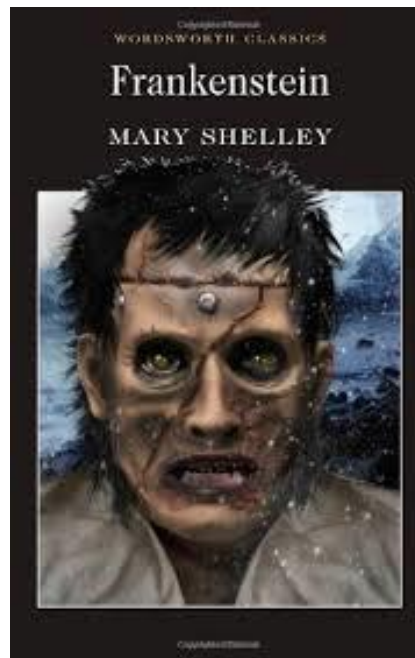


'Frankenstein'

by Mary Shelley

Revision pack



Name: _____

Class: _____

Teacher: _____











Year 11 English revision guide - Frankenstein

This revision plan will help you prepare for the Paper 1 English Literature Exam on *Frankenstein* and *Romeo and Juliet*. The exam date for this is: **Wednesday 13th May 2020**

A good revision session is 20-30 minutes of focussed work. **To complete all the activities before the exam aim to complete 4 activities per week.**

Session	Activity	Completed
Frankenstein		
1	Read over the '10 key moments from Frankenstein' A3 sheet. Annotate each quotation with who/what/when, language techniques.	
2	Make a mind map of the different types of context you could focus on - Biographical, Philosophical, Genre (Gothic) literary (all listed on back of your A3 sheet) Find examples of each of these from and add to your mind map	
2	Read over the '10 key moments from Frankenstein' A3 sheet. Add context notes to as many quotes as possible. Use the context pages in your planner to help you. Use the back	
3	From memory, brainstorm everything you can remember about the first 4 key moments from the '10 key moments from Frankenstein'. Then get the sheet out and highlight everything you remembered correctly. Underline the details you forgot, and repeat them out loud 6 times each.	
4	From memory, brainstorm everything you can remember about the last 4 key moments from the '10 key moments from Frankenstein'. Then get the sheet out and highlight everything you remembered correctly. Underline the details you forgot, and repeat them out loud 6 times each.	
5	Without looking at your notes, create an essay plan on each of the following themes in Frankenstein: ambition, revenge, prejudice . After you finish, check your notes/exercise book/A3 sheet and add more info improve your plan.	
6	Without looking at your notes, create an essay plan on the following themes in Frankenstein: isolation, love/family, violence/hate . After you finish, check your notes/exercise book/A3 sheet and add more info improve your plan.	
7	From memory, plan an essay on the theme of responsibility . Then write the first megaparagraph of the essay (aim to PEE 2 quotes in 20 minutes). Check your paragraph against the PEE success criteria in your exercise book.	
8	From memory, write out the full '10 key moments from Frankenstein' sheet - how many quotations/key points can you remember? DON'T check your notes first - just see how much is in your long term memory. Then check the sheet again, and add the details you missed.	
9	Choose one of the practice questions. Plan ideas following the 6 steps	

Your essay on 'Frankenstein' is marked for four different skills:

Assessment Objective	How would you show this?	How confident are you about this skill?
AO1: have an informed response	I can write clear topic sentences which give my personal answer to the question - as	
AO1: Use textual references including quotations to support your ideas	I can include quotes in "quotation marks"	
AO2: Analyse the language	I can use phrases like 'could suggest', 'might imply' to describe effects	
AO2: Use key terminology	I can identify techniques correctly (e.g. metaphor, simile, adjective etc)	
AO2: How words create meaning	I can explore the connotations of a word and explore what image is created	
AO3: show links to the context 'Frankenstein' was written in	I can describe the way Mary Shelley's personal experiences or viewpoint might shape her ideas	
AO3: show links to the context 'Frankenstein' was written in	I can link Frankenstein to what has happening in the early 19 th century society	
AO4: Use a range of vocabulary and punctuation accurately	I can use synchronised sentences	
	I can use semi-colons to link two full sentences	
	I can check all my punctuation and spelling is correct, including capital letters and apostrophes	

Sample exam question

Read the following extract from Chapter 16 (page 109) of *Frankenstein* and then answer the question that follows.

