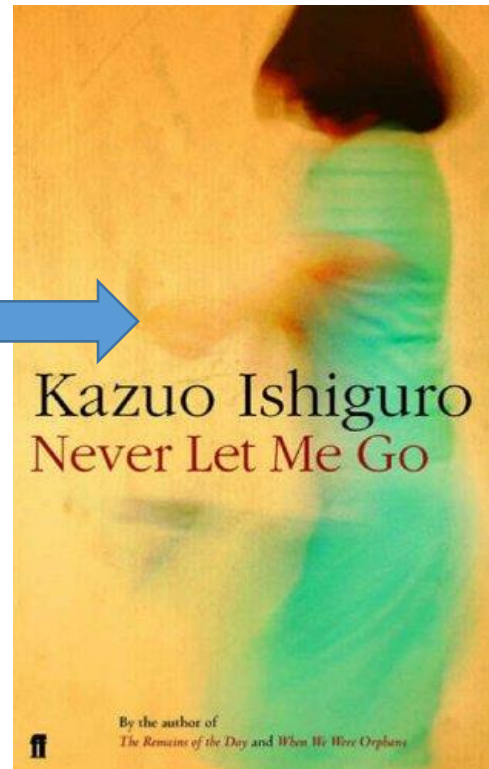
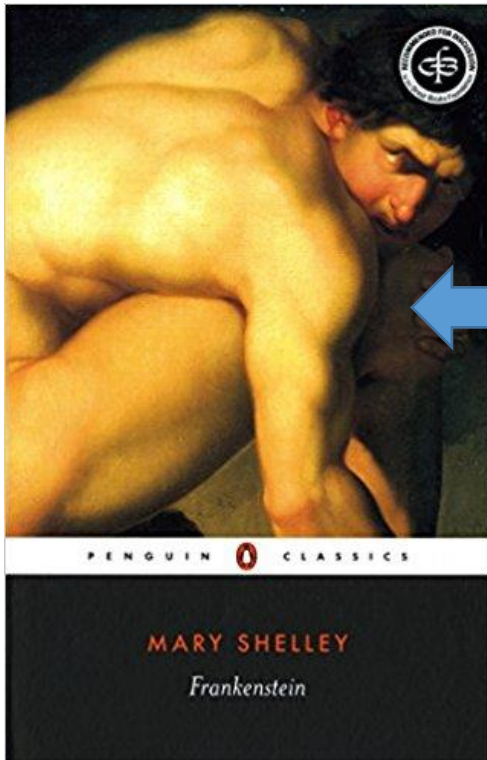


# A Short Revision Booklet



## What to revise...

All questions are likely to directly address or allow you to discuss the main ethical debate in both novels about the way science can dehumanise. They are concerned with both what it is to be human and how we treat others who may be different to ourselves. Can you add anything to each of these, in the white spaces below?

- Expressions of humanity:-
  - creativity and art/literature – art to reveal the soul in *NLMG*, limited uses of imagination, dreams etc; music, literature and the education of the creature, place of *Paradise Lost* and “Rhyme of the Ancient Mariner”. **The imagination:** Victor’s ‘lords of my imagination’ – his science is more imagination than reality, his dream, the place of *Paradise Lost* in the creature’s imagination; the role of art to suggest the presence of a soul in *NLMG*, Ruth’s dream, Kathy’s imagined reunion with Tommy, the clones’ imagined lives (from TV, the possibles etc)
  
  - belief – Victor’s belief in the ‘lords of his imagination’, the creature’s belief in *Paradise Lost*; the mythology of the possibles, the various beliefs which emerge
  
  - Loss of innocence/gaining of knowledge and experience – the creature is shaped by the way he is treated; the clones emerge from the innocence of childhood to the horror of their fate
  
  - Love and relationships – the creature wants a friend, a family, a partner, a parent; the clones want the same (at Hailsham they want the guardians to be like parents, they mimic human relationships at the cottages, Tommy and Ruth and then Tommy and Kathy, final scene) and achieve a limited level of human connection, but not really love
  
- Desire/ambition/longing
  - The clones/creature’s desire to be human, denied by a society that is prejudiced against them; Victor’s desire to penetrate nature’s secrets and to reach beyond his mortal state; yearning for knowledge; Walton’s ambition to navigate to the North Pole; Morningdale Scandal and ambition of Morningdale whilst disregarding ethics
  
- Misuse of science/criticism of human behaviour
  - Victor’s science, neglect of the creature; the suffering of the creature after being neglected; the Morningdale scandal, Madame and Miss Emily

- The experience of outsiders/isolated figures –
  - Victor is an outsider, seen as heroic by Walton, rejection and isolation of creature; clones on periphery of society, Ruth's desire to find possible
  
- Power and control (including the idea of fate, tragic destiny etc)
  - Victor 'the modern Prometheus' has gained the power of life and death – but should not have done so; he cannot control what he has created (but had he shown affection for the creature, the creature would not have destroyed him). Society seems to have ultimate control of the clones' life and death. The creature has physical power over Victor and over those close to him.

Here is a further list. See if you can break each of these aspects of the texts down further.

- Responsibility
  
- Hope (of character and of reader)
  
- Gaining of knowledge
  
- Heroism and resilience
  
- Fear of loss or rejection
  
- The attempted rise of the individual
  
- The true antagonist (villain)?
  
- The importance of gender
  
- Fitting the genre of tragedy
  
- A sense of threat

## How Should You Revise?

### Re-read the texts!

This is easy to say, but what do you do as you read? Probably the best thing is to consider carefully the list above and, as you read, lift quotations from the text onto file paper or on to flashcards or on to a file on your computer. Try getting 6 quotations from each text for each title. Make sure you know the location of the quote and what is happening in the story at that point in the novel.

For example, take this question, here are two quotes from both texts:-

Compare the ways in which the writers of your two chosen texts explore the importance of hope. You must relate your discussion to relevant contextual factors.

<i>Frankenstein</i>	<i>Never Let Me Go</i>
<i>'fire... hut... houses... gardens'</i> - <i>Creature's embedded narrative, positive, domestic portrayal of the village that the creature first sees: hope that he might be able to fit into human society</i>	<i>'finishing her laugh with a shake of the head'</i> <i>has a 'hint of Ruth about it.' (Part Two)</i> - <i>Hope that the 'possible' might be genuine</i>

Can you find more for it?

## Key Scenes

If you had to pick some key scenes that can be used over and over for some of these themes, what would they be? Some suggestions are there to start you off...

<b>Frankenstein</b>
Volume 1
Walton: Letter 4 and the arrival of both main characters into the narrative
Victor's science – the moment where he can't turn back
The creature comes to life
Victor returns to Geneva and sees the creature on the mountain
Victor and the creature meet for the first time
Volume 2
The creature's first moments
Moving in next to the De Laceys; glimpsing them through the wall
Volume 3
Destroying the second creature
The wedding night
The creature's final speech and disappearance into the 'darkness and distance'

<b>Never Let Me Go</b>
Part 1
The opening pages
Tommy's first tantrum
Madame – spiders – looking in a mirror 35-36
Kathy dancing to 'Never Let Me Go'
Miss Lucy's big speech in Ch 7 – 'told and not told'
Part 2
Pursuing Ruth's possible, seeing her through a window, collapse of this dream, 'trash'
Part 3
The visit to the boat
Chapter 22 – the visit to Miss Emily and Madame; Tommy's other big tantrum
The final pages, Kathy's dream of Tommy

## A Dozen Narrative Terms...

Now consider the different *narrative methods* used by both writers, to illustrate key themes or ideas. Try having an illustration of all of these from both novels.

