ou must relate

A Level General EDEXCEL Mark Scheme for **Prose** Comparative question
(*Frankenstein* and *Never Let Me Go*)

EnGlish

Level	Mark	AO1 = bullet point 1 AO2 = bullet point 2 Descriptor (AO1, AO2)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • 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	**General understanding/exploration** • 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	**Clear relevant application/exploration** • 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	**Discriminating controlled application/exploration** • 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 (17)	**Critical and evaluative** • 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	AO3 = bullet point 1 AO4 = bullet point 2 Descriptor (AO3, AO4)
	0	No rewardable material.
Level 1	1–4	**Descriptive** • Shows limited awareness of contextual factors. • Demonstrates limited awareness of connections between texts. Describes the texts as separate entities.
Level 2	5–8	**General exploration** • 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	**Clear relevant exploration** • 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	**Discriminating exploration** • 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 (18)	**Critical and evaluative** • 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.

Handwritten annotations (left margin):
Occasionally, points could be further exemplified, developed or clarified... see ☐, for example.

Handwritten annotations (right of AO1/AO2 table):
Working at this level with clear analysis of LS in terms of evaluative comments (see ✱)

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Handwritten (lower left):
Generally useful integration of context – with one point that needs further connection to the text (see ☉)

Very good connection specifically at the start

Main body text:
himself. Whilst there is a similar rejection of the domestic in *Never Let Me Go*, this turn from society is under completely opposing circumstances. Hailsham, the first concrete setting in the novel, acts as a symbol of marginalisation as the clones are placed as far from sophisticated society as geographically possible. Ishiguro's deliberate placement of Hailsham, set in a 'smooth hollow' with 'fields rising on all sides', subtly reflects the imposed isolation of the clones as they are pushed to the margins of society by the faceless, almost omnipotent establishment. Whilst the novel is majorly comprised of four fixed settings, with each reflecting isolation to a certain extent, there is also a multitude of micro-settings, all symbolic of the widespread societal disregard for the clones. As the clones draw nearer to completion, these micro-settings become increasingly suffused with 'ghostly' images of death, decay and 'disuse' as the isolation experienced by each character reaches its

Handwritten (left margin):
Top Level analysis

Handwritten (right margin):
AO2. integration grows w analy

really intere good here helps add w to your argumen. even simple w dett to show the par

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<u>Compare the ways in which the writers of your two chosen texts use setting. You must relate
your discussion to relevant contextual factors</u>

(40 marks)

oops!

Written over 200 years apart, both Ishiguro and Shelly employ a similar, post-modern use of
setting throughout *Never Let Me Go* and *Frankenstein*. The multiple, heterogeneous settings
present throughout both novels all act in accordance to accomplish three core purposes: to
fulfil the symbolic and analogical functions, whilst also acting as nuanced structural devices.
Through this structural manipulation of setting, key themes are emphasised as the reader is
led through the varying settings in a way that greatly enhances their understanding and
overall perception of, not only the novels as a whole, but also on each individual character
present. Whilst the settings themselves do reflect underlying messages in both novels, it is the
additional fulfilment of both the analogical and symbolic functions which makes the use of
setting in both novels so poignant and effective.

Whilst both Shelley and Ishiguro explicitly fulfil the symbolic function of setting throughout
their novels in a bid to represent a move away from society and domesticity, there is an
interesting disparity in the motivation behind this move between the two texts. In
Frankenstein, Walton's voyage towards the Artic Sea in pursuit of enlightenment is
frequented with 'irregular plains of ice' that seemed to 'have no end', acting as a direct
symbol for his isolation that is both geographical and mental, in accordance with his previous
expression of a 'bitter want of a friend' to share his journey with. However, this isolation can
clearly be accredited to Walton's outright rejection of the domestic and all that it entails,
represented by the comfortable familiarity of Margaret and London. Within this rejection,
Walton makes the deliberate decision to work against nature, proceeding on with his quest to
obtain previously unobtainable depths of knowledge despite being 'surrounded by ice' that
continued to 'closed in the ship on all sides'. The symbolic nature of the storm, evident in
Walton's fourth letter, cannot be ignored as it acts as the first signal to immense significance
and power of nature within the novel as a whole. This idea of nature acting against man's
disregard allows lexical parallels to be quickly drawn between Walton's physical defiance of
nature and Victor's eventual usurpation of natural order in the form of his creation. Within
the devoutly religious context of the early nineteenth century, where God was synonymous
with nature, these acts of defying nature, and therefore God, would have had striking
poignancy as both characters commit atrocities not only against man, but also against God
himself. Whilst there is a similar rejection of the domestic in *Never Let Me Go*, this turn from
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climax. Ishiguro was evidently influenced by the significant advancements made in terms of genetics and genetic modification during the late 1990s, most notably the cloning of Dolly the sheep in 1996, as the balance between science and society began to tilt, posing a question of how far one can go in the name of science.