In this extract, the monster is recounting his behaviour to Frankenstein, more specifically, how he murdered Frankenstein's brother William.

"He struggled violently. 'Let me go,' he cried; 'monster! Ugly wretch! You wish to eat me and tear me to pieces. You are an ogre. Let me go, or I will tell my papa.'

"'Boy, you will never see your father again; you must come with me.'

"'Hideous monster! Let me go. My papa is a syndic—he is M. Frankenstein—he will punish you. You dare not keep me.'

"'Frankenstein! you belong then to my enemy—to him towards whom I have sworn eternal revenge; you shall be my first victim.'

"The child still struggled and loaded me with epithets which carried despair to my heart; I grasped his throat to silence him, and in a moment he lay dead at my feet.

"I gazed on my victim, and my heart swelled with exultation and hellish triumph; clapping my hands, I exclaimed, 'I too can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.'

"The monster is an evil character."

Starting with this extract, explore how far you agree with this statement.

Write about:

How far does Shelley present the monster in this extract as an evil character?

How far does Shelley present the monster as an evil character in the novel as a whole?

Key chapters to re-read to find quotations

Chapter	Pages	Event
5	45 - 50	The creature is created
7	56 - 63	William is murdered; Frankenstein sees the creature
10	74 – 79	The creature confronts Frankenstein and persuades him to listen to his story
11	79 – 85	The creature's story begins: he finds refuge in the De Lacey house after being mistreated
15	98 - 104	The creature reads 'Paradise Lost'; he discovers the identity of his creator; he is rejected by the De Laceys
16	104 – 111	The creature saves a girl from drowning; he describes William's murder; he demands a mate
17	111 – 114	Frankenstein agrees to make a female
20	126 – 133	Frankenstein destroys the female; the creature makes his famous threat; Clerval is murdered
23	148 – 153	Elizabeth is murdered

Themes

- 1. Ambition**
- 2. Horror**
- 3. Family**
- 4. Love**
- 5. Isolation/Companionship**
- 6. Violence**
- 7. Morality**
- 8. Criticism of society**

Learn these key quotations for your exam on 'Frankenstein'

Chapter 1

"(I) looked upon Elizabeth as **mine—mine to protect**, love, and cherish." (Page 29)

Chapter 2

"No human being could have passed a **happier childhood** than myself. My parents were possessed by the very spirit of kindness and **indulgence**." (Page 30)

Chapter 3

"I will **pioneer a new way**, explore unknown powers, and unfold to the world the deepest mysteries of creation." (Page 38)

Chapter 5

"How can I describe my emotions at this **catastrophe**?" (Page 45)

"His **yellow skin** scarcely covered the work of **muscles and arteries beneath**; his hair was of a lustrous black, and flowing; his teeth of a **pearly whiteness**; but these luxuriations only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight **black lips**." (Page 45)

"Now that I had finished, the beauty of the dream vanished, and breathless **horror and disgust filled my heart**." (Page 45)

Chapter 7

"A flash of lightening illuminated the object, and discovered its shape plainly to me; its gigantic stature, and the deformity of its aspect, more hideous than belongs to humanity." (Page 60)

Chapter 10

"**Devil**," I exclaimed, "do you dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Begone, **vile insect!** Or rather, stay, that I may trample you to dust! And, oh! That I could, with the extinction of your miserable existence, restore those victims whom you have so diabolically murdered!" (Page 77)

"I expected this reception," said the **daemon**. "All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things!" (Page 77)

Chapter 11

"I was a **poor, helpless, miserable wretch**; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and **wept**." (Page 80)

"He turned on hearing a noise, and perceiving me, **shrieked loudly**, and quitting the hut, ran across the fields." (Page 82)

"I had hardly placed my foot within the door before the **children shrieked**, and one of the women fainted. The whole village was roused; **some fled, some attacked me**." (Page 82)

Chapter 15

"I was wretched, helpless, and alone. Many times I considered **Satan as the fitter emblem** of my condition, for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me." (Page 100)

"Agatha fainted, and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose **knees I clung**, in a transport of fury, he dashed me to the

ground and **struck me violently with a stick**. I could have torn him limb from limb, **as the lion rends the antelope**. But my heart sank within me as with **bitter sickness**." (Page 104)