<i>Frankenstein</i>		<i>Never Let Me Go</i>
<p>E.g Question on <i>ambition</i>, voice of Walton:- 'satisfy my ardent curiosity' similar to Victor ('imbued with a fervent longing...') both are euphemistic, using vocabulary which indicates a physical drive ('satisfy' - hunger; 'longing' - like love and desire) - pattern of male ambition of scientist/explorer in the novel</p>	<p>1. Voice – who is speaking and how do you know? Do they have particular words that belong to them ('probably', 'I suppose') or to others ('completion', 'possible')</p>	<p>E.g Question on <i>ambition</i>, Ch 4, 'I've been getting this urge to order all these memories' – for Kathy, the verb 'urge' is quite strong, since she is often quite passive in the way she communicates, suggests an element of revolt against the oppression of her life and role as a clone.</p>
<p>E.g Question on <i>power and control</i></p>	<p>2. Voice – dialogue and how it comes to us. How long do they talk for? Do they interrupt, seize the topic, question, command, or state (on and on...) What is the narrator doing in between (just neutral attributions 'she said', or more biased, or no attributions at all) and how does that affect our impression of the character? Note that dialogue, itself, if there is minimal input from the narrator can be said to be <i>mimetic</i> (like life, not in the 'story world'). The narrator, telling us the story and commenting on it, is putting us in a <i>diegetic</i> 'story world'.</p> <p>3. Narrator – narrative point of view. We only have 1<sup>st</sup> person narrators in these novels, although at times we have letters (all of F. is epistolary - theoretically contained within letters - to Walton's sister, of course) which feel 'real' (sometimes called <i>mimetic</i> – i.e. 'miming' life, see above, on voices...)</p>	<p>E.g Question on <i>power and control</i></p> <p><i>The real antagonist...</i></p>

*Question on heroism*

4. Time and structure – is it a non-linear narrative (starting at the end) or linear (starting at the beginning and working through. Where do we end? Where we began? Is there a circular feel to the text? Alternative endings? Several possible endings? Reader left to choose?

5. Pace – are we in real time (dialogue, if it doesn't have interruptions, would have to be in real time) or slow time (if writers pack a moment with description, time effectively almost stops) or is time sped up (if we skip over a month, or several years in a paragraph)

6. Characterisation – where do they appear? How are they described? What do they wear? Do we hear their dialogue?

7. Proximity to action – how close is the narrator to the thoughts of the character he/she is describing. Observing from afar (as if from an audience) or right beside them, imagining their thoughts (up on stage with them)

8. Minor characters - Flat or round (see E.M. Forster's *Aspects of the Novel*) – if no complications then flat, have a simple function (e.g. Keffers = the outside world).

9. Protagonists and antagonists – who is the main character? Is there a villain? Is it unclear whether the hero is actually a hero?

10. Settings – where do the characters live? What's the weather like? Is this important? Is the setting symbolic, realistic (verisimilitudinal), parallel to character (analogical – e.g. the moon always appears with the creature).

11. Motifs and symbols – the pencil case, the tape, the paintings

12. Destination – do we have a sense of the ending at the beginning? Is the novel/text properly resolved?



Useful space for questions or cues. Try to learn some of what is on the right

*e.g. Ingredients of science fiction?*

## Contexts

**Genre context:** Good to ask the questions:-

- to what extent are both novels examples of science fiction?
- to what extent is NLMG more like dystopian fiction? or bidungroman? or love story?
- to what extent is F a gothic novel?

**Evaluating** this, **comparatively**, in part of an answer, if you do it in detail, will show skills of context *and* writer's craft. Double the value!

Both novels are examples of science fiction, in a loose sense. Science fiction:

- Represents an effect of technology, as a disturbance in the natural order, that has not yet been experienced
- the improbable made possible.
- the fiction of revolutions. Revolutions in time, space, medicine, travel, and thought
- concerns itself with scientific or technological change, and it usually involves matters whose importance is greater than the individual or the community; often civilization or the race itself is in danger.
- a literature of 'what if?'
- the setting differs from our own world (e.g. by the invention of new technology, through contact with aliens, by having a different history, etc.),
- explanation lies in science rather than the supernatural

No space ships or intergalactic wars, however!

***Never Let Me Go*** has elements of

- Dystopia – often featuring an alternate society characterised by a focus on negatives, usually frightening, such as mass poverty, public mistrust and suspicion, suffering, and/or oppression, that society has most often brought upon itself. Dystopian literature is used to "provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable". Keith M Booker.
- Science Fiction - fiction based on imagined future scientific or technological advances and major social or environmental changes.
- Memoir - a historical account or biography written from personal knowledge
- Coming-of-age novel - often focuses on the growth of a protagonist from youth to adulthood, tending to emphasise dialogue or internal monologue over action, and are often set in the past.
- Satire – a text that uses humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues.

- Post-modern Fiction - characterised by reliance on narrative techniques such as fragmentation, paradox, and the unreliable narrator; and often thought of having emerged in the post-World War II era.
- Romance novel – often place their primary focus on the relationship and **romantic** love between two people, and must have an "emotionally satisfying and optimistic ending".
- Social realism - the realistic depiction in the novel of contemporary life, as a means of social or political comment.
- The context of modern scientific developments is useful in the novel, particularly Cloning and other advances in science running up to the writing of the novel in 2005
- Ishiguro resents the idea that, having been born in Japan and moving to Surrey, England, he had 'outsider' status and that this influences his writing
- Ishiguro has said about NLMG:-
  - ' ... essentially, I structured the whole thing as a metaphor for how we face mortality ... by our very natures, we just get older and then we start to lose control of bits of ourselves, and then we die ... We can't run away from that.'
  - 'The real advantage of using clones ... is that it immediately raises the question of what it means to be human.'
  - 'I thought it was a very cheerful book ... a very optimistic view of human nature.'
  - 'I wanted to write about the good things about people ... When people know that time is short, what really matters to us is putting right things that we've done wrong by people who are dear to us, making sure that people we love know that we love them...'
  - 'I wanted to show life in all its complexities.'
  - 'I wanted these three people to be essentially decent.'
  - 'I like to create worlds in my novels that are slightly off-kilter from the one we all live in.'
  - *One way he creates these fictional worlds is by 'controlling the level of surprise my characters have ... to what you and I might find pretty odd events.'*

**Frankenstein** has elements of the gothic.

- **Gothic fiction** sprang up in the middle of the 1700s. By the time of Shelley's novel, it was already well-worn, so her readers would have recognised the elements and been aware of her not necessarily sticking to them:-
  - Dark mysterious setting
  - Omens, portents, visions
  - Heightened emotion, extremes and oppositions
  - references to the supernatural
  - the themes of madness and death
  - the extremes of passion
  - Psychology of horror/terror

- Sublime
- Sense of mystery and dread
- Hero/Villain duality (doppelganger)
- Distressed heroine
- **The Romantic movement** – the sublime (particular the sublime forces of nature), importance of placing nature above the human (flouted by Victor), questioning of orthodox (established) religious beliefs, revolutionary thinking in terms of the idea that all humans are born equal, early writing about the rights of women
- **Shelley's reading** at the time of writing the book - Jean-Jacques Rousseau, *Emile or On Education* (first published in English in 1763) ('Hold childhood in reverence .... a child ill taught is further from virtue than a child who has learnt nothing at all.... a child ill taught is further from virtue than a child who has learnt nothing at all'); William Godwin – Shelley's father - 'Of National Education' in *An Enquiry Concerning Political Justice* (1793) ('It is the characteristic of the mind to be capable of improvement.... The instant in which he shuts upon himself the career of enquiry, is the instance of his intellectual decease.... Refer them to reading, to conversation, to meditation; but teach them neither creeds nor catechisms, either moral or political.')
- William Godwin married to Shelley's mother, and was influential to her thinking. She was reading his works as she composed *Frankenstein*.
- Importance of nurture in the education of a child
- Importance of childhood free from didactic teaching
- Importance of liberal thought, and of open, diverse or natural education to both the individual and the community.
- Godwin's belief that man's natural emotions are those of benevolence, affection and pity. Man born in a state of innocence
- **Shelley's mother** – who died when Mary was born - wrote *A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects* (1792), in which she argued that instead of viewing women as ornaments to society or property to be traded in marriage, they should be seen as human beings deserving of the same fundamental rights as men.
- **On science**, the novel criticises science in so far as it is a tool of the patriarchy: it invents a scenario where the aggressive, male, virile scientist captures and enslaves a passive, fertile, female nature.
- Shelley distinguishes between 'good' science: the detailed and reverent description of the workings of nature and 'bad' science as the hubristic manipulation of forces of nature to serve man's private ends (ambition). So there is a difference between investigating the functioning of the physical universe and seeking to control or change it. (This is a transgression = Gothic)

## Answering the comparative prose question

It seems that there are two types of question that are asked:-

1. A question that involves both a theme and narrative techniques, for example:-
  - Compare the ways in which the writers of your two chosen texts explore the importance of hope. You must relate your discussion to relevant contextual factors.

