

Level	Mark	AO1 = bullet point 1 Descriptor (AO1, AO2)	AO2 = bullet point 2
	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	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.	

NAOMI
28

Need for analysis (lexical, syntactical, structural) - many points could be further developed

Need for quotes throughout, please.

12

Working at this level, generally.

Need to keep questions in sight.

Range of locations

16

Context is used well - and good connections

Need for evaluation

Level	Mark	AO3 = bullet point 1 Descriptor (AO3, AO4)	AO4 = bullet point 2
	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	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.	

ns within your texts. You must

ication as a means of symbolising c and analogical function and is used ical similarities in both texts, often

AO1 Controlled introduction

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ilence of winter') are a contrast to influenced by Shelley's own - in what way?

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one. In Never Let Me Go the woods are symbolic of fear and the outside world. They are the subject of ghost stories - typically childish but manufactured to keep the clones contained, representing how the clones are refused the right to a real home. Similarly, the woods in Frankenstein represent rejection. While he spends time in the woods and is more comfortable in them than Kathy, it is still the site of his rejection from society (such as rejection from the farm boy and cottage inhabitants). The clinic and the Alps also represent isolation for both, since Kathy rarely sees her friends and the Creature is unable to participate in society. Another example of symbolism within these texts is that the Arctic and the road both symbolise a sense of journeying with no destination, again demonstrating intertextual links.

Shelley and Ishiguro, writing 200 years apart, both use location as an analogical function. This is evident in Frankenstein because nature is both healing and powerful, such as in part three when he says 'the fresh air and bright sun seldom failed to restore me to some degree of composure'. It is also a source of power, such as the bad weather when he sees flashes of lightning after William's death. This is partly a result of Shelley being a Romantic, since Romantics viewed nature as being both healing and powerful; out of their control. By contrast, in Never Let Me Go there is a gradual darkening of the natural elements in the story. For example, Kathy describes the 'huge grey skies' close to the end of the novel.

except the creature doesn't have the opportunity to reject domesticity - Walton + Victor do.

AO4 - connection

Not sure how you made this stretch

AO4 - connection - need further detail (quotes + analysis)

AO4 - detailed connection

AO3 - context

AO3 - significance of context

quote, please

analyse this

Made Hailsham

by whom?

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

In both Frankenstein and Never Let Me Go, the authors have used location as a means of symbolising stages in the narrative of the story. Setting is employed as a symbolic and analogical function and is used as a structural device. Furthermore, there are physical and geographical similarities in both texts, often used at similar points in the narrative.

AO1 Controlled introduction

Both Shelley and Ishiguro have used setting and location symbolically. In Frankenstein, the Arctic represents isolation for the Creature. It also represents the rejection of domesticity, as well as the idea of individual against the power of nature, such as when Victor says the mountain 'filled me with a sublime ecstasy...causing me to forget the passing cares of life'. Shelley has done this because in the 1800s, God was synonymous with nature, so to defy nature was to defy God. Therefore, she has used location as a means to explore religious implications of nature. Similarly, Hailsham separates clones from wider society, such as the deserted boat, encapsulated by the fact that it is 'beyond the dead tree trunks. This highlights how Ishiguro has used the location of the boat to explore themes within the novel. This is because it was written during a period of genetic advancement, especially with regards to the cloning of Dolly the sheep. This means that the location of Hailsham symbolises isolation as a criticism of the drawbacks of unchecked, unethical scientific development. Both Victor and Kathy often refer to the safe and nurturing environments they grew up in: Hailsham and Geneva. For Victor, this involves a loving family and making the decision to leave - Shelley's descriptions of Geneva ('the sublime shapes of the mountain; the changes of the season; tempest and calm; the silence of winter') are a contrast to many of Victor's later descriptions, demonstrating how location is influenced by Shelley's own experiences as much as symbolic function. However, for Kathy there is a lack of family and a sense of entrapment in her childhood home, making her cling to her friends in a way that Victor never does. There is nothing comparable for the Creature, who was spurned by his creator similarly to Kathy and the other clones. Victor also feels as though his location causes him suffering, saying '[m]y father was not scientific, and I was left to struggle, but this is as a result of his own selfish ambition rather than deliberate imprisonment from wider society. These things symbolise comfort and a sense of home and belonging, and both texts explore the ideas of what it means to have a home, and who deserves to have one. In Never Let Me Go the woods are symbolic of fear and the outside world. They are the subject of ghost stories - typically childish but manufactured to keep the clones contained, representing how the clones are refused the right to a real home. Similarly, the woods in Frankenstein represent rejection. While he spends time in the woods and is more comfortable in them than Kathy, it is still the site of his rejection from society (such as rejection from the farm boy and cottage inhabitants). The clinic and the Alps also represent isolation for both, since Kathy rarely sees her friends and the Creature is unable to participate in society. Another example of symbolism within these texts is that the Arctic and the road both symbolise a sense of journeying with no destination, again demonstrating intertextual links.

except the creature doesn't have the opportunity to reject domesticity - Walton + Victor do.