Chapter 16

"I was scarcely hid when a young girl came running towards the spot where I was concealed, laughing, as if she ran from someone in sport. She continued her course along the precipitous sides of the river, when suddenly her foot slipped, and she fell into the rapid stream. I rushed from my hiding-place and with **extreme labour**, from the force of the current, **saved her and dragged her** to shore." (Page 108)

"When the man saw me draw near, he **aimed a gun**." (Page 108)

"He darted towards me, and tearing the girl from my arms, hastened towards the deeper part of the woods." (Page 108)

Chapter 17

"**You must create a female** for me." (Page 111)

"If I have no ties and no affections, hatred and vice must be my portion; the **love of another will destroy the cause of my crimes**, and I shall become a thing of whose existence everyone will be ignorant." (Page 113)

Chapter 20

"I trembled and my heart failed within me, when, on looking up, I saw by the **light of the moon** the daemon at the casement. A **ghastly grin wrinkled his lips** as he gazed on me, where I sat fulfilling the task which he had allotted to me." (Page 127)

"As I looked on him, his countenance expressed the utmost extent of malice and treachery. I thought with a sensation of madness on my promise of creating another like to him, and trembling with passion, tore to pieces the thing on which I was engaged. The wretch saw me destroy the creature on whose future existence he depended for happiness, and with a **howl of devilish despair and revenge**, withdrew." (Page 127)

"Shall each man," cried he, "find a wife for his bosom, and **each beast have his mate, and I be alone?**" (Page 128)

"**I shall be with you on your wedding night**." (Page 129)

"At one time the moon, which had before been clear, was suddenly overspread by a thick cloud, and I took advantage of the moment of darkness and cast my basket into the sea; I listened to the **gurgling** sound as it sank and then sailed away from the spot." (Page 131)

Chapter 22

"This letter revived in my memory what I had before forgotten, the threat of the fiend—"I WILL BE WITH YOU ON YOUR WEDDING-NIGHT!" Such was my sentence, and on that night would the daemon employ every art to destroy me and tear me from the glimpse of happiness which promised partly to console my sufferings." (Page 144)

"I have one secret, Elizabeth, a dreadful one; when revealed to you, it will chill your frame with horror, and then, far from being surprised at my misery, you will only wonder that I survive what I have endured." (Page 145)

Chapter 23

"Suddenly I heard a **shrill and dreadful scream**. It came from the room into which Elizabeth had retired. As I heard it, the whole truth rushed into my mind, my arms dropped, the motion of every muscle and fibre was suspended; I could feel the **blood trickling in my veins** and tingling in the extremities of my limbs." (Page 149)

"She was there, lifeless and inanimate, **thrown across the bed**, her head hanging down and her **pale and distorted features** half covered by her hair." (Page 149)

Add these contextual references to your plans

Q – What is context? A – Context is the background to the novel. Context is fact. It is what would have influenced Mary Shelley when she wrote *Frankenstein*. You could argue that *Frankenstein* is a reflection of society in 1818.

Q – How many references do I need to use? A – At least two. Ideally, you would end each paragraph with context.

Q – How do I add context? Use phrases like ‘This could have reflected...’ ‘Perhaps Shelley was inspired by...’ ‘This may link to...’ ‘This may represent...’

Q – Are there different types of context? A – Yes, it is not just biographical. Context has been sub divided into different categories. Try to use a mixture of the different types.

Biographical (context about Shelley’s life)

1. Mary Shelley wrote ‘Frankenstein’ in 1818.
2. She came up with the idea on a stormy night in Geneva when she was having a competition with her famous husband, Percy Shelley, about who could come up with the scariest ghost story.
3. She was surrounded by death: Mary Shelley’s mother died shortly after giving birth to her.
4. Shelley’s own baby died at just 12 days old.
5. Her second baby, called William (like Frankenstein’s little brother) also died at a young age.
6. Her husband, the poet Percy Shelley, drowned.
7. Due to the death of her mother, husband and children, Mary Shelley experienced isolation (like the creature and Frankenstein).
8. Mary Shelley’s father was very famous. His name was William Goodwin. In his writing he criticised society (maybe Shelley is doing the same in her novel).
9. Mary Shelley’s mother was also very famous. Her name was Mary Wollstonecraft. She was also critical of society and the role of woman.
10. When Mary Shelley’s mother died in childbirth, her father remarried. Mary Shelley did not get on with her stepmother (Justine Moritz does not get with her family in the novel and is adopted by the Frankensteins and becomes a maid).

