

WIVA
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Very good essay, well done!

Level	Mark	A01 = bullet point 1 Descriptor (A01, A02)	A02 = 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.	
Level	Mark	A03 = bullet point 1 Descriptor (A03, A04)	A04 = 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.	

Definitely working at this level, with an interesting and cohesive essay. You approach the question with a clear thesis in mind, which is good. In fact sure this has the clarity that some of your essays have in the past. There are occasions when I would like to know how you reached the conclusion you did, or when you stretch a little too far to make a point. (see x) More structural analysis would work well here... repetition + patterns...

Good integration of context - a few moments when it becomes a little disconnected from the text. Good connections made throughout.

The novel Victor with monster shown as he travels

to show the renewal and maturation process that the monster endures. The way in which the Arctic is deserted of all nutrients (as 'food[...]became scarce') could directly mirror the creature and how he has been deserted by mankind and, most importantly, Victor. Thus, Shelley is embracing contemporary Romantic beliefs by presenting how the world in which we live shapes and mirrors us in body, mind, and spirit.

Similarly, the clones in *Never Let Me Go* find themselves in a 'lost corner.' After Miss Emily uses this phrase to refer to Norfolk, and the clones begin to think that all lost property in England ends up in Norfolk, we can see the same taught ignorance and that we saw in the creature. The clones have no other knowledge of the wider world beyond Hailsham, where the 'Lost Corner' is their lost-and-found. Kathy's comment that Norfolk is 'not on the way to anywhere' mirrors the same idea which Shelley presents. Geographically, Norfolk is coastal and rather isolated, supporting this idea. However, metaphorically, the way in which the setting comes to represent the clones is more important: as beings created to be destroyed at a young age, the clones are not 'on the way' to any major development or unique experience. In fact,

in the sense that the creature is an awe-didact, but only exposed to certain texts?

16

17

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

[40 Marks]

Both Shelley and Ishiguro strategically use a variety of settings to explore the conflict between science and nature. The writers seem to emphasise the idea that it is where we are in the world that shapes our character and beliefs rather than our human nature. However, whilst Shelley also uses certain settings to symbolise the internal state of Victor and his 'monster,' Ishiguro uses them to reflect the consequences of a monstrous society.

Both writers effectively use certain settings to metaphorically represent and reflect the characters and their feelings. In fact, Shelley and Ishiguro similarly use them to demonstrate the taught ignorance of the creations. Shelley chooses the setting of the Arctic for a variety of reasons, but it becomes increasingly evident that it is essential in understanding the creature's feelings. In his narrative, we hear him refer to the snow as 'the white ground,' and a 'cold damp substance,' clearly unfamiliar with such weather conditions as a result of being rejected by his creator. However, through the creature's use here of adjectives and curiously observational language, we can assume that he is aware and unhappy with his state of confusion. At this point, we already recognise his character as an autodidact from his reading whilst observing the DeLacey family. After being 'attacked,' and abused by other humans, he seeks refuge in a setting most far away from mankind, but it still unhappy. In this sense, it seems that Shelley uses the Arctic setting metaphorically: if the Arctic setting appears to be the creature's natural habitat, that is surely because his being is bound up with awe and terror provoked by such environments. It is also important to note that Romantics such as Shelley looked at spiritual renewal as retreating to an isolated environment: she uses this analogical function of setting to show the renewal and maturation process that the monster endures. The way in which the Arctic is deserted of all nutrients (as 'food[...]became scarce') could directly mirror the creature and how he has been deserted by mankind and, most importantly, Victor. Thus, Shelley is embracing contemporary Romantic beliefs by presenting how the world in which we live shapes and mirrors us in body, mind, and spirit.

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Nina Savedra

anywhere beyond Hailsham is described by Kathy as a 'fantasy land,' meaning all life and reality for the clones is within the institution where they are kept disoriented and lost. Furthermore, the fact that the streets in Norfolk are 'hardly penetrated by the sun' is suggestive of Freudian and Jungian perspectives of the human psyche. On certain disagreement with Freud, Jung believed that our lives are influenced not only by various archetypes such as our relatives, but also archetypes originating in nature such as the sun, darkness, and air. All these elements come together to find expression in the psyche and are frequently reflected in our stories and myths. Therefore, the analogical function of setting here in Norfolk presents the imbalance of the psyche due to darkness, perhaps a metaphor for how the clones are kept in the dark about their true purposes. In this sense, the creature and the clones are equally not to blame for their lack of knowledge and curiosity, reflecting Shelley's primary Romantic idea that our setting in life reflects and impacts our character.