AO3 awareness of context

AO3 - awareness of context

AO4 - detailed connection

AO3 - context

AO3 - significance of context

in what way?

AO4 - connection

not sure how you make this stretch

AO4 - connection - need further detail (quotes + analysis)

quote, please

analyse this

Shelley and Ishiguro, writing 200 years apart, both use location as an analogical function. This is evident in Frankenstein because nature is both healing and powerful, such as in part three when he says 'the fresh air and bright sun seldom failed to restore me to some degree of composure'. It is also a source of power, such as the bad weather when he sees flashes of lightning after William's death. This is partly a result of Shelley being a Romantic, since Romantics viewed nature as being both healing and powerful; out of their control. By contrast, in Never Let Me Go there is a gradual darkening of the natural elements in the story. For example, Kathy describes the 'huge grey skies' close to the end of the novel.

seen where? quote? → in what way is it uncertain...? Do you mean in the sense of the fallibility of memory?

This – alongside increasing darkness - suggests uncertainty. This is a result of post-modernist's idea of an unreliable narrator, and the uncertainty of retrospective narrative. In both *Never Let Me Go* and *Frankenstein*, Scotland is the place for isolated scientific development. In both texts, it is used to demonstrate the issues with unchecked scientific development. In *Frankenstein*, it is a moment of realisation (and murder) for Victor. However, in *Never Let Me Go* it is the site of a scandal resulting from the idea of superhumans (a prevalent theme in *Frankenstein*). Similarly, the end result is loss of life, since the clones will continue to be sacrificed without the mercy of a pleasant childhood. For Victor, he is able to travel through Britain with his friend and enjoy the sights of several towns. For the creature, however, he 'had loitered in forests, hid himself in caves, or taken refuge in wide and desert heaths'. Similarly, Kathy enjoys stops on her fruitless journeys such as in a café in a service station. This aligns the creature and Kathy even when travel is necessary, they are unable to integrate into society.

A04 - detailed connection

although the guardians believe that they provided this for them ("sheltered") etc.

Finally, both texts use location as a structural device. This is shown in *Frankenstein* in the domestic setting of Victor's upbringing. The storm foregrounds Victor's refusal to recognise power of nature (the lightning hitting the tree acts as a catalyst, and this motif is continued since the storm foreshadows Henry and Elizabeth's deaths and helps bring the creature to life) - demonstrating it has powers of both destruction and creation. This is because of the role of women while Shelley was writing - it is a book about both women and God being usurped. Despite being raised with a loving mother and 'happy childhood', he bears little consideration for what was believed to be a God-given ability to procreate. In *Never Let Me Go* there is clear contrast of three distinct sections and settings, also representing the progression of the clones. It examines implications of what happens if science developments ignore ethical boundaries. In the lake in *Frankenstein*, there is a moment of realisation about what he is and his future role in society because the creature sees himself properly for the first time. There are similar moments in *Never Let Me Go* such as in Norfolk (the gallery and office), when Madame views the students as spiders, in which Kathy is given a clear realisation of how the society she is destined to aid really views her, saying 'it had never occurred to us to wonder how we would feel, being seen like that, being the spiders'. In the cottages in both *Frankenstein* and *Never Let Me Go*, there is a sense of belonging. However, in *Frankenstein* this is vicarious for the creature, and in *Never Let Me Go* this is manufactured. In the cottages in *Frankenstein*, the Creature is able to observe the healthy and loving family which Victor denied him. While the outcome of their cottage experiences is much more positive for Kathy than the Creature (who is rejected, acting as the catalyst for his 'revenge and hatred'), Kathy is just as rejected as the Creature, but the more subtle manipulation of her society keeps her subdued.

guide + analyse, please

A04 - perception connection

In conclusion, there are intertextual references such as Tommy's last rage linked to creature setting fire to cottage. The isolated settings in both texts symbolise the vulnerable against the powerful, and explore idea of isolation in detail – both physical and sociological. Various locations are also used to symbolise things such as rejection, fear, or journeying. These locations act as tools to explore wider themes and debates like religion and the role of women, or the idea of 'other'. The analogical function of setting explores separation and employs pathetic fallacy. They have also been used as plot devices and ways to propel the narrative forward by foreshadowing and laying ground for events.

between the two texts

A01 - nearly formed conclusion

+ creation

analyse this, please

how? develop this

analyse this, please

quote, please

the feeling of