Genre (‘Frankenstein’ belongs in the gothic horror genre.)

The gothic conventions are as follows:

1. Isolated setting (his work shop in Ingolstadt and Scotland)
2. Late at night (1am)
3. Bad weather (rain)
4. Isolated, obsessive main character (Frankenstein)
5. Something supernatural (yellow skin and black lips)
6. Helpless victim (Elizabeth)

Bram Stoker uses many of these conventions in his famous gothic horror novel, ‘Dracula’. Perhaps he was inspired by Mary Shelley

Religious (context about religious beliefs in the 19th century)

1. Society in 1818 was very religious and the idea that a man could have the same power as God (and create life) would have been very shocking and seen immoral.

Cultural context

1. Henry Fuseli’s painting ‘The Nightmare’ possibly inspired Shelley’s description of the murdered Elizabeth on page 149.

Philosophical context (what famous intellectuals thought about life and the role of humans)

1. Rousseau, a famous philosopher, believed man is born harmless and pure and is made evil by society.

2. Rousseau also argued that children learn from making mistakes (the monster could be described as a child). His ideas were so controversial that he was banished from France.

Highlight these ideas in the same colour as your key quotes

Literary tradition (famous writers that would have influenced writers at that time)

1. Percy Shelley, who wrote the poem 'Ozymandias' in your poetry anthology, was part of the romantic movement. Romantics believed in the beauty of nature and the importance of the individual. Some critics think Mary Shelley wrote Frankenstein to criticise the romantic movement (Victor Frankenstein was egocentric – too obsessed with himself as an individual.)
2. Percy Shelley wrote a poem called 'Alastor' which focuses on the dangers of being egocentric.
3. The subtitle of the book is 'The Modern Prometheus', who was a figure in Greek mythology who wanted to be greater than the gods. Prometheus was written by Ovid in 500 BC. The romantics (like Percy Shelley) saw Prometheus as a hero. It could be argued that Mary Shelley is using the novel to criticise the romantic movement.
4. 'Paradise Lost' was written by John Milton. It tells the story of Lucifer being thrown out of heaven and becoming evil. This obviously mirrors the creature's life. The creature reads this book when he is watching the De Lacey family.

Historical context (events that were happening at that time or had happened recently)

1. Shelley wrote the book at a time of great revolution in Europe, when people were trying to change society and challenge the authorities.
2. The French Revolution happened at the end of the 18th century (it broke out in 1787). It made people believe in the rights of individuals (like the romantic movement).
3. The novel starts and ends at North Pole. People were again very intrigued by the mysterious North Pole. Explorers did not manage to get there until 1908.
4. 'Frankenstein' was written at the same time as the Industrial Revolution. People naturally fear change. Perhaps the monster could be a metaphor for change and the unknown?
5. Benjamin Franklin demonstrated that lightning was electricity in 1746.
6. Shelley was inspired by the scientific experiments of Luigi Galvani who tried to bring animals back to life using electricity.
7. In 1803, Giovanni Aldini used electricity to move the muscles of a recently executed corpse. So society was intrigued about what electricity could do.

Social context (what society was like for Shelley and her readers)

1. It was quite a superstitious society, which believed that unusual/ugly things might be a sign of witchcraft.
2. 19th century put a lot of focus on appearances. This is reflected by Elizabeth (who is so beautiful she is described as 'heaven sent') being adopted as one of the family. Justine Moritz (who is described as 'not so beautiful' as the Frankenstein family on page 110) is adopted as a servant.
3. Advances in Science were making people start to question their religious beliefs.
4. Shelley was living in a sexist society where women were not seen as equals. 'Frankenstein' was published anonymously; many people assumed her husband had written it as he wrote the introduction.
5. 'Monster' comes from Latin for 'to be warned'. Maybe Mary Shelley was using the monster as a symbol to warn her readers about the dangers of ambition and being egocentric (like Victor Frankenstein).
6. Although people have always had families, 19th century society put a lot more focus on the 'domestic family' (people living together in happiness). This is the belief that the family home should be safe and loving. The De Laceys embodied this. The creature is without this.
7. It was controversial for the medical profession to learn from dissecting human corpses. Scientists/doctors were only allowed to dissect recently executed criminals. There were not enough of these bodies so grave robbing happened frequently (Frankenstein admits getting his bodies from 'the churchyard').

