

ANSWERS

(2) 4c

in your texts.

Level	Mark	A01 = bullet point 1 Descriptor (A01, A02)	A02 = bullet point 2
	0	No rewardable material.	
Level 1	1-4	<b>Descriptive</b> • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • 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.	
Level 2	5-8	<b>General understanding/exploration</b> • 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. • 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.	
Level 3	9-12	<b>Clear relevant application/exploration</b> • 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. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft.	
Level 4	13-16	<b>Discriminating controlled application/exploration</b> • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft.	
Level 5	17-20	<b>Critical and evaluative</b> • 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. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft.	
Level	Mark	A03 = bullet point 1 Descriptor (A03, A04)	A04 = bullet point 2
	0	No rewardable material.	
Level 1	1-4	<b>Descriptive</b> • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.	
Level 2	5-8	<b>General exploration</b> • Has general awareness of the significance and influence of contextual factors. Makes general links between texts and contexts. • Identifies general connections between texts. Makes general cross-references between texts.	
Level 3	9-12	<b>Clear relevant exploration</b> • Demonstrates a clear exploration of the significance and influence of contextual factors. Develops relevant links between texts and contexts. • Makes relevant connections between texts. Develops an integrated approach with clear examples.	
Level 4	13-16	<b>Discriminating exploration</b> • Provides a discriminating analysis of the significance and influence of contextual factors. Makes detailed links between texts and contexts. • Analyses connections between texts. Takes a controlled discriminating approach to integration with detailed examples.	
Level 5	17-20	<b>Critical and evaluative</b> • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. Makes sophisticated links between texts and contexts. • Evaluates connections between texts. Exhibits a sophisticated connective approach with sophisticated use of examples.	

Working at this level with some interesting pieces of analysis

(9)

need to include analysis (see +, for ex)  
need to embed scores throughout  
Some points need further explanation or development (see □)

settings.  
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anti-cism idea  
ved that  
ature. 'Vivid  
sheet of fire'.

✓ A03 context  
✓ A01 - explanation of question  
can you explain how NLMS uses a cyclical structure?  
not really a semantic field - a semantic field is when a group of metaphors all use the same references. battle of disease etc.  
\* significance of this?

where else do you see this?

The sublime often takes control in Frankenstein, it is a vast reminder of the power of nature, it also creates a poignant juxtaposition between the natural settings and the creature: who is not a product of nature. Ishiguro uses a more nuanced understanding of nature almost the entirety of the novel, the extremes of Ishiguro's nature seem to be the interjection of man-made products such as the boat that had 'every donor talking about it'. Perhaps this mundane understanding of the natural world is influenced by the motif of barriers seen in 'The woods...at the top of the hill' or the 'fence' surrounding the site of 'the boat'. The contrast between this world and Shelley's is extremely prevalent. Shelley is often hyperbolic in her descriptions creating lakes into 'vast sheets of fire'. This lexis may be crucial to the text as Victor's perception and fear of nature and fate may double in the creature's fear of mankind and isolation. The idea of this double returns when we experience the transcendent lexis Shelley has had the Creature pick up from *Paradise Lost*. The religious discourse



Angus McCann

Arctic

Compare the extent to which the writers present a range of settings + locations within your texts. You must relate your points to relevant contextual roles.

Ishiguro and Shelley have both composed novels; each comprised of a wide variety of settings. Written over two-hundred years apart; Frankenstein and Never Let Me Go explore the symbolic function in multiple ways. They both explore themes of science, society and isolation very poignantly through location, exploring all corners of the globe including the Arctic, the Alps and Scotland. These locations are also utilised structurally to represent the development of the characters.

✓ A03 context

✓ A01 - explanation of questions

The use of isolation through location is mirrored throughout the texts by the Arctic and the donation centres. 'waiting for the day they're told they can stop and become donors.' The use of Ishiguro's 'waiting' reminds the reader that all of the clones will end up donating; this idea is established very early in the book when the students at Hailsham are told they 'will start to donate all of their vital organs' by Miss Lucy. Alternatively, the beginning of Frankenstein begins with Walton sending letters from the Arctic; where the book also ends. Both authors have introduced a cyclical structure which enforces the theory that the characters in these novels have no control over their own fate. As both Shelley and Ishiguro aimed to create a societal critique through their work it is poignant that they are submitting the Creature and the Clones on opposite sides of the spectrum when it comes to control of their whereabouts. The creature guides his 'master' across many extremes whilst the clones are confined to the places they are told they can venture into. It is (increasingly) interesting that despite this opposition both Kathy H and the Creature end up alone, with common feelings of isolation. The creature often mentions travelling 'in the shadows.' The cyclical structure previously mentioned may reference the way in which they both share an alternate fate of being alone; that even if the clones were to explore the extremes of the globe much how the Creature did they would still be prejudiced against because of the type of people they are in the societies they existed in. The Arctic and donation centres are extremely prevalent in this sense as they are the most isolated locations in each novel, making fitting locations for the creations to pass on. The critique that would be poignant regarding the geographical resting place of the clones and the creature may be the general population's satisfaction with these facts, much how they have been ignoring the creations throughout the entirety of the novels. The authors both create the semantic field that society would rather ignore the mortality of these creations and by taking themselves to isolated locations society is not forced to deal with them. The idea of fate was rare in the 19th century as Shelley's society was heavily religious, God was synonymous with nature and the people living in it. The romanticism idea of the Sublime was controversial with more religious members of society as they believed that nature could not possess its own power and that God holds ultimate responsibility.

remember to embed quotes

not quite clear

can you explain how NLMG uses a cyclical structure?

not true - fate is evident throughout the text

where else do you see this?

