GCSE
ENGLISH LITERATURE
8702/1N

Paper 1N 19th-century novel

Mark scheme

June 2021

Version: 1.0 Final

216G8702/1N/MS

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Copyright information

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2021 AQA and its licensors. All rights reserved.

Statement of importance

GCSE English Literature is the study of how writers communicate their ideas about the world, and how readers might respond to these ideas. It aims to develop a critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition, the study of which develops empathic understanding of human nature. High-quality English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about the universality of the human condition. GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, critical responses to the ideas in literary texts and the ways writers present these ideas. It aims to enable students to make links between a variety of written texts and between the text and the context within which it was shaped.

Principles of mark scheme construction

Each mark scheme is driven by the task and by the statement of importance about GCSE English Literature. It aims to do two things:

- to describe typical features of response in order to decide on a mark
- to identify typical features of proficiency in order to aid discrimination between levels of performance.

Each long form answer mark scheme is constructed using six levels. This is to reflect the ability level of the whole cohort. There are four or five marks within each level to allow for levels of proficiency and to allow for discrimination between levels of cognitive ability across the whole cohort.

Each mark scheme places assessment objectives AO1 and AO2 as the key skills. This is driven by the statement of importance of the subject, in that the study of great literary texts is the study of the interrelationship between the reader and the writer of the text and that the communication and reception of these ideas is an inherent feature of English literature. It is also driven by the acknowledgement that GCSE English Literature assesses cognitive levels of ability; the level of response to ideas will have parity with the level of response to the methods of communicating those ideas.

How to apply the mark scheme

The mark scheme is constructed using six levels of attainment that span the whole range of ability at GCSE. The descriptors of attainment reference the assessment objectives for that particular question. Examiners are required to use the mark scheme to consider the whole response and decide upon the most appropriate level. The mark scheme provides two descriptors: a description of typical features of a response in each level, and a description of the kinds of skills candidates in that level will be proficient in. This is in order to support examiners in making their judgement of the extent to which the qualities and skills being demonstrated merit a particular level of attainment. As each response being marked is a response to a particular task, examiners are assessing the extent to which the candidate has responded to the task, and also the level of skill that the candidate has demonstrated.

Each level has four or five marks available and four or five skills descriptors. Fair application of the mark scheme to all candidates is driven by the descriptors in the mark scheme, and therefore examiners are required to make a judgement about the extent to which a candidate achieves every descriptor in that particular level in order to warrant a mark at the top of that level. If a candidate achieves everything in a level, they should be awarded the mark at the top of that level.

Since answers will rarely match a descriptor in all respects, examiners must allow good performance in some aspects to compensate for shortcomings in other respects. Consequently, the level is determined by the 'best fit' rather than requiring every element of the descriptor to be matched. Examiners should aim to use the full range of levels and marks, taking into account the standard that can reasonably be expected of candidates after one or two years of study on the GCSE course and in the time available in the examination.

If a candidate does not address a particular defining feature of a task, examiners are required to make a judgement about the extent to which other skills can place the response in a particular level, and where the response should be placed.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level; ie if the response is predominantly Level 3 with a small amount of Level 4 material it would be placed in Level 3 but be awarded a mark near the top of the level because of the Level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is of the same standard, better or worse than the example.

You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Rubric infringements

GCSE English Literature is a skills-based subject and, as such, best-fit is the most appropriate means by which the candidature can be fairly and equitably rewarded for their achievements at the end of their course of study. However, a mark scheme also has the function of assessing the extent to which each response meets the requirements of the relevant elements of the particular specification.

Therefore, where a response is judged not to have addressed a defining feature of a particular task, such as:

Paper 1N Nineteenth century novel – response to extract and whole text

then this would be classed as a rubric infringement and could, as referenced in the mark scheme, be 'capped' at the top of Level 2. Cases of rubric infringement will always be referred to a senior associate who will review the response in order to make a judgement about the totality of the response and therefore the validity of cap application.

Supporting documentation

Standardising scripts would provide exemplification of attainment in order to guide examiners towards the process of discerning between levels of attainment and to aid judgement about the positioning of each response in terms of a final mark.

Exemplification documents, including indicative content, definitions of key descriptors in the mark scheme and exemplification of these descriptors, provide more detailed guidance to examiners on how to judge the relative qualities and skills being demonstrated by each candidate.

Defining context (AO3)

AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text. The range of contexts and relationships that is most relevant as part of AO3 will depend on the text, the author and the task. In teaching and assessing AO3, teachers and students can consider context in a flexible way, depending on the text itself and whichever contexts are the most relevant for that particular text. These contexts may relate to the relationship between the text and the context in which it was written. However, the contexts may also relate to the context within which the text is set: location, social structures and features, cultural contexts, and periods in time. Context, where relevant, may also apply to literary contexts such as genres, and also the contexts in which texts are engaged with by different audiences, taking the reader outside the text in order to inform understanding of the meanings being conveyed. Acknowledgement of the universality of a literary text is an integral part of relating to it contextually.