Tips – how to approach a question on *Frankenstein*

- 1) Read the question first at the bottom of the exam
- 2) Highlight key words – mind map around them
- 3) Read the top of the extract – it will give you clues where the extract is from
- 4) Read extract and highlight key quotations
- 5) What other key moments could you use? Write them down – note quotations you could use
- 6) What context would be relevant and useful?

How do I structure each individual paragraph?

- Topic sentence answers question with writer's name
- 2) Introduce quotation – we see this when...
- 3) Quotation
- 4) The magic phrase ;'The writer's use of.....technique.'
- 5) Word level analysis
- 6) This may make the reader think.....
- 7) (Challenge – second layer of analysis)
- 8) Social context

You will need to quotations from the extract and from other key moments in the novel.

A useful way to approach revision would be to break down the novel into key moments. Revise these key moments and learn quotations for each key moment.

Frankenstein – 10 Key Moments to Revise

1) Robert Walton (the explorer) writes a letter to his sister explaining how he saw a creature being followed by a man and saves the man (Frankenstein)

“I can, even now, remember the hour from which I dedicated myself to this great enterprise”

“I have no friend, Margaret:

a being which had the shape of a man, but apparently of **giant stature**, sat in the sledge and guided the dogs.

2) Frankenstein's idyllic early life

‘I was so guided by a **silken cord** that all seemed but one train of enjoyment to me’ (p.28)

‘a being **heaven-sent**, and **bearing a celestial stamp** in all her features’ (p.28)

‘fairer than a garden rose among dark-leaved brambles’ p.29

‘I looked upon Elizabeth as mine-mine to **protect, love and cherish**’ (p.29)

‘my more than sister, since till death she was to be mine only’ (p.29)

3) Develops ambition / scientific knowledge / Going to University

‘so soon as the dazzling light vanished the oak had disappeared’(p.33)

‘I will **pioneer** a new way, explore unknown powers, and **unfold to the world the deepest mysteries of creation.**’ (p.38)

‘in a scientific pursuit there **is continual food for discovery and wonder.**’ (p.40)

‘I became myself capable of bestowing animation upon lifeless matter’ (p.41)

4) Creation of the monster

“How can I describe my emotions at this catastrophe?” (Page 45)

“His **yellow skin** scarcely covered the work of muscles and arteries beneath’ (p.45)

his hair **was of a lustrous black**, and flowing; his teeth of **a pearly whiteness;**’ (p.45)

‘his watery eyes,’ (p.45)

‘**shrivelled complexion and straight black lips.**” (Page 45)

“Now that I had finished, the beauty of the dream vanished, and **breathless horror and disgust** filled my heart.” (Page 45)

5) The Monster has killed William but Justine is accused of William's murder

‘**The noble war in the skies** elevated my spirits....I exclaimed ‘**William, dear angel!**’ (p.60)

“A **flash of lightning** illuminated the object....., **more hideous than belongs to humanity.**” (Page 60)

‘I leave a sad and bitter world’ (p.68)

6) The Monster meets Frankenstein and the Creature tells his story of how he was educated and the Delaceys

'Begone, vile insect! Or rather, stay, that I may trample you to dust!' (p.77)

"I crept from my kennel." (Page 83)

'I was terrified when I viewed myself in a transparent pool' (p.88)

"...struck me violently with a stick. I could have torn him limb from limb, as the lion rends the antelope. But my heart sank within me as with bitter sickness." (Page 104)

'saved her and dragged her to shore....he aimed a gun....This was then the reward for my benevolence?'(p.108)

7) The creature tells Frankenstein how he murdered William and asks Frankenstein to create a female monster

'... had lived to short a time to have imbibed horror of deformity' (p.109)

'monster! Ugly wretch...you are an ogre' (p.109)

"You must create a female for me." (Page 111)

"shall each beast have his mate, and I be alone?"

