

ESME

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Level	Mark	A01 = bullet point 1 Descriptor (A01, A02)	A02 = bullet point 2
	0	No rewardable material.	
Level 1	1-4	Descriptive <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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	Critical and evaluative <ul style="list-style-type: none"> 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	Descriptive <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> 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	Critical and evaluative <ul style="list-style-type: none"> 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. 	

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little contextual analysis offered.

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Working at this level with some intelligent + perceptive observations offered about the two texts. You start off by bringing in quotes, but this fades away in the latter part of this essay. If you quote + analyse throughout - you will do well in this exam.

Level 5 connections made - not always detailed enough

Compare the extent to which the writers present a range of locations within your texts. (You must relate your discussion to relevant contextual factors).

The concept of location in both texts help emphasise themes that run frequently throughout the plot of each; themes that vastly make up the background and timeline of the whole story. Both NLMG and Frankenstein display multiple locations, seeing the reader through a journey rather than a static insight of each novel.

contribute to?

Not quite clear what you mean

Ishiguro uses a range of locations, starting with the predominant symbol of Hailsham. Introduced in the first page of the novel, the reader is quickly made aware that it has had a vast impact of Kathy's life, as she refers to it in a declarative sense of "And I'm a Hailsham student" before mentioning it a further 3 times on the next page, perhaps suggesting to some a sense of nostalgia, which deepens Kathy's understanding of herself and her social environment throughout the novel. Alternatively, Shelley opens her novel in St Petersburg, a location which, unlike Hailsham, does not play a huge role in symbolising the life of the main characters throughout. Shelley starts here in order to evoke a careful insight into the cultural and intellectual dimensions of this location and therefore Frankenstein's creations. The Russian city thrived off modernism in the 1800s, with the shadow of Catherine's (Wife of Leader Czar) enlightenment, ultimately hinting the scientific discovery that is yet to shape nearly the entire novel.

A02 - brief analysis

except that the creation doesn't happen here - that would be a very subtle hint by Shelley

The range of locations in NLMG helps the reader envision Kathy's life as one of constant change and development. From starting the novel in Hailsham, the theme of ignorance runs solidly, with Hailsham acting as a metaphor for childhood. "There have been times over the years when I've tried to leave it behind, I told myself I shouldn't look back so much" (pg 4). This constant reflection shows that the "golden time" (pg 96) of the clone's lives is the base of nostalgia and is frequently revisited by Kathy's narration. Even when the plot progresses to the cottages, Hailsham dominates dialogue and causes dispute. For example, tension builds up between Kathy and Ruth as Kathy mentions an old Hailsham rule that students were not allowed to use a certain route in the school area. Ruth insists she has no recollection of this rule, leaving Kathy angry that she does not appreciate the memory of childhood.

A02 embedded quote

not convinced a setting can be a theme

Unlike the static theme of Hailsham, Shelley shifts the narrative as well as location quickly by proceeding the novel through a series of letters. As soon as the reader has finished Walton's first letter, they are moved to Archangel, a development that lies close to the North Pole. "I have no friend, Margaret" (pg 16). The noun "friend" encompasses a sense of humanity, and how Walton longs for company, however it is made clear he is alone and that the theme of isolation lingers in the letter, connoting the location of the Arctic a place of entrapment, and ultimately creating the idea of humanity vs nature. "Woeful as the Ancient Mariner" (pg 18) enhances this emotion as the Mariner in the story is forced to tell his tale at sea for the rest of his life in order to make a man realise that crime always pays. This could therefore foreshadow the suffering Victor ensues after tampering with "God's power" - a theory which juxtaposes the idea in NLMG that, although humanity treat the clones like held hostages, inflicting psychological damage in order to satisfy society's needs, the clones never see justice and humanity carries on with no punishment for these unearthly experiments.

introduce this more es. than to it's story:

yes - why is this important in this novel? A04 connection between novels

Ishiguro, ^{he} although builds the novel on the location of Hailsham, tells the reader that the clones know some yet little about the outside world, ^{and} even if their knowledge of it is ignorant. Norfolk is introduced to the students (ch 5-6) as the "lost corner", leading the clones to believe that if you lose an item, you will find it in Norfolk. This is still believed at the end of the novel, when Kathy takes herself there after Tommy's death, evoking sympathy from the reader and showing how much the "ideologies" of Hailsham have impacted her life and her sentimental value. This links to Shelley's running themes of Romanticism and Nature, as certain places and sights in the novel are symbolic of love and peace, just like they do in NLMG. ^{as they are} "When happy, inanimate nature ^{introduce this quote, please} had the power of bestowing on me the most delightful sensations" (V1 ch5). This idea of nature taking over the senses and restoring happiness to the lost minds of humanity is present in both texts, with Victor and Kathy experiencing this. — Where does Kathy experience the

and why is this significant? What is it about 'loss' that is so central to this novel?

the state of nature?

In terms of context, it can be said that both texts include some sense of the literary theory put forward by E.M Forster during the early 1900s. "We cast a shadow on something wherever we stand, and it is no good moving from place to place to save things; because the shadow always follows". In Kathy's version of life, the shadow is Hailsham. Even when the narration moves away from Hailsham and to the cottages, Kathy cannot get rid of the shadow. She is never embarrassed about her collection box, a memory of her childhood. Even when she notices that no older member of the cottage has one, she insists that she keeps it, therefore telling the reader that she cannot adjust to new life due to the obstacle of Hailsham in her way. Similarly, Shelley casts the shadow of entrapment (the Creature) over Victor, for tampering with what only God can do; create life. Throughout the whole novel, the Creature punishes him for what he has done, killing his family as a way of returning the mistreatment Victor has shown towards him. The entrapment dies with him on Walton's boat, unable to move away from the torment given to him by the creature.

Overall, both texts explore a range of locations in order to make the reader understand that, even though places are a chance to move away from the past, what you start with is what you will end with. Kathy never forgets Hailsham, with Victor never forgetting the places he has been forced to run to in order to escape the creature. Both authors exploit their characters through locations, as each place represents a new change which, in these novels, don't necessarily mean good/effective change.

need for detail throughout in order to reach higher up the levels.

ACG Perception connections between novels

See — I think this is a contradiction.

where do you see this in the text?