Always ask yourself 'why have I been asked this question?' What might the writers be trying to achieve in exploring idea/theme/concept ('hope'). The word 'importance' is asking you to suggest how and where the writers bring 'hope' to the fore of the novel, either to offer hopeful outcomes for the characters or to show hopes being dashed. You could take this particular example in lots of ways, but it probably involves the essential tragic aspects of the books, where we discover that hope is lost. That said, Ishiguro saw the book as 'a very optimistic view of human nature'! Do you agree?

2. A question that is more directed towards narrative techniques, such as:-

- Compare the ways in which the writers of your two chosen texts use a range of settings in their novels. You must relate your discussion to relevant contextual factors.

Here you can pick any settings and write about how the writers use them but you would need, in this example, to also consider the phrase 'a range' – so in each book you probably want to cover at least three and how they are used differently from one another. However, you still need to ask *why have I been asked this?* What is the point of the different settings, for the writer and the reader?

### Some Advice

As a team we have drawn the following conclusions from the guidance we have had from our exam board about the prose question. These are guidelines that might help you and not designed to be a formula for success! You may, though, find them useful...

1. **Answer the question.** The golden rule! Keep the focus of the question central to the answer, compare, analyse writer's craft, explore context
2. Have an **introduction** that addresses the question, particularly the comparative aspect, and sets up an argument. If the question invites it, you might formulate an argument which involves context. Similarly, if the question invites it, you might lay out key ways in which a particular narrative method is used by the writer.

Most introductions from top level answers seem to draw the texts together and lay out what they will discuss.

Look at these *three* introductions. What do they have in common? (In the first one the question was on nature, other two on locations)

The natural world is used heavily throughout both texts of 'Never Let Me Go (NLMG)', and 'Frankenstein', and are used to present many ideas such as the destruction of said natural world, and isolation and segregation of those who do not belong to it. This is seen through a variety of methods, such as motifs, symbolism, and pathetic fallacy.

Both Shelley and Ishiguro use a range of locations within their novels, with this variety helping to convey the complex and varied messages of the novels to the reader. The characters' interactions with these locations ~~helps the characters~~ ~~and the~~ ~~characters~~ ~~and the~~ ~~characters~~ ~~and the~~ ~~characters~~ ~~and the~~ ~~characters~~ is indicative of wider interactions within both the novels, and wider society, and therefore helps the reader to explore these issues in more depth.

Ishiguro and Shelley use a variety of different locations throughout both novels. The locations used always hold a symbolic value, and ~~the~~ can serve as set motifs throughout the texts. The locations are crucial in instilling a sense of referential or verisimilitudinal functions, aiding the realism of the texts ~~and~~ amplifying the Gothic and Romanticist nature of Frankenstein, and the dystopian nature of Never Let Me Go.

3. Each paragraph should, ideally, work off the introduction, taking an aspect of your argument and exploring first one text and then the other in some depth, connecting and comparing the texts as you go. Address the question all the way through.

Use the question to formulate an argument which compares the texts. Use context or narrative method to set up this argument, where appropriate



Set up your points in each paragraph comparatively, and working *mostly* on one text first illustrate your argument using key scenes/quotes/patterns in the text, saying where they come from in the story/text.



Analyse the examples/scenes/patterns closely using literary terminology, with a strong focus on narrative methods of writer.



If it helps your discussion, bring in some points and analysis from the comparative text as you go

Keep an eye on the **whole text** – repetition is your friend (i.e. if Shelley keeps bring in the moon at key moments, there must be a reason!) Consider bringing in context as a way of concluding and evaluating your point, remembering that context could mean

Set up your points in each paragraph comparatively, and working *mostly* on one text first illustrate your argument using key scenes/quotes/patterns in the text, saying where they come from in the story/text.



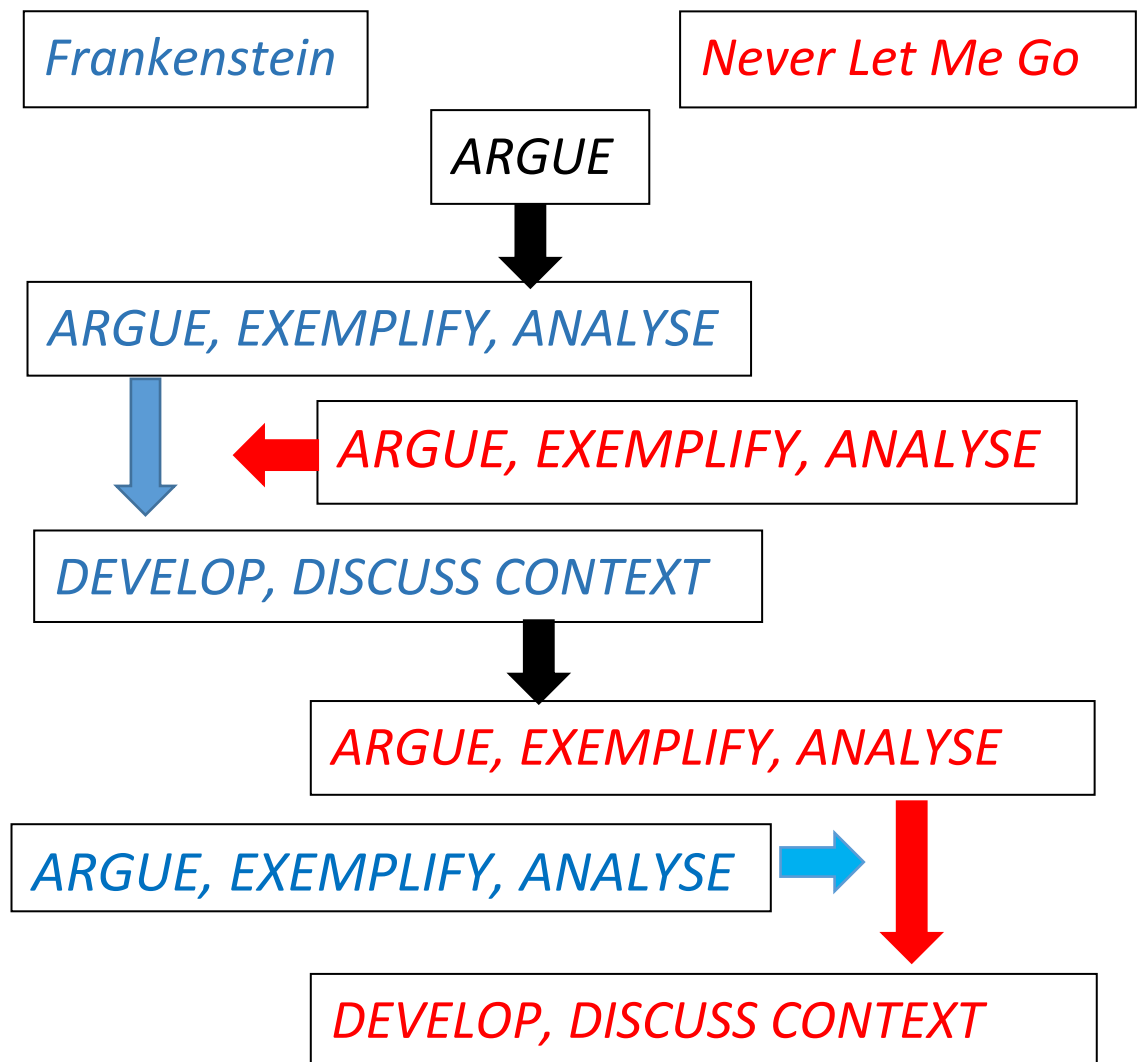
Analyse the examples/scenes/patterns closely using literary terminology, with a strong focus on narrative methods of writer.