8) Frankenstein goes to create a female creature but destroys it. The creature vows to get his revenge

I saw **by the light of the moon** the daemon at the casement. **A ghastly grin wrinkled his lips** as he gazed on me,(p.127)

The wretch saw me **destroy the creature** on whose future existence he depended for happiness, and with a **howl of devilish despair and revenge, withdrew.**" (p.127)

"I shall be with you on your wedding night." (Page 129)

9) Murder of Henry Clerval /Murder of Elizabeth / Frankenstein's revenge

'...passed like a dream from memory, when I saw the lifeless form of Henry Clerval stretched before me.' (p.135)

'heard a shrill and dreadful scream' (p.149)

'She was there lifeless and inanimate....her pale and distorted features half covered her hair' (p.149)

'rage sparkled in my eyes' (p.153)

'My revenge....is the devouring and only passion of my soul' (p.153)

10) Robert Walton's final letters telling of Frankenstein's death and Walton meeting the creature

'Farewell, Walton! Seek happiness in tranquillity and avoid ambition....' (p.166)

"Over him hung a form which I cannot find words to describe—gigantic in stature"

'the fallen angel becomes a **malignant devil'** (p.169)

'He was soon borne away in the waves and lost in darkness and distance'. (p.170)

The Big Ideas of the Novel:

- 1) Shelley is playing on fears about progress and Science and where this will lead in the future.
- 2) Shelley is writing about the hubris (arrogance which leads to downfall) of mankind
- 3) Shelley makes us consider how ambition can be destructive. In particular male ambition can be destructive
- 4) Shelley makes us see that good people can be made evil by the way society treats them - this links directly to Rousseau's ideas
- 5) Shelley is warning readers about 'playing God' and unlocking God's powers through science - this links directly to the myth of Prometheus
- 6) Shelley makes us see that despite our intelligence, the most important thing we need is love and acceptance
- 7) Shelley makes us question the morality of progress
- 8) Shelley reminds us of how insignificant we are in the universal masterplan
- 9) Shelley makes us consider how we judge others we don't know – prejudice
- 10) Shelley is warning readers by creating a horror story and by showing how hideous the monster is – the monster is a horrific physical symbol of progress

Including these will allow you to show your clear understanding of writer's purpose and will lift your marks

Mark scheme to assess 'Frankenstein'

- AO1** Read, understand and respond to texts. Students should be able to: maintain a critical style and develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations
- AO2** Analyse the language, form and structure used by a writer to create meaning and effects, using relevant subject terminology where appropriate
- AO3** Show understanding of the relationship between texts and the contexts in which they were written
- AO4** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation (R&J and AIC only – award mark out of 4)

Level and Mark	Typical features
Level 6 Convincing, critical analysis and exploration 26 – 30 marks	<ul style="list-style-type: none"> • AO1 – Critical, exploratory, (poetry – comparison.) conceptualised response to task and whole text • AO1 – Judicious use of precise references to support interpretation(s) • AO2 – Analysis of writer's methods with subject terminology used judiciously • AO2 – Exploration of effects of writer's methods on reader • AO3 – Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task
Level 5 Thoughtful, developed consideration 21 – 25 marks	<ul style="list-style-type: none"> • AO1 – Thoughtful, developed (poetry – comparison.) response to task and whole text • AO1 – Apt references integrated into interpretation(s) • AO2 – Examination of writer's methods with subject terminology used effectively to support consideration of methods • AO2 – Examination of effects of writer's methods on reader • AO3 – Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task
Level 4 Clear understanding 16 – 20 marks	<ul style="list-style-type: none"> • AO1 – Clear, (poetry – comparison.) explained response to task and whole text • AO1 – Effective use of references to support explanation • AO2 – Clear explanation of writer's methods with appropriate use of relevant subject terminology • AO2 – Understanding of effect of writer's methods on reader • AO3 – Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task
Level 3 Explained, structured comments 11 – 15 marks	<ul style="list-style-type: none"> • AO1 – Some explained (poetry – comparison.) response to task and whole text • AO1 – References used to support a range of relevant comments • AO2 – Explained/relevant comments on writer's methods with some relevant use of subject terminology • AO2 – Identification of effects of writer's methods on reader • AO3 – Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task
Level 2 Supported, relevant comments 6 – 10 marks	<ul style="list-style-type: none"> • AO1 – Supported (comparison.) response to task and text • AO1 – Comments on references • AO2 – Identification of writer's methods • AO2 – Some reference to subject terminology • AO3 – Some awareness of implicit ideas/contextual factors
Level 1 Simple, explicit comments 1 – 5 marks	<ul style="list-style-type: none"> • AO1 – Simple comments relevant to (poetry – comparison.) task and text • AO1 – Reference to relevant details • AO2 – Awareness of writer making deliberate choices • AO2 – Possible reference to subject terminology • AO3 – Simple comment on explicit ideas/contextual factors

Model essay plan

How do I plan my response?