Context is assessed throughout the paper. The strand in the mark scheme related to AO3 references 'ideas/perspectives/contextual factors'. However, if a question requires a student to think about the text in its context, this is also reflected inherently through the response to task.

Assessment objectives (AOs)

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.

Questions 01–7 (30 marks – AO1=12, AO2=12, AO3=6)

<table>
<tr><th>Mark</th><th>AO</th><th>Typical features</th><th>How to arrive at a mark</th></tr>
<tr><td rowspan="3">Level 6

Convincing, critical analysis and exploration

26–30 marks</td><td>AO1</td><td>• Critical, exploratory, conceptualised response to task and whole text.
• Judicious use of precise references to support interpretation(s).</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.

At the bottom of the level, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer’s methods and /or contexts.</td></tr>
<tr><td>AO2</td><td>• Analysis of writer’s methods with subject terminology used judiciously.
• Exploration of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 5

Thoughtful, developed consideration

21–25 marks</td><td>AO1</td><td>• Thoughtful, developed response to task and whole text.
• Apt references integrated into interpretation(s).</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.

At the bottom of the level, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Examination of writer’s methods with subject terminology used effectively to support consideration of methods.
• Examination of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 4

Clear understanding

16–20 marks</td><td>AO1</td><td>• Clear, explained response to task and whole text.
• Effective use of references to support explanation.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer’s methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.

At the bottom of the level, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Clear explanation of writer’s methods with appropriate use of relevant subject terminology.
• Understanding of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task.</td></tr>
<tr><td rowspan="3">Level 3

Explained, structured comments

11–15 marks</td><td>AO1</td><td>• Some explained response to task and whole text.
• References used to support a range of relevant comments.</td><td rowspan="3">At the top of the level, a candidate’s response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer’s methods supported by some relevant terminology. Explanation of some relevant contextual factors.

At the bottom of the level, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer’s methods and/or contexts.</td></tr>
<tr><td>AO2</td><td>• Explained/relevant comments on writer’s methods with some relevant use of subject terminology.
• Identification of effects of writer’s methods to create meanings.</td></tr>
<tr><td>AO3</td><td>• Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task.</td></tr>
</table>

<table>
<tr><td rowspan="3">Level 2

Supported, relevant comments

6–10 marks</td><td>AO1</td><td>• Supported response to task and text.
• Comments on references.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by writer with some reference to subject terminology. Awareness of some contextual factors.

At the bottom of the level, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</td></tr>
<tr><td>AO2</td><td>• Identification of writers' methods.
• Some reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Some awareness of implicit ideas/contextual factors.</td></tr>
<tr><td rowspan="3">Level 1

Simple, explicit comments

1–5 marks</td><td>AO1</td><td>• Simple comments relevant to task and text.
• Reference to relevant details.</td><td rowspan="3">At the top of the level, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.

At the bottom of the level, a candidate's response will show some familiarity with the text.</td></tr>
<tr><td>AO2</td><td>• Awareness of writer making choices.
• Possible reference to subject terminology.</td></tr>
<tr><td>AO3</td><td>• Simple comment on explicit ideas/contextual factors.</td></tr>
<tr><td>0 marks</td><td colspan="3">Nothing worthy of credit/nothing written.</td></tr>
</table>

The 19th-century novel

Robert Louis Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*

Question 01

Starting with this extract, explore how Stevenson uses settings to create a disturbing and threatening atmosphere.

Write about:

- how Stevenson uses settings in this extract
- how Stevenson uses settings to create a disturbing and threatening atmosphere in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- the presentation of cold and lonely city in extract
- inside Jekyll's house, social order turned upside down
- use of London as dark and mysterious setting, a metaphor
- any settings linked with disturbing and threatening atmosphere

AO2

- use of pathetic fallacy, cold, wind, night imagery
- portrayal of city as deserted
- appeals to God, use of direct speech
- door on a chain, the fear of the servants
- Utterson's annoyance at servants breaking conventions

AO3

- use of settings to reflect ideas about reality of human nature
- any discussion of settings being linked to themes and ideas of novel
- ideas about class and position in Victorian society
- ideas about use of gothic ideas to create disturbing and threatening atmosphere.

Charles Dickens: *A Christmas Carol*

Question 02

Starting with this extract, explore how Dickens presents ideas about joy and happiness in *A Christmas Carol*.

Write about:

- how Dickens presents joy and happiness in this extract
- how Dickens presents ideas about joy and happiness in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Fezziwig's generosity, friendliness and inclusiveness
- the Cratchit family's care for each other
- the charity collectors
- Fred's attitude to Christmas and Scrooge
- Scrooge's generosity at end of novel

AO2

- imagery of dancing, movement and celebration, idea of the ball
- imagery of light
- positive language and details, eg 'cheerful voices'
- ambiguity of 'small'
- contrast with misery

AO3

- ideas of what constitutes happiness – generosity, magnanimity, kindness
- different views on what generates happiness/unhappiness – money and wealth v compassion and kindness
- Scrooge's appreciation of values that lead to redemption
- Dickens' message about what is of most value for society as a whole.