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A03 - context

A02 - awareness of structural choices

Both Shelley and Ishiguro also make use of setting to present their views on nature and scientific progress. As a leading Romantic figure, Shelley was sceptical of modernisation and progress that takes us away from the natural world. Because of this, much of the novel is set amid the glories of the natural world. We can look to Victor's native land of Geneva as an example of this: Shelley mentions 'lakes' and 'Alpine peaks' to illustrate the beauty of the area. However, it is more important to consider structurally the times at which Victor returns to nature. Directly after the execution of Justine and his contemplation of suicide, Victor wanders alone to Charmounix valley. At this point, we see a semantic field surrounding the sublime and pantheism. As Victor describes the mountains and the Alps as 'immense' and that the 'waterfalls[...] spoke of a power mighty as Omnipotence,' Shelley's voice penetrates the page, giving her Romantic view on the power of nature that led Victor to refuge. The 'Omnipotence' referenced further elucidates the impression that Victor has found God in nature. This also creates a parallel between him and the creature; both characters seek comfort in the sublime nature at times of their lowest (Victor is tormented by guilt, and the creature was lonely and facing rejection).

not quite clear how the creature is not curious - does he engage with everything to encourage an intellectual level.

A02 - sustained analysis

We can argue that Ishiguro similarly presents his view on the dangers of progress and the need to follow the wishes of nature. This is shown through Ishiguro's use of a symbolic function of setting. The writer portrays a range of minor settings which stand as symbol for the clones being marginalised and rejected by society. For example, when Kathy takes Ruth to an 'old bus shelter,' we see a representation of a negative social result of the scientific advancement which Shelley so feared. It is missing all standard elements such as the sign and the 'back wall' which had been 'taken away,' symbolising how development in genetic research and practice creates a monstrous, imbalanced society. However, the fact that the 'bench [is] still intact,' may represent the positivity of the situation; Ruth and Kathy still have their friendship. Ishiguro could be emphasising the importance of friendship here and

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challenging the genetic advancements which were prominent at the time of writing such as the creation of Dolly the cloned sheep. Furthermore, the fact that at this time it is 'Summer,' but there are 'days of rain and thunderstorms,' symbolises the distortion of what is natural. This analogical function of setting could again represent Kathy and Ruth's friendship at a time of tension and unrest. When 'it appears to clear' outside, the girls resolve their issues and a 'nice pink sunset' comes to suggest something of a rose-tinted view of society. Although there are issues, Ruth decides to 'bury the thing' and continue 'pretending.' Here, Ishiguro seems to be alluding to similar issues that Shelley did: the 'acquaintances' and friendships that Walton and the creature wish for are essential in a society where we are marginalised, and they may be the only thing that can keep us 'intact.'

We can also look to how both writers use setting as a structural device throughout their novels similarly. Shelley uses contrasting transitions of settings, most notably between Victor's residence in Ingoldstadt and his remote Alpine home. His transition to university in such a developed German city comes with being jostled and 'harried' by the chaos of the town. However, Victor adapts to this as he learns to hustle his way through the streets, just as he learns to hustle to the top of his class. Set in the Enlightenment Era, Victor is a genius in an age of geniuses with an unquestioned faith in scientific knowledge and a zeal for learning. As the Romantics were first to alarm on reckless scientific progressivism of the movement, they argued that it takes us from the soul-inspiring expanses of nature. It seems that transition of setting changes Victor and marks the ignition of his ambition. He becomes what the Romantics feared (as his ambition to defy nature and God was born in the university town). Similarly, the clones reside in three different settings throughout their lives, splitting the novel into three sections: Hailsham, the Cottages, and the hospital-like donor centres. Contrasting to Victor's continuous unsettling changes of place, these organised three sections create a sense of progress both for the clones and the reader. There are still great contrasts between each. The cottages represent the state between childhood and adult independence as the clones have to learn to live on their own. At this point, Kathy says her work 'felt like a lost cause,' signifying her anxiety about leaving childhood and education to face only a tightly-controlled professional life. However, Ishiguro is successful in symbolically using this setting for late adolescence as this is different to our own world only in the extremity of its degree from what faces most 'normal' people after they leave education and enter the work force. This, together with the Verisimilitudinal function of setting used when referencing 'Norfolk,' 'Woolworths,' and 'Dartmoor,' adds credibility to the novel and encourages readers to question the implications of what could happen if scientific advancements ignore ethical boundaries.

Ultimately, the heart of the structures presented in these two novels lies in the writers' ideas of the conflict between science and nature. Shelley suggests to her readers that we should reject ideas of the Enlightenment and embrace Romanticism, relying on it and finding

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comfort in the beauty of nature. Ishiguro similarly challenges the extent to which our society is capable and willing to cross ethical boundaries surrounding genetic and scientific development. However, while we may look to Victor successfully returning home to cure his deteriorating mentality, these powers of home eventually fail when he is released into his father's custody after his murder accusation: the creature takes his complete revenge. Thus, both Shelley and Ishiguro challenge those who attempt to defy nature and God, using a range of settings to present this.