- 1) Read the question first at the bottom of the exam
- 2) Highlight key words – mind map around them
- 3) Read the top of the extract – it will give you clues where the extract is from
- 4) Read extract and highlight key quotations
- 5) What other key moments could you use? Write them down – note quotations you could use
- 6) What context would be relevant and useful?

How do I structure my whole response?

Paragraph 1 – based on the extract

Paragraph 2 – based on the extract

Paragraph 3 – based on another part of the book

Paragraph 4 – based on another part of the book

“The monster is an evil character.”

Starting with this extract, explore how far you agree with this statement.

Paragraph 1

“I grasped his throat to silence him, and in a moment he lay dead at my feet.”

“hellish triumph”

“shall torment and destroy him.”

Paragraph 2

“monster! Ugly wretch!”

“You are an ogre.”

“Which carried despair to my heart”

Paragraph 3 – Villagers’ reaction

“Shrieked loudly, and quitting the hut, ran across the fields.”

“I had hardly placed my foot within the door before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me.”

Paragraph 4 – Saves girl

“rapid stream. I rushed from my hiding-place and with extreme labour, from the force of the current”

“Shall each man,” cried he, “find a wife for his bosom, and each beast have his mate, and I be alone?”

Model essay

“The monster is an evil character.”

Starting with this extract, explore how far you agree with this statement.

There are certainly many instances in Mary Shelley's novel where the reader would brand the creature 'evil'. This extract is one of those instances. Here, the antagonist is threatening William and then murders him. The manner of the young boy's death is violent as the creature 'grasped' the throat. Shelley's use of verb evokes the image of pain and aggression. The creature must have gripped William very firmly as the child was killed instantly and within seconds was dead at the murderer's feet. The creature's reaction would also give credence to the critical opinion. Rather than feeling guilt or remorse, his 'heart swelled' with 'hellish exultation' which suggests he found the murder exciting. This presents the creature as sadistic as he gained pleasure from inflicting pain and misery. The adjective 'hellish' is also significant here as there are connotations with the devil, a chilling proposition for a religious nineteenth century reader. This was exactly Shelley's intention as she wanted to 'curdle the blood' of her reader.

However, the famous philosopher Rousseau believed that everyone was born harmless and pure and that it is society that turns people 'evil'. It could be argued that this is what happened to the creature. In the extract, William calls him 'an ogre' and an 'ugly wretch'. Shelley's use of insults creates images of someone who is deformed and is not human. It suggests that the monster is different to the rest of society and should be feared. The monster, interestingly, is not immune to these insults. As William continues to insult him, his words brought 'despair' the creature's heart. Shelley's use of personification suggests the insults are like weapons and are targeting the monster where he is most vulnerable. They aren't just hurting him, they are making him feel totally isolated and almost suicidal. The reader would associate the 'heart' with love. The creature used to be filled with love when he was first created and it implies he is still sensitive.

The monster is also mistreated by society earlier in the novel when he is roaming the streets after being abandoned by Victor Frankenstein. When he approaches a village, and attempts to communicate with a local, the man 'shrieked' and ran across a field. Shelley's use of verb suggests the man is extremely scared. It is an unnatural sound unlike a shout, for example, so could suggest it is an involuntary, spontaneous cry. The fact that he runs away implies that man fears for his life to the extent he will leave all his possessions behind and not attempt to fight and challenge the monster. A reader from the nineteenth century would have been very superstitious and would have seen unusual or ugly things as a sign of witchcraft.

Finally, the other example of the monster being mistreated is when he saves a girl from drowning. As he is walking, he sees a girl fall in the river. The river was flowing extremely fast, and the monster 'rushed' to help her. Shelley's use of verb implies that the monster is instinctively good and wants to help people. It suggests he had to run very fast to get there before she was dragged downstream. As he was in the water, the monster could only save the girl with 'extreme labour'. Shelley's use of adjective creates an image of a struggle and that the monster had to battle against the force of the current to drag her to the shore. He was not even thanked or rewarded for his efforts. Instead the girl's father shot him and caused him physical as well as emotional pain. Shelley's choice to base this scene in a river may be because her own husband drowned himself. Perhaps she has vivid associations with this and wishes someone could have saved him, human, creature or monster. This incident is the final straw for the creature and he swears revenge on all mankind. He was born pure but after continually being verbally and physically abused, he does indeed turn evil. However, some readers would have sympathy for him and would understand his subsequent actions.