If it helps your discussion, bring in some points and analysis from the comparative text as you go



Keep an eye on the **whole text** – repetition is your friend (i.e. if Ishiguro keeps putting the clones on the margin in terms of setting, there is a reason!) Consider bringing in context as a way of concluding and evaluating your point, remembering that context could mean 'genre context'

3 (continued) Or, more simply, in each paragraph...



### Example

Compare the ways in which the writers of your two chosen texts explore the importance of hope.

#### Introduction

- Formulate the argument in relation to the **key words and phrases** in the question (*importance of hope... the ways*):-

*Hope is important as a measure of achievement and motivation, and it can reveal much about the values of both individuals and their societies.*

- Comparing from the first

*For both Shelley and Ishiguro, hope, whether for recognition, friends, family or the future, is also an important antidote to their ominous messages about the negative consequences of science.*

#### Main body of essay:-

In both novels, perhaps the most important aspect of hope is the potential for personal love. **The creature offers to spare Victor and his family, if he will make him a “companion... of the same species and [with] the same defects.” Likewise, Tommy and Kathy venture further than they have ever gone before to ask Madam and Miss Emily for a “deferral”.** Whilst their ability to hope is seen to move the narrative of both stories forwards, it is the cruelty with which this hope is dashed that makes the reader really flail against the unfairness of these worlds. **Shelley takes Victor on a long journey to the outer islands of Scotland and embarks on the macabre mission “in cold blood” to make the female creature. Victor himself declares that he looks towards “its completion with a tremulous and eager hope” as further proof of his brilliance. The howl of “devilish despair” that emanates from the creature as his hope and future is destroyed in front of him achieves maximum pathos. Similarly, Ishiguro also prolongs the agony of hope before crushing it, as Madam challenges the young clones with a string of impossible rhetorical questions; “You believe this? That you’re deeply in love? And therefore you’ve come to me for this.... Deferral? Why?” Kathy’s tragic naivety is revealed again in her determination to [keep] “hopeful”. Ishiguro’s own experience of fleeing Nagasaki after the nuclear bomb and Shelley’s experience of the Napoleonic Wars both provide contextual evidence of their own ability to hope and the pain of watching it crushed.**

Paragraph on hope in relation to CHARACTERISATION (how characters are drawn/developed and why)

ANALYSE writer’s use of narrative methods:

Setting

Symbolism/motifs

Narrative voice

Structure (where is the scene placed in the novel and in time)

Characterisation

Dialogue (including attributions)

Language used by narrator and characters

Use TERMINOLOGY

EVALUATE (why) using the CONTEXT and considering the END/PURPOSE of the novel

Both novels open with scenes which appear to be full of hope and excitement as Kathy looks for recognition of her achievements as a carer, and Walton dreams of an enterprise which “fills [him] with delight”. On closer investigation though, Kathy’s hope seems to be a rather passive desire to rediscover memories and people from Hailsham rather than a vision of the future. Victor’s hope seems equally tinged with “evil forebodings” as his sister worries about his plans. Both authors then make clear that the hope of an individual has



significant repercussions on those around them. At this point in both novels, hope is used to engage the reader and to create a sense of anticipation.

Both authors use the setting of the cottages to develop their protagonists' hope for acceptance. Notwithstanding the 200 years difference in their publication dates, for both Shelley and Ishiguro's readers, country cottages have dreamy connotations of security and safety. For the clones, however, the cottages are actually "the remains of a farm that had gone out of business years before." Similarly, the De Lacey's "delightful house" symbolises the affection and acceptance of which the creature dreams and is where he learns language and the idea of giving and helping. He, however, must remain outside, excluded on account of his difference. It is his hope that keeps him going over the winter, as he learns of "all the various relationships which bind one human being to another in mutual bonds". Shelley puts this hope at the literal heart of her novel and in a celebration of all that is good: familial love, loyalty and learning, whereas Ishiguro puts it at the beginning of the clones' adult lives.

However, in both novels, these important hopes must again be dashed: the clones fail to find their "possibles" and learn only to mimic the behaviour of American TV shows via Chrissy and Rodney. The creature, despite being full of "feelings of delight and wonder... [and] additional love and reverence for my protectors" is also forced into a harsh reality by Felix's vicious behaviour. Not only is the method of both writers similar here, it can also be suggested that their purpose is also similar: to encourage their readers to look at 'others' in their own society with rather more tolerance and inclusion than is managed in either text. In the light of the recent migrant crises and lack of welcome shown to those fleeing war in Syria, it seems we have learnt little since Shelley's time.

Hope is often associated with material possessions and both authors explore this concept through the significant things that their creatures collect. However, in both cases, their 'treasures' are extremely limited in the material sense and are significant in their symbolism of rejection or fall/failure. The clones collect things from the Exchanges and Sales, while the creature treasures 'Paradise Lost' and 'The Ruins of Empires'. The reader's refusal to value these items forces them to acknowledge the real trade at play here: for the organs of the clones for the benefit of an unidentified human population, or, in Shelley's case, to watch Victor collect parts from the charnel houses in order to create the creature for his own benefit. In both novels, Shelley and Ishiguro show how the importance of hope can be twisted by the human instinct for self-advancement and can lead to a loss of morals and to the corruption of society. For both authors, their respective contexts support this reading as Shelley feared the patriarchal refusal to value the contribution of women and the ex-social worker, Ishiguro, worries about society's ability to ignore the less fortunate in favour of their own ambitions and power.

All the characters hope for a better life, and in this sense both authors show the importance of hope as fundamental and shared. However, the characters of Morningdale and Victor also share a more extreme

Using NARRATIVE METHOD to help structure the essay

CONSISTENT comparison

Points about narrative MADE RELEVANT TO QUESTION

**Setting**

Symbolism/motifs

Narrative voice

**Structure (where is the scene placed in the novel and in time)**

Characterisation

Dialogue (including attributions)

Language used by narrator and characters

Use TERMINOLOGY

EVALUATE (why) using the CONTEXT and considering the END/PURPOSE of the novel

ambition to make something more powerful than ever before, to move “beyond the legal boundaries” and both subsequently “lost touch with reality” in their ensuing obsessions. At the end of Shelley’s novel, Victor realises the error of his ways and counsels Walton to “seek happiness in tranquillity and avoid ambition.” Likewise, the Morningdale controversy leads to the closure of Hailsham and other institutions, but not, Madam points out, to the end of donor harvesting as it continues “in those vast government homes”. Given the flourishing black market in organ donation across the world today, Ishiguro’s dystopic warning seems apt.

In conclusion then, both authors explore the importance of hope as a motivating factor in life, but stress that the actions of an individual (particularly one with power and education) have rippling consequences on those around them. Both authors show the destruction of hope to have cataclysmic and tragic outcomes, with the apparent intention of trying to make us consider our motivations, before we begin our actions rather than trying to ‘shut the door after the horse has bolted’.

### Top Grade Answers

On the next few pages you will find two model answers, one of which is by one of our own students. Why not try planning answer to both questions before you read them and then see what the students do with each answer.

Compare the ways in which the writers of your **two** chosen texts use a range of locations. You must relate your discussion to relevant contextual factors.

Compare the ways in which the writers of your two chosen texts criticise human behaviour. You must relate your discussion to relevant contextual factors.