\* Worth analysing this/ embed this quote, please

not really a semantic field - a semantic field is when a group of metaphors all use the same references. battle of lexicon etc.

\* significance of this?

Settings throughout both Never Let Me Go and Frankenstein are very dominated by nature. 'Vivid flashes of lighting dazzled my mind, illuminating the lake, making it appear like a vast sheet of fire'. The sublime often takes control in Frankenstein, it is a vast reminder of the power of nature, it also creates a poignant juxtaposition between the natural settings and the creature: who is not a product of nature. Ishiguro uses a more nuanced understanding of nature almost the entirety of the novel, the extremes of Ishiguro's nature seem to be the interjection of man-made products such as the boat that had 'every donor talking about it'. Perhaps this mundane understanding of the natural world is influenced by the motif of barriers seen in 'The woods...at the top of the hill' or the 'fence' surrounding the site of 'the boat'. The contrast between this world and Shelley's is extremely prevalent. Shelley is often hyperbolic in her descriptions creating lakes into 'vast sheets of fire'. This lexis may be crucial to the text as Victor's perception and fear of nature and fate may double in the creature's fear of mankind and isolation. The idea of this double returns when we experience the transcendent lexis Shelley has had the Creature pick up from Paradise Lost. The religious discourse



A02 = bullet point 2

NAOMI  
28

NAOMI

ts with limited organisation of ideas.  
ncepts and terminology with frequent  
on.  
e approach that shows limited knowledge  
e shaped in texts. Shows a lack of  
craft.  
ation  
ying

⊗  
What religious text is?

quote, please

Angus McCann

makes us consider the Garden of Eden, a prevalent location in Milton's book. The creature's self-association to Satan may reference Ingolstadt and the fall from his place of creation, followed by alienation from his creator. When we understand the creature as a being disconnected from nature, it is important to consider that he never creates positive emotional attachments to certain places but chooses certain areas for their necessity, whereas Victor has a plethora from Geneva to the university of Ingolstadt. Galvanism created by Luigi Galvani in the 18<sup>th</sup> century saw the body tissues of a frog fill with electric current, causing a contraction. This was very modern for Shelley's initial audience and would have aided the gothic conventions seen throughout the novel.

except perhaps to the cottage?

relevance? Needs linking in

Location structurally tracks the development of characters throughout the novels. 'Some obscure nook in the northern highlands of Scotland', Victor took himself to 'live in solitude' in the top of Scotland for the creation of a female creature, it is only when he 'tears' her apart that the location becomes harrowing. The calm and gentle river contrasts the violence of the murder taking place in the cottage nearby. It is also interesting that this 'obscure nook' is the closest Victor gets to the Arctic where he inevitably dies. Perhaps this act could be interpreted as the nearest Victor gets to choose his mortality as the presence of a female creature would decide whether Victor will live or die. The 'nook' could physically and geographically represent this. It is also intriguing how nature once more takes control in sending Victor to Ireland, where he is tried for murder; this is seemingly for the death of Clerval but could also be seen as the natural world's response for the devastation of the female creature. The locations consistently changing with the events distinguish the evolution of the characters and how their actions inevitably affect each other, especially considering Shelley's creation of the double between Victor and the Creature. The development of the clones is much more formulaic, as they grow older they move from a school such as Hailsham to a residence such as the Cottages.

Why? How?

interesting point

A04 - interesting connection

Kathy achieves a more ambiguous sense of belonging when she becomes a carer. Kathy becomes 'immersed in her own company' much how Walton and his ship are 'immured by ice'. The idea of isolation is prevalent as Kathy comes from a background with a larger population of people and Walton has set sail from a busy London dock. The impermanence Kathy feels fulfilling her role as a carer allows her to develop a relationship with herself, to the extent that sharing a car with Ruh and Tommy feels almost alien to her. Much how the creature has set morals and beliefs for himself but interactions with other beings seem unnatural. For both, existing in mainstream society is not the usual and we see each character end the respective novels by themselves in an isolated solace. Both Shelley and Ishiguro experienced a form of feeling they did not belong Ishiguro vocalised how he felt being the only Japanese boy in an majority Caucasian school, and Shelley experienced stigma and adversity for being a successful woman in 19<sup>th</sup> England.

seen where?

A04 - connection

A03 - context

Overall, location and setting are fundamental properties in the novels and create theme, structure and symbolic/analogical functions. Shelley has a much more hyperbolic syntax, referencing the sublime and the double, whilst Ishiguro (despite being inspired by Shelley's work in Gothic / Scientific literature) has a much more nuanced approach at conveying location and setting, on a smaller scale.

features?

not sure you mean this some things you have looked at before.