist</sup> would be surprised by Sheila's "attitude", as by this time, the suffragette movement had ~~for~~ presented itself as the forefront of society, with many women sticking together and ~~pepi~~ becoming empowered as a result of the two world wars that occurred after. Sheila makes her remark about Eva. This is important as the context of the wars and suffragettes would further allow the audience to see the negativity of ~~the~~ Sheila's attitude and the patriarchy, causing them to become more sympathetic to the voiceless character of Eva, and more inclined to help her.





(Section B continued) Again Eva is significant as she demonstrates how upper class men were also exploitative of lower class women, strengthening Priestley's argument for societal change. Eric attempts to justify his exploitation of Eva when he says that he was "in that state" where "a chap easily turns nasty" the "state" that he refers to ~~can~~ represents how he acted up under the influence of alcohol, which acts as a motif for bad decisions throughout the play, but the language of "that" suggests that it was familiar to him and common for upper class men to be in. This symbolizes the <sup>sheer</sup> abundance and of the exploitation of lower class women by upper class men of 1912, who viewed them as merely "sports". This is significant as it once again builds the audience's empathy towards Eva, as Priestley strives to hammer into the audience that this exploitation <sup>of Eva + girls like her</sup> is wrong. However he also uses Eric to ~~present~~ present some sort of hope for Eva. He refers to himself as "a chap" rather than "I". whilst this comes across as though Eric is attempting to divert the blame from himself; similarly to his father, it also shows that he tries to distance himself from what he did.



(Section B continued) to Eva, suggesting that he feels ashamed of the way he treated her, and showing the beginnings of the ~~rest~~ or remorse which Priestley believes can be as developed and in turn change society to help those like Eva.

Finally, at the end of the play, Eva is the significant as he is the main subject of the Inspector's departing speech, which - acting as Priestley's socialist mouthpiece<sup>2</sup> - he wishes to hammer a change into the Birlings ~~and not~~ in the form of a final warning. The Inspector widens the ~~effect~~ scope of the character of Eva, when he declares that there are "millions and millions of Eva and John Smiths" this is monumentally important as it ~~also~~ <sup>that</sup> forces the Birlings to see <sup>that</sup> the once helpless and voiceless character of Eva, makes up majority of society at the time, meaning that they ~~can~~ simply cannot "cover this up" in the words of Mr Birling. Priestley wants the audience to acknowledge and realise the full gravitas of the societal situation in 1945, and see that a change is urgent, encouraging them to look to vote for a Labour Government in the upcoming election and strive for socialist values.



(Section B continued) and ideology, helping those like Eva,  
and the her peers in the rest of society.

~~In conclusion, the other con-~~





## Script 1: *An Inspector Calls* Mark Scheme

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.
<b>Level 1</b>	1–6	<ul style="list-style-type: none"><li>• The response is simple with little personal response and little relevant supporting reference to the text.</li><li>• There is little evidence of a critical style and little relevant supporting reference to the text.</li><li>• Little awareness of relevant contexts is shown.</li><li>• There is little comment on the relationship between text and context.</li></ul>
<b>Level 2</b>	7–12	<ul style="list-style-type: none"><li>• 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.</li><li>• There is some evidence of a critical style and there is some reference to the text without consistent or secure focus.</li><li>• Some awareness of relevant contexts is shown.</li><li>• There is some comment on the relationship between text and context.</li></ul>
<b>Level 3</b>	13–19	<ul style="list-style-type: none"><li>• The response shows a relevant personal response, soundly related to the text with focused supporting textual references.</li><li>• There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references.</li><li>• Sound comment is offered on relevant contexts.</li><li>• There is relevant comment on the relationship between text and context.</li></ul>
<b>Level 4</b>	20–26	<ul style="list-style-type: none"><li>• The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text.</li><li>• The critical style is sustained and there is well-developed interpretation with well-chosen references to the text.</li><li>• Sustained comment is offered on relevant contexts.</li><li>• There is detailed awareness of the relationship between text and context.</li></ul>
<b>Level 5</b>	27–32	<ul style="list-style-type: none"><li>• There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text.</li><li>• A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text.</li><li>• The understanding of relevant contexts is excellent.</li><li>• Understanding of the relationship between text and context is integrated convincingly into the response.</li></ul>





AO4 Mark Scheme		
Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
<b>Level 1</b>	1–2	<b>threshold performance</b> —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.
<b>Level 2</b>	3–5	<b>intermediate performance</b> —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.
<b>Level 3</b>	6–8	<b>high performance</b> —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.