Charles Dickens: *Great Expectations*

Question 03

Starting with this extract, explore how far Dickens presents Magwitch as a dangerous character.

Write about:

- how Dickens presents Magwitch in this extract
- how far Dickens presents Magwitch as a dangerous character in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Magwitch as criminal, prisoner, escaped convict
- Magwitch portrayed as threatening, violent
- Magwitch as Pip's benefactor, wanting to do good
- Magwitch as pursuing justice, noble aims, good hearted, a gentleman
- Magwitch as victim

AO2

- introduction of Magwitch – first impressions, violent, aggressive
- structure of novel and changing, developing portrait of Magwitch
- aggressive, threatening language/tone of Magwitch
- use of imperatives
- list of aspects of appearance and imagery used here
- aspects of description which show Magwitch as fearful

AO3

- ideas about character, and what makes a 'good' virtuous character
- ideas about class and implications of this, ie Pip's shame
- ideas about growing up, learning, changing values vs eternal qualities
- ideas about being a 'gentleman' and societal expectations.

Charlotte Brontë: *Jane Eyre*

Question 04

'Brontë shows Jane learning about herself and life from the female characters in the novel.'

Starting with this extract, explore how far you agree with this view.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane learning about herself and life from one or more female character(s) in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- supportive relationship with Helen Burns, ideas about best friend
- Helen Burns embodying religious faith, admirable for Jane but also impossible
- Miss Temple and values she illustrates of truth and justice
- Miss Reed as the antithesis of Jane's values
- any other female characters and their impact upon Jane

AO2

- use of imagery to show closeness of relationship – warmth, touch
- use of direct speech to show trust, confidence and support
- contrast between intensity of Jane's emotions and serenity of Helen's advice
- illustration of mutual concern in response to Helen's cough
- use of pathetic fallacy to introduce Miss Temple

AO3

- ideas about position of women and expectations of women in society
- ideas about justice and truth
- ideas about faith and religion
- ideas about love and friendship.

Mary Shelley: *Frankenstein*

Question 05

Starting with this extract, explore how far Shelley presents Victor Frankenstein as a victim of his own actions.

Write about:

- how Shelley presents Victor Frankenstein in this extract
- how far Shelley presents Victor Frankenstein as a victim of his own actions in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Frankenstein's personal suffering throughout novel
- Frankenstein's remorse and regret at creating the creature
- Frankenstein as architect of his own downfall
- Frankenstein's refusal to admit to his creation
- creature as real victim of novel

AO2

- introduction of Frankenstein, first impressions, structural comments
- use of Walton as narrator, different perspectives
- Shelley's portrayal of Frankenstein's physical appearance – 'frozen', 'emaciated', 'wretched'
- Shelley's portrayal of Frankenstein's mental torment – 'wildness', 'madness'

AO3

- ideas about personal and parental responsibility
- ideas about science and pursuit of new ideas, transgressing boundaries
- ideas about what it is to be human and humane
- ideas about honesty, openness and societal responsibilities.

Jane Austen: *Pride and Prejudice*

Question 06

Starting with this extract, explore how Austen presents attitudes towards romance in *Pride and Prejudice*.

Write about:

- how Austen presents attitudes towards romance in this extract
- how Austen presents attitudes towards romance in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- Charlotte's views of romance and marriage
- Elizabeth's views of romance and marriage
- Mr Collins' views of romance and marriage
- any other characters' views on romance and marriage

AO2

- use of direct speech to show shock
- contrast between Charlotte and Elizabeth's attitude
- Austen's use of irony to expose feelings 'tolerable firmness', 'highly grateful'
- language used to show depth of Elizabeth's feelings

AO3

- ideas about marriage and its role and purpose
- ideas about the position of women in society
- ideas about financial security
- ideas about independence and self-determination.

Arthur Conan Doyle: *The Sign of Four*

Question 07

Starting with this extract, explore how Conan Doyle presents attitudes towards treasure and wealth in *The Sign of Four*.

Write about:

- how Conan Doyle presents attitudes towards treasure and wealth in this extract
- how Conan Doyle presents attitudes towards treasure and wealth in the novel as a whole.

[30 marks]

Indicative content

Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:

AO1

- different perceptions of treasure revealing different attitudes
- Mary Morstan's view of the treasure – lack of enthusiasm
- Watson's view of treasure as a barrier
- Major Sholto's greed and mendacity
- other attitudes towards the treasure

AO2

- Mary Morstan's reactions and lack of excitement at the treasure – 'no eagerness', 'calmly'
- focus on box, beauty of value, value of box, irony of this
- repetition of 'empty'
- imagery of Watson's reaction to absence of treasure – 'great shadow', 'weighed me down'
- image of treasure as 'golden barrier'

AO3

- ideas about greed and corrosive influence of this
- ideas about morality, good and evil
- ideas about what is of value – treasure/love.