This is an answer from 2018, written by a Godalming College student which received **full marks**. The question was Compare the ways in which the writers of your **two** chosen texts use a range of locations. You must relate your discussion to relevant contextual factors.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen question number: Question 1  Question 2  Question 3  20ScA1-2  
Question 4  Question 5  Question 6  20ScA3-4  
Question 7  Question 8  Question 9   
Question 10  Question 11  Question 12

Please write the titles of your chosen texts below:

Text 1: Frankenstein

Text 2: Never Let Me Go.

Shizuro and Shelley use a variety of different locations throughout both novels. The locations used always hold a symbolic value, and ~~the~~ can act as leit motifs throughout the texts. The locations are crucial in instilling a sense of referential or verisimilitude, aiding the realism of the texts and amplifying the Gothic and Romanticist nature of Frankenstein, and the dystopian nature of Never Let Me Go.

The most notable use of locations in ~~the~~ Frankenstein, is the De Lacey's Cottage. Whilst looking through the

"Imperceptible Chink", the Creature, while ironically detached from the ~~reader~~ family inside, whilst feeling as if he is part of the scene he is witnessing. The Creature observes the "godlike science" that is language and ~~by~~ by mimicking what they do - feels ~~part of her~~ attached to his "friends". Shelley here is using location as a way of clearly separating ~~the~~ society and creature, he is literally an outsider looking in. ~~The~~ ~~for~~ social points ~~the~~ ~~raises~~ of ~~prejudice~~. This cottage as a location represents the barrier Shelley felt in her society. Social standards held up by institutions were not part of Shelley's life. Her mother, ~~Mary~~ Mary Shelley, was an early feminist writer, challenging the roles and perspectives on women. These views ~~are~~ are represented by the Creature in his scene, and Shelley's use of location shows how society in the 1800's was not welcoming to change.

Ishiguro too uses location as a way to separate society from the clones. The "the big glass window" to which ~~the clones~~ they are ~~in~~ on the front of the office in which they believe to be Rome possible, acts ~~as~~ in the same way as the "chink" the creature looks through. Windows are a leit motif used by Ishiguro throughout, and the deceptive clarity the window ~~has~~ for the clones, convincing them they are part of the events within the office, with the "potted plants" and "water cooler" is destroyed by the physical barrier of the glass. The clones, as the creature can, look upon the idealised life of an 'insider', whilst behind physical restraints that represent society's boundaries. For Ishiguro these societal boundaries that were not openly being crossed may have been the destructive events that happened in the decade before his birth in his

home town of Nagasaki. The Taboo's surrounding the bombing may have still been in place in his Surrey, UK, household.

Ishiguro touches on the ~~genre of~~ darker side of dystopia when he discusses Hailsham in his novel. In all of Ishiguro's novels, the narrator is famously unreliable, leading out details, yet through subtext he creates dramatic irony letting the reader know the truth. Hailsham's "dark woods", and "electric fences" are recognised by the clones, however this, in conjunction with the "long grey road" that leads in, alludes to the audience Hailsham is protected, they are hidden away from society. ~~what~~ This is Ishiguro commenting on human nature, the way humans want to distance themselves from the ugly truth, for example abattoirs and mass livestock facilities are tucked away to hide the truth. One



Can see this in ~~of~~ Shelley's use of location too. Victor, on his quest to ~~make~~ base "a new species that will bless him as its ~~the~~ creator" ~~confines~~ the "secrets of nature into a corner finds the "secrets of nature" in secluded, remote locations. Victor does this because he knows his actions are wrong, his "unhallowed acts are not accepted by society. The fact he refers to his ~~secret~~ ~~acts~~ doings as "toils", held negative connotations, and an awareness from Victor. Furthermore his trip to the "arknays" presents a dramatized version of his need for secrecy. Shelley is using location as a way to express secrecy and bad behaviour, to make the reader question Victor. Ighite on the other hand presents society as the evil, hiding away the clones. The idea of secrecy, hiding and using location as a way of instilling exclusivity on the events ~~with~~ the reader, could arguably

be reminiscent of Shelley and Percy Shelley (her husband) fleeing the UK to avoid judgement on their relationship, and knowing it is wrong is reminiscent on her writing.

The late 1700's and the earlier years of the 1800's, the Romantic Movement was in full effect in literature. A main focus from the Romantics was the sublime, and nature. This provided Shelley with the inspiration to use location in her work to present key ~~features~~ themes of the Gothic, and to dramatize the novel. In letter II, the "frost and snow," the "icy climes" ~~are set~~ amongst the "Sun [that is] forever visible", provide the reader with a sublime, over powering location. In an almost Shakespearean manner, Shelley uses this high to then introduce an extreme low. Walton, "surrounded by ice", as is from Coleridge's Rime of the Ancient Mariner, sees the "being with a shape of a man".

Using such a Sublime, ~~big~~ <sup>big</sup> icy, dark ~~or~~ location too introduce the character of the Creature, is extremely Gothic, the vagueness of sight in those circumstances makes the seriousness of the sighting powerful. Shelley was writing this novel by Lake Geneva during a storm, so would have had the inspiration for such a contrasting landscape out her window. This is a perfect example of using location to enhance the genre of a text, and through hyperbolic language ~~the~~ such as "vast and irregular plains of ice", Shelley instills Romanticism in the reader too.

Ishiguro doesn't do this to the same extent, one could argue that because it is set in the 1990's, referential functions and verisimilitudinal functions are crucial in creating a realistic dystopian novel. The use of locations such as "Norfolk" and "Devon" create the feeling the clones are

amongst us as the readers. However, similarly to Shelley, Ishiguro uses some dramatic locations to dramatise scenes and create tension. For example, the "few storm clouds" starting to gather as Madame approaches down the "narrow road". A sense of dread and ~~the~~ <sup>the</sup> pathetic fallacy creates a Shelley-like scene. An ~~of~~ almost exact use of location between the two authors is used to depict and enhance rage. While Tommy has a "tantrum" with his "figure raging" beneath the "moonlight" in the field upon being denied a deferral, one can see a similar location in Frankenstein with the "moonlight", "dry branches" and his "loud scream". The release of anger is mimicked by the sinister nature of the moonlight, and being amongst nature. The use of these locations is a way of foretelling the genre they are writing in, for Shelley at least. I believe Ishiguro could not



have written such a scene without Frankenstein in mind, thus paying homage to Shelley's work aiding science fiction.

Another interesting use of location, is the need for isolation within a setting. ~~The~~ Kathy strives to find "any view so long as there are no people in it" and Victor states "The presence of another world surely destroy the scene". The longing for an idealised location, ~~both looking outside~~ ~~to~~ outside, with no people, presents ideas of the ~~to~~ want to distance free actions from judgement. ~~He~~ ~~is~~ ~~that~~ Shelley has used the word "destroy" to emphasize destruction ~~within~~ natural order, however the Romanticist Imagery seems as if she is commenting on the need to be ~~in a~~ ~~a~~ ~~a~~ for progression without judgement. Ishiguro is commentary of ~~sciences~~ ~~the~~ ~~possible~~ ~~disasters~~ of society, ~~that~~ saying that

among the mess of scientific possibilities, tranquility and piece of mind should remain paramount in the lives of society.

Overall the two authors present and use location as symbolic places for the context of their novels. The place aids the scene, and creates prejudices in the reader on characters, plots and society, so one questions what is right and wrong. Location is also used ~~as~~ in a dramatic, literary sense, to aid the story and realism; while it also plays a crucial role in the genre of a text, mainly in Shelley's work. Ishiguro uses Hailsham, and the overly clinical "recovery" centers to display a dystopia, however they are mainly used as referential functions for horrifyingly recognisable locations, leaving questions in the readers mind about our societies aims and future.

This is an A\* answer from 2019. What do you think it got? Note the way she plans it out (3 sections/paragraphs!)  
Note also that she had 1 and ¼ hours for this answer – 15 mins planning and intro and conclusion, then 20 mins for each of the three parts of the essay

8 Compare the ways in which the writers of your **two** chosen texts make use of the natural world. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 40 marks)

Represent  
isolation

to show  
destruction  
of humanity

Motif of fire  
+ water

Para 1 - Use of nature helps represent isolation in characters  
e.g. Woods, Scotland, Storms

Para 2 - Show the destruction of humanity e.g. creation of  
unnatural beings, cloning, making of people is not  
natural, helps show fear in the world

Para 3 - Fire motif + Prometheus images in F, water  
motif, floods, flooding, in NLMG.