Both Ishiguro and Shelley fulfil the analogical function through their employment of setting, adding not only a meteorological element to the texts, but also foregrounding a level of increased psychological awareness as both novels progress. The idea of nature having the power to both restore and destroy is, arguably, one of the most prominent themes in *Frankenstein*, evident through the entirety of the novel. In Victor's creation he usurps both god and nature, taking the role of 'creator and destroyer' upon himself, rendering Shelley's setting choices here even more poignant. Whilst the setting and weather could possibly have been altered by Victor's retrospective narrative voice in a bid to further prejudice the reader against the creature, the impact of these choices remains the same. The 'dreary night of November' literally signals a physical darkness, yet also metaphorically odes to a level of secrecy and distance from society as Victor proceeds with his unorthodox process of creation. Though nature and the sublime are often seen to act against Victor's repeated megalomaniacal actions, they are also often seen to be his sole refuge after times of immense emotional distress. Nature is repeatedly allocated a restorative, healing role during Victor's mourning of the loss of his brother at the hands of the creature, providing him with solace as 'serene skies', 'verdant fields' and 'clear summits' continue to 'bestow on (him) the most delightful sensations'. This idea of nature as a reflection of transcendence and divinity directly aligns with the conventions of Romanticism and the Romantic's concept of the sublime, with a repeated focus on pantheism. Here, the clear influence of romanticism on Shelley is unsurprising given her literary rich upbringing. Whilst nature plays a less active role in *Never Let Me Go*, its influence is evident throughout as the clones continue to progress both collectively and individually. Though there is a prominent, repeated lexis of prevalent darkness within the final three chapters of the novel as Tommy and Kathy begin to accept their ineluctable fates, it is interesting that the emphasis is consistently placed on 'looking into the darkness', particularly given the lexis of surveillance which is evident throughout the novel. This idea of seeking the dark adds an unchallengeable sense of finality as the novel draws to a close and the clones willingly accept the fates dictated to them by the establishment. Whilst the setting is used to generate a tone of finality as the novel draws to a close, it is also used to portray uncertainty and concealment, linking to the already established idea of Kathy's unreliable narrative. As the novel progresses the references to fog and mist increase dramatically, all directly connoting the unsurprising confusion and uncertainty of the clones as they draw nearer to the inevitability of completion. Though the references are often subtle, the repeating images of 'misty windows', 'fog, rain' and 'grey skies' all add to the sense of incomprehension as both the clones and the reader are left seeking answers on the topic of the clones' final destination. Though not stated explicitly, it is starkly evident that this idea of concealment and uncertainty acts hand in hand with the unreliability of Kathy's retrospective narrative voice as she fashions a novel out of complex intertwinements of miscellaneous memories. The post-modernist idea of an unreliable narrative voice is present through the entirety of the novel, with Ishiguro taking that ideal one step further in his employment of an additional retrospective uncertainty.

[Handwritten annotations in margins:]

Worth linking this back to your previous point – explicitly linking images of decay + death...

AO1 – evaluative comment

AO1/AO2 elegantly embedded. queries in fluent analysis. Linked nearly to context. (AO3)

do you see this as a feature of nature?

Do they seek it? Certainly, Ishiguro increases the references to it

which one?

how?

ah ha!

AO1 integrated quotes

Inter-twining

needs a little expansion...

?

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specifically?

□

Though both texts end with scenes of isolation, leaving no real sense of resolution for the reader, the effective utilisation of setting allows for a moment of reflection as the novels draw to a close, with the remote locations rendering the brief moment of limbo between societal connection and solitude all the more poignant. Both authors employ a cyclical structure, as the novels end in the same fashion that they began; Kathy in a liminal space between donors, and Walton once again writing to his sister from the Arctic, nine months after his first letter is dated. The fact that both endings are unusually unsatisfactory breaks through stereotypical literary conventions. Typically, gothic novels such as Frankenstein, have a sense of resolution, encompassing the idea of escapist fiction with a clear narrative arc, yet, despite this, both novels end ambiguously open as Kathy drives towards her inevitable completion and the creature lives on 'lost in the darkness and distance'. ✓ *AO1/AO4 Nearly there and con*