## Script 2: Unseen Poetry

In the poems 'Not Yet My Mother' and 'On Finding an Old Photograph' both poets discuss the relationships between parents and their children but ~~in~~ is positive and negative ways.

Both poems use free verse poetry to highlight suggest that the poems were flowing thoughts caused by an encounter ~~with~~ with a photograph that has made them feel something. In Poem 1 the free verse is used to show how the speaker, and most likely the poet, believed themselves to be their "mother" in the photograph that they're discussing. This clearly shows that the thoughts that have been caused by the photograph's appearance are associated with pride at the speaker being able to have ~~that~~ <sup>their</sup> mother was just that. The free verse is also accompanied by a tone of slight reverence that suggests the speaker sees their mother as a saint as well as a parent. However, the tone that accompanies ~~to~~ the free verse in Poem 2 is much more somber. ~~to~~ we can see the speaker reflecting on her father before he had children which parallels the message in poem ~~to~~ 1 but it reflects much more



on the ~~the~~ idea that the speaker "father" seemed happier without his unborn daughter than with. This juxtaposes the ~~tragedy~~ traditional idea that children are the greatest gift. Thus, unlike Poem 1, Poem 2 ~~seems~~ to ~~convey~~ ~~that~~ was free verse to discuss the pain of being ~~too~~ unwanted and the slight ~~and~~ ~~chilled~~ that the speaker now feels, it's no longer as a new emotion but ~~the~~ <sup>one</sup> that ~~was~~ has been accepted but still causes a dull bond of pain whenever it reemerges.

~~Also~~ One noticeable difference about the ~~two~~ <sup>these</sup> poems is the ~~first~~ stanza structure and regularity of ~~a~~ both. In Poem 1, 8 stanzas ~~all~~ <sup>all</sup> used 5 stanzas of four lines that never break the pattern and are uniform and predictable whereas Cepe used 4 stanzas of 3 lines and ~~less~~ <sup>more</sup> than one stanza of one line at the end which breaks the regular pattern. This could be used to highlight how the love that <sup>Seers</sup> ~~Seers~~ gave and ~~was~~ <sup>was</sup> ~~lost~~ <sup>lost</sup> was predictable and regular whereas Cepe's was much more unpredictable, highlighting the pain of a confused ~~and~~ relationship with one's parents. In regards to Poem 1, the steady pace ~~as~~ <sup>as</sup> could also resemble the verse in the photograph that his mother is riding and could suggest that the love that Seers felt for his mother was similar to the love that his mother felt for her horse, adding to the



negative that we grows and evolves as we move on. Thus, Cape and Seers use differing stanza arrangements to show how photographs ~~can~~ or similar contents can cause memories of varying emotions.

This is further emphasised through the travel vs of uniteration. In 'On Finding An Old Photograph' the allusion in the first stanza of her "father sitting in an apple orchard" with "sunlight patching ~~to~~ his flyish legs" serves to foreshadowing the later pain that she would find as a "burden" of the man who seemed so happy in the orchard. The allusion tied in with Biblical allusion to the Garden of Eden which is referenced by the "apple" ~~note~~ to aid the readers understanding of her speaker's experience and how ~~something~~ she may feel that she was the reason that he lost his metaphorical Eden. The alliteration in poem 1 has a different purpose as it ~~to~~ helps the poet to to reiterate the importance of the photograph to him and how his mother having "held the horse by the halter" ensures that the image remains in the readers and speakers mind as if the poet is trying to imprint it there. Therefore, it clear that both poets use alliteration to emphasise specific messages in a photograph and what these photos may mean to observers. →





In conclusion, both poets use photographs to ~~to~~ explore how something from <sup>the past</sup> ~~a certain point in time~~ can transcend time to still have relevance in the modern world as memories are still important, no matter the time that passes. However, they may cause pain or joy depending on the memories associated with the photo's subject showing the true fragility of photographs and the importance placed on them.



## Script 2: *Unseen Poetry* Mark Scheme

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

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