The natural world is used heavily throughout both texts of 'Never Let Me Go (NLMG)', and 'Frankenstein', and are used to present many ideas, such as the destruction of said natural world, and isolation and segregation of those who do not belong to it. This is seen through a variety of methods, such as motifs, symbolism, and pathetic fallacy.

One way in which the natural world is used throughout both texts, is to present the sense of segregation and isolation of characters. One example of this is the use of Scotland in both texts. Although Shelley was the first of the two writers, herself and Whiguro, to use Scotland as a way of presenting isolation, it is likely that Whiguro took inspiration from this to use in his novel. Scotland in both of the fine settings is a rural area



of land which has connotations to the idea of ~~frigid~~ wilderness, and rural areas. Shelley used the natural side of the location to portray Frankenstein's loneliness, and ~~des~~ <sup>descent</sup> to ~~defunction~~ vengeance of the Creature. Frankenstein describes the <sup>landscape</sup> to be 'desolate and appalling', one that contrasts with the idyllic description of Switzerland. This dire description of the natural world is used in such a way that it acts as an airtight kerf to Victor Frankenstein. Up until this point in the novel, Victor is seen to be selfish and unforgivable in his nature. So by Shelley having the character live as poorly as he does in this part of the novel, it is used to satisfy the reader, by having Frankenstein live in isolation and squalor. Similarly, the character of James Morningdale in *NLMG* too is shown to have been almost forced to live in 'a remote part of Scotland'. The use of 'remote' describing the natural world in which Morningdale ~~is~~ resides has a similar effect on the reader, as with Frankenstein's location, the feeling that that is what he deserves. Further on in the chapter, Miss Emily discusses how it has been Morningdale 'the frightened people', leading to Halloway's closure. This, like in 'Frankenstein', suggests that both Shelley and *NLMG* use the 'remote', and 'barren' ~~land~~ natural world and environment of Scotland as a way of isolating two characters involved in working on theories and ideas which are disastrous in consequence to the natural world. Frankenstein himself states that Scotland is 'a place fitted for such a

Work, once more ~~emphasizing~~ emphasizing the use of the environment to portray ~~disassociation~~ the lack of association from these inferior creatures, to that of the more humane and respectful world.

Another way in which the natural world is used in both texts, is through the idea that the manipulation, and changing of the natural world, can lead to destruction within humanity. This is shown via the use representation of two types of beings unnatural beings, the clones and the creature, having negative consequences for both themselves and the world around them. The idea of the reanimation of life in 'Frankenstein' was inspired by the scientist Luigi Galvani who invented the method of Galvanism, shocking electricity through dead animals which resulted in life like movements. Shelley uses this idea in the chapter in which Frankenstein brings the creature to life, and therefore manipulates the natural world.

'A Spark' is infused 'into the lifeless thing', with the two words 'spark' and 'lifeless' contrasting greatly. The use of electricity here presents the idea of nature being used to make something so unnatural as 'the creature'. Shelley's use of pathetic fallacy in the quotation 'It was a dreary night of November' presents the idea of the natural world becoming as such, 'dreary' and overall negative due to this unnatural animation of life. Frankenstein stated previously that he wished to 'pursue Nature to her hiding place' once

More portraying the idea that Frankenstein is conducting an operation which will inevitably lead to the downfall of the natural world. This is similar to the creation of the clones in 'NLMG'. This is drastically shown via the use of 'Moringdale' and his proposal of creating 'Children with enhanced Characteristics'. Humankind are a naturally made species who were created by Mother Nature, however the idea of a humankind, such as 'Moringdale', manipulating with this human nature in order to achieve 'Children demonstrably superior to the rest of us' would ~~greatly~~ have a great negative toll on the natural world. Although this proposal didn't end with ~~dest~~ disaster for humankind, due to it having frightened people, it did lead to disaster to the man-made species of the clones due to people wanting them 'back in the shadows'. This presents the idea that the natural world is ~~is~~ vulnerable, and therefore any manipulation of it by mankind could lead to the destruction of humanity in the sense of either literal destruction in 'Frankenstein', or the destruction of any trust and acceptance of others in 'NLMG'.

Both Whigore and Shelley help to portray the natural world throughout each novel, through the use of the elements water and fire as motifs in the two novels. Throughout the novel of 'NLMG' you Whigore uses a water motif to present the idea of inevitability. The flow of water is constant in the novel, while they

reach their end and 'Complete'. This is first presented in Chapter two, where ~~the~~ Kelly and Tommy attempt to move past the 'flow of people' moving in the opposite direction. This struggle presents the idea that the clones are not able to avoid their fate, and that their destiny of 'donding' and then 'Completing' is inevitable, shown by the lack of power towards the flow of others. Whiguro also uses the motif of later later on in the novel where Ruth, Kelly, and Tommy go to see a boat before Ruth Completes. Whiguro describes the boat to be 'beached in the rocks'. This symbolisation of the boat being 'beached' portrays the idea that they are unable to escape their fate, due to their path, or flow, not leading them to an opportunity to escape. Both the idea of their lives being flows of fate, impossible to escape from, helps to establish the idea of the natural process of fate, representing the clones fate. Similarly the fire motif is used throughout 'Frankenstein'. 'Frankenstein's' secondary title, was once called 'The modern day Prometheus', showing how Shelley uses Promethean imagery throughout the novel in order to represent the giving of unnatural life to 'the creature'. Prometheus was a character from mythology who stole fire from the gods, to create a clay figure, and create life on Earth. This idea is shown throughout the novel, primarily in Chapter 5, in which the creature is brought to life. The idea of Frankenstein's 'Candle nearly burnt out' helps portray the idea of life

being created from barely anything, except a 'spark'. This imagery of the 'spark' and the 'candle' are used to show the idea that 'the creature's' life was brought about from fire and therefore Promethean imagery. However this uncontrolled use of a natural element is repeated in a more negative instance later in the novel in which Frankenstein is haunted by the creature, through the imagery of fire. However this is finally ended by the suggestion that the creature dies by 'burning himself'. This circle of life presented by the motif of fire, with the creature being brought to life from fire and electricity, and then perishing dying from it too, suggests that the natural world is used via the motif of fire to present the idea of uncontrolled life being easy to ignite, and extinguish, but also become easily destructive, just like fire.

Overall, the natural world is used in many instances throughout both 'Frankenstein' and 'Never let me go', to portray the dangers which arise when people attempt to mess with it for their own benefit. If not kept under control, those with ambition to control the natural world themselves, may end up causing the destruction of such world, and humanity alongside it, if others are not wary. Both authors use of the elements or motifs also present the natural world as being present throughout each character's life, despite their being aware or not. Overall

however, the natural world is used to present just how fragile and vulnerable it can be to those willing to change it for the 'better'.

**This answer got 37! This is because it is clear, and relevant, and uses appropriate language for an A level literature student – not flashy, but she has the right terminology and is not wanting for synonyms for words, so it is not too repetitive (apart from the terms of the question, which can be repeated ad nauseam if you want!)**



		A01 = bullet point 1	A02 = bullet point 2
Level	Mark	Descriptor (A01, A02)	
	0	No rewardable material.	
Level 1	1–4	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression.</li> <li>Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer’s craft.</li> </ul>	
Level 2	5–8	<b>General understanding/exploration</b> <ul style="list-style-type: none"> <li>Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses.</li> <li>Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer’s craft.</li> </ul>	
Level 3	9–12	<b>Clear relevant application/exploration</b> <ul style="list-style-type: none"> <li>Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression.</li> <li>Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer’s craft.</li> </ul>	
Level 4	13–16	<b>Discriminating controlled application/exploration</b> <ul style="list-style-type: none"> <li>Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language.</li> <li>Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer’s craft.</li> </ul>	
Level 5	17–20	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression.</li> <li>Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer’s craft.</li> </ul>	
		A03 = bullet point 1	A04 = bullet point 2
Level	Mark	Descriptor (A03, A04)	
	0	No rewardable material.	
Level 1	1–4	<b>Descriptive</b> <ul style="list-style-type: none"> <li>Shows limited awareness of contextual factors.</li> <li>Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.</li> </ul>	
Level 2	5–8	<b>General exploration</b> <ul style="list-style-type: none"> <li>Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts.</li> <li>Identifies general connections between texts. Makes general cross-references between texts.</li> </ul>	
Level 3	9–12	<b>Clear relevant exploration</b> <ul style="list-style-type: none"> <li>Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts.</li> <li>Makes relevant connections between texts. Develops an integrated approach with clear examples.</li> </ul>	
Level 4	13–16	<b>Discriminating exploration</b> <ul style="list-style-type: none"> <li>Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts.</li> <li>Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.</li> </ul>	
Level 5	17–20	<b>Critical and evaluative</b> <ul style="list-style-type: none"> <li>Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts.</li> <li>Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.</li> </ul>	

## Self-assessment sheet for understanding the Prose Comparison mark scheme

Firstly, here are the levels in plain speak!

### Level 1: Descriptive

- Discusses what happens in the story – and to whom.

### Level 2: General understanding

- Relevant response but ideas are not followed up with specific/detailed evidence.
- Discussion of methods is superficial, often focused on the words used.

### Level 3: Clear relevant application

- Uses relevant specific, comparative points across both texts.
- Thinks about methods used and the effect on the reader

### Level 4: Discriminating, controlled application

- Clearly answering question.
- Identifies narrative method.
- Identifies **both** overarching arc/sweep of novels **and** specific points of detail.
- Explores how the methods have been used and when in each novel.
- Looks for points of comparison **and** contrast across both point **and** method in both novels.
- Uses context as part of a discussion of influences on the author.

### Level 5: Critical and evaluative

- All of level 4 –
- plus EVALUATING why the author has made the specific choices they have. (Might relate to genre etc)
- How far were they influenced by their own context (with relevant supporting evidence)?
- How far are we (as readers) influenced by their choice of methods (eg ordering of their novels, the characterisation, the gaps, the settings used)?

*So now pick any paragraph from one of your own essays and assess the following:*

Task	Y	N
Does the topic (first sentence) <b>link to the question identifying and/or pick out the method</b> used by the author (ie characterisation, setting, narrative voice, dialogue, symbolism etc.)?		
Do all the <b>sentences/words</b> make sense/are complete?		
Can you find <b>specialist vocabulary</b> in this paragraph?		
Does the paragraph identify <b>the author</b> as the creator of the action/event/mood (or the character/s)?		
Does the paragraph identify a <b>specific moment</b> in one novel <b>with</b> appropriate supporting quote?		
Does the paragraph identify a <b>specific moment in the second novel</b> with appropriate supporting quote?		
Does the paragraph <b>evaluate why</b> this author has chosen to use <b>this</b> method? (Look for detail: why first person not third, why setting rather than symbol, why action rather than dialogue etc)		
Does the paragraph explore why this author has chosen this method <b>at this particular moment</b> in the overall story? Why <b>now</b> rather than earlier/later?		
<b>What impact</b> does this method have on the reader/how is it relevant to the exam question?		
Does the paragraph use <b>context</b> as a means of evaluating the influences on the author's choices?		



**A list of SAMPLE QUESTIONS for you to try. For questions 1-4 we have come up with some ideas as to how to answer them, on the next page.**

(We've tried our best to write these in the style of past exam questions)

1. Compare the ways in which the writers of your two chosen texts explore the importance of choice. You must relate your discussion to relevant contextual factors.
2. Compare the ways in which the writers of your two chosen texts explore isolation. You must relate your discussion to relevant contextual factors.
3. Compare the ways in which the writers of your two chosen texts explore loss. You must relate your discussion to relevant contextual factors.
4. Compare the ways in which the writers of your two chosen texts depict love. You must relate your discussion to relevant contextual factors.
5. Compare the ways in which the writers of your two chosen texts explore the acquisition of knowledge. You must relate your discussion to relevant contextual factors.
6. Compare the ways in which the writers of your two chosen texts present outsiders. You must relate your discussion to relevant contextual factors.
7. Compare the ways in which the writers of your two chosen texts explore the impact of ambition. You must relate your discussion to relevant contextual factors.
8. Compare the ways in which the writers of your two chosen texts explore forms of control.

**And here are some more!**

- Compare the ways in which the writers of your two chosen texts explore rejection. You must relate your discussion to relevant contextual factors.
- Compare the ways in which the writers of your two chosen texts present power and authority. You must relate your discussion to relevant contextual factors.
- Compare the ways in which the writers of your two chosen texts explore the bad consequences of certain choices. You must relate your discussion to relevant contextual factors.
- Compare the ways in which the writers of your two chosen texts present the organisation of society. You must relate your discussion to relevant contextual factors.
- Compare the ways in which the writers of your two chosen texts present progress. You must relate your discussion to relevant contextual factors.

- 1. Compare the ways in which the writers of your two chosen texts present women. You must relate your discussion to relevant contextual factors.**

- a. Nurturing and motherly: Miss Emily w clones & Victor & his mum
- b. Relationship between women and men: Elizabeth & Victor & Tommy, Ruth & Kathy – narrative form – Elizabeth’s letters and Kathy’s diary like voice
- c. Women as ‘damsel in distress’: Safie/creature & Madame spider/society scared
- d. Women doomed: Miss Emily being fired, Kathy ending up with Tommy & innocent Justine

**2. Compare the ways in which the writers of your two chosen texts explore the idea of morals. You must relate your discussion to relevant contextual factors.**

- a. Shift throughout: Victor making the creature and dilemma over female & Morningdale dilemma
- b. Narrative voice: Kathy to show human side and vulnerability of clones and finally hearing creatures voice after Walton and Frankenstein also show moral impact of decisions
- c. Taking rather than contributing: De Lacey’s take the creature’s generosity & society takes organs from clones but not to accept them as humans
- d. Setting used to create ideas of right and wrong: boundaries both artificial (woods/rumours) and ice or problems associated with no boundaries (exceeds natural limits)

**3. Compare the ways in which the writers of your two chosen texts explore isolation (or loneliness?). You must relate your discussion to relevant contextual factors.**

- a. Setting: cottages in middle of nowhere for clones and creature’s hovel: hidden from society OR woods and the Arctic
- b. Pathetic fallacy: Tommy and Creature in wind and storm, lack of clarity to losing bearings
- c. Characterisation of the victims -Loss of relationships: Kathy loses R&T & Victor loses his family, but fault is different
- d. Time used to show impact of rejection from society: Madame & villagers

**4. Compare the ways in which the writers of your two chosen texts explore loss. You must relate your discussion to relevant contextual factors.**

- a. Loss of free will: boundaries of Hailsham, told and not told & creature, use of setting in school for clones and Victor being overtaken by passion and ambition in the dreary loft
- b. Loss of love: no deferral, loss of E etc. Development of characters through narrative arc to explore effect of loss of love
- c. Loss of life: everyone dies, both books use the conventions of the tragedy genre to heighten pathos and effect on reader
- d. Loss of identity: no names, purpose, opportunities, education; authorial choice significant in both

## Yet More Questions

These are some questions that the English Literature team at Godalming came up with. Have a go at planning each one below, and then check with the 'answers' on the following pages. We tried answering them using the 'narrative method approach', described earlier, which helps you to focus on the *how* aspects of the question – but it is challenging and can have the effect that you lose track of the stories and the question. (See page 12, above)

**1 Compare the ways in which both writers present the impact of ambition in the texts.**

**2 Compare how the writers present isolation in both texts.**

**3 Compare the ways in which both writers present education in the novels**

### **1 Compare the ways in which both writers present ambition in the texts.**

Ambition of the characters

*NLMG* - Ruth vs Kathy; office; human disappointments

*Frankenstein* – Victor's desire to 'penetrate the secrets of nature' Creature's disappointments

Narrative voices:

Victor's vs Creature's narrative

Kathy vs Tommy's narrative

Kathy's decision to tell this story, represents a level of ambition, an attempt to get some control back, perhaps

Miss Emily's voice at the end

Chronology:

Walton and Victor at beginning - framed narratives

Kathy - beginning and end, retrospective

### **3 Compare how the writers present explore the experience of isolation in both texts.**

Characterisation:

Creature vs Frankenstein

Kathy's growing isolation in *NLMG*

Setting:

North Pole, The Alps, Scotland, Cottages

Hailsham, Cottages, Centres, dried-up lake

Time:

Kathy trying to recapture the past from memory of her isolated past.

Walton wants a friend; meets his soulmate as latter is about to die.

Voice/dialogue:

Creature's account isolated at centre of novel's narrative structure; only Victor to hear him.

Kathy says things that don't match up to what the narrative voice says.

### **4 Compare the ways in which both writers present education in the novels**

Settings:

*NLMG* begins in educational institution. All they've ever known and synonymous to them with family. But their education is limited and a mystery to them (creativity? Gallery etc)

Cottage phase simulating sixth form, but actually a holding ground: nothing learnt really but sex, magazines, films. Norfolk is a different, experiential 'education' for them all.

*Frankenstein*: formal education privilege of men; Victor is sent away to achieve best of it, but rejects all eminent men in favour of outsider thinking. Within formal setting of uni, he isolates himself on own in his room, for his individual projects; and later, mirrored in Scotland, but for Creature.

Structure:

*NLMG* three-part structure from Hailsham to Cottages to centre and caring, mirrors journey of Kathy and all clones as purpose of their life becomes clear to them and us (ie

their education is limited to their purpose and to being kept clean and compliant).  
*Frankenstein* - palimpsest structure of men seeking own 'self-learning' sometimes (and ultimately) at cost of society and lives of others, despite their privileges and opportunities to contribute positively to society.  
Creature's story at centre of these is opposite ie no privilege but values classics and seeks to put his education to good use within society.

Narrative voice:

Arrogance of Walton and Victor in their attitude to learning (with eventual regret)  
Creature self-educated yet credits great authors: language of respect, then revenge, learnt from his creator. Seeking meaning to own existence outside his limited education.  
*NLMG* retrospective narrative still seeking to make sense of her broader 'education' in life ie why and who is she/are they? Whole novel could be seen as her plea to be treated as 'human' like creature as she learnt to be one (or does she have natural compassion as seen in her voice, and Tommy's, right from the beginning of the novel?)

Characterisation:

*Frankenstein* - male hubris, throws away chances and choices in education, in favour of self-aggrandising; creature doesn't initially but learns likewise through education of his human mentors. Learns cynicism.  
*NLMG* - Kathy presented as compassionate and sees this in others to greater and lesser extent, including guardians. Learning from others' behaviour or the innate goodness in some clones? Guardians presented as trying to help and educate clones more, regarding their lot, but not allowed to do so. Mystery of higher power in authority which is notably characterless.

Genres:

*Frankenstein* - Prometheus tale therefore bound to end with going beyond formal education to hubris. Morality tale. Gothic horror: education cannot ever win out over monster.  
*NLMG* - sci-fi always a warning to society. Education is primary to functioning societies, so novel itself acts as form of education to readers (as does *Frankenstein*) in broad sense. Education within novel is narrow, limited, dysfunctional for clones and humans (in that carers cannot think or act for themselves) so opposite to *Frankenstein* but with equally chilling results.

# Prose questions to date

Specifically, on 'Science in Society' novels:

## (SAMS)

1. Compare the ways in which the writers of your two chosen texts **use the narrators** in their works. You must relate your discussion to relevant contextual factors.
2. Compare the ways in which the writers of your two chosen texts **present the role of gender in the misuse of science**. You must relate your discussion to relevant contextual factors.

## (Specimen)

1. Compare the ways in which the writers of your two chosen texts **present what it means to be human**. You must relate your discussion to relevant contextual factors.
2. Compare the ways in which the writers of your two chosen texts **convey fear of the unknown**. You must relate your discussion to relevant contextual factors.

2017

1. Compare the ways in which the writers of your two chosen texts **explore the importance of hope**. You must relate your discussion to relevant contextual factors.
2. Compare the ways in which the writers of your two chosen texts **criticise human behaviour**. You must relate your discussion to relevant contextual factors.

2018

1. Compare the ways in which the writers of your two chosen texts **create a sense of threat**. You must relate your discussion to relevant contextual factors.
2. Compare the ways in which the writers of your two chosen texts **use a range of locations**. You must relate your discussion to relevant contextual factors.

2019

1. Compare the ways in which the writers of your two texts **present warnings about the future**. You must relate your discussion to relevant contextual factors.
2. Compare the ways in which the writers of your two texts **make use of the natural world**. You must relate your discussion to relevant contextual factors.

## Past questions on other novels groupings which could be used for our texts:

1. Compare the ways in which the writers of your two chosen texts portray characters responding to difficult circumstances. You must relate your discussion to relevant contextual factors.
2. Compare the ways in which the writers of your two chosen texts present exploitation. You must relate your discussion to relevant contextual factors.
3. Compare the ways in which the writers of your two chosen texts portray characters responding to unfamiliar environments. You must relate your discussion to relevant contextual factors.
4. Compare the ways in which the writers of your two chosen texts present and use places. You must relate your discussion to relevant contextual factors.
5. Compare the ways in which the writers of your two chosen texts use dialogue. You must relate your discussion to relevant contextual factors.

6. Compare the ways in which the writers of your two chosen texts create a sense of fear in their works. You must relate your discussion to relevant contextual factors.
7. Compare the ways in which the writers of your two chosen texts make use of different voices. You must relate your discussion to relevant contextual factors.
8. Compare the ways in which the writers of your two chosen texts present loss. You must relate your discussion to relevant contextual factors.

**A list of SAMPLE QUESTIONS for you to try. For questions 1-4 we have come up with some ideas as to how to answer them, on the next page.**

(We've tried our best to write these in the style of past exam questions)

- 1. Compare the ways in which the writers of your two chosen texts explore what is right and wrong. You must relate your discussion to relevant contextual factors.**
- 2. Compare the ways in which the writers of your two chosen texts explore isolation (or loneliness?). You must relate your discussion to relevant contextual factors.**
- 3. Compare the ways in which the writers of your two chosen texts explore loss. You must relate your discussion to relevant contextual factors.**
4. Compare the ways in which the writers of your two chosen texts depict love. You must relate your discussion to relevant contextual factors.
5. Compare the ways in which the writers of your two chosen texts explore the acquisition of knowledge. You must relate your discussion to relevant contextual factors.
6. Compare the ways in which the writers of your two chosen texts present outsiders. You must relate your discussion to relevant contextual factors.
7. Compare the ways in which the writers of your two chosen texts explore the impact of ambition. You must relate your discussion to relevant contextual factors.
- 8. Compare the ways in which the writers of your two chosen texts explore forms of control.**
- 9. Compare the ways in which the writers of your two chosen texts explore forms of constraint.**

**And here are some more!**

- Compare the ways in which the writers of your two chosen texts explore rejection. You must relate your discussion to relevant contextual factors.
- Compare the ways in which the writers of your two chosen texts present power and authority. You must relate your discussion to relevant contextual factors.
- Compare the ways in which the writers of your two chosen texts explore the consequences of certain choices. You must relate your discussion to relevant contextual factors.
- Compare the ways in which the writers of your two chosen texts present the organisation of society. You must relate your discussion to relevant contextual factors.
- Compare the ways in which the writers of your two chosen texts present progress. You must relate your discussion to relevant contextual factors.