Highlight the essay with the following success criteria

1. Topic sentence
2. Who, when, what is happening
3. Short quote
4. Use magic phrase 'Shelley's use of...'
5. Technique
6. Analysis/Explanation (comment on effect/connotation/image created by word)
7. Context
8. Repeat!

Chapter summaries

Letter 1

The novel itself begins with a series of letters from the explorer Robert Walton to his sister, Margaret Saville. Walton, a well-to-do Englishman with a passion for seafaring, is the captain of a ship headed on a dangerous voyage to the North Pole. In the first letter, he tells his sister of the preparations leading up to his departure and of the desire burning in him to accomplish “some great purpose”—discovering a northern passage to the Pacific, revealing the source of the Earth’s magnetism, or simply setting foot on undiscovered territory.

Letters 2–3

In the second letter, Walton bemoans his lack of friends. He feels lonely and isolated, too sophisticated to find comfort in his shipmates and too uneducated to find a sensitive soul with whom to share his dreams. He shows himself a Romantic, with his “love for the marvellous, a belief in the marvellous,” which pushes him along the perilous, lonely pathway he has chosen. In the brief third letter, Walton tells his sister that his ship has set sail and that he has full confidence that he will achieve his aim.

Letter 4

In the fourth letter, the ship stalls between huge sheets of ice, and Walton and his men spot a sledge guided by a gigantic creature about half a mile away. The next morning, they encounter another sledge stranded on an ice floe. All but one of the dogs drawing the sledge is dead, and the man on the sledge—not the man seen the night before—is emaciated, weak, and starving. Despite his condition, the man refuses to board the ship until Walton tells him that it is heading north. The stranger spends two days recovering, nursed by the crew, before he can speak. The crew is burning with curiosity, but Walton, aware of the man’s still-fragile state, prevents his men from burdening the stranger with questions. As time passes, Walton and the stranger become friends, and the stranger eventually consents to tell Walton his story. At the end of the fourth letter, Walton states that the visitor will commence his narrative the next day; Walton’s framing narrative ends and the stranger’s begins.

Chapter 1

The stranger, who the reader soon learns is Victor Frankenstein, begins his narration. He starts with his family background, birth, and early childhood, telling Walton about his father, Alphonse, and his mother, Caroline. Alphonse became Caroline’s protector when her father, Alphonse’s longtime friend Beaufort, died in poverty. They married two years later, and Victor was born soon after.

Frankenstein then describes how his childhood companion, Elizabeth Lavenza, entered his family. At this point in the narrative, the original (1818) and revised (1831) versions of Frankenstein diverge. In the original version, Elizabeth is Victor’s cousin, the daughter of Alphonse’s sister; when Victor is four years old, Elizabeth’s mother dies and Elizabeth is adopted into the Frankenstein family. In the revised version, Elizabeth is discovered by Caroline, on a trip to Italy, when Victor is about five years old. While visiting a poor Italian family, Caroline notices a beautiful blonde girl among the dark-haired Italian children; upon discovering that Elizabeth is the orphaned daughter of a Milanese nobleman and a German woman and that the Italian family can barely afford to feed her, Caroline adopts Elizabeth and brings her back to Geneva. Victor’s mother decides at the moment of the adoption that Elizabeth and Victor should someday marry.

Chapter 2

Elizabeth and Victor grow up together as best friends. Victor's friendship with Henry Clerval, a schoolmate and only child, flourishes as well, and he spends his childhood happily surrounded by this close domestic circle. As a teenager, Victor becomes increasingly fascinated by the mysteries of the natural world. He chances upon a book by Cornelius Agrippa, a sixteenth-century scholar of the occult sciences, and becomes interested in natural philosophy. He studies the outdated findings of the alchemists Agrippa, Paracelsus, and Albertus Magnus with enthusiasm. He witnesses the destructive power of nature when, during a raging storm, lightning destroys a tree near his house. A modern natural philosopher accompanying the Frankenstein family explains to Victor the workings of electricity, making the ideas of the alchemists seem outdated and worthless. (In the 1818 version, a demonstration of electricity by his father convinces Victor of the alchemists' mistakenness.)

Chapter 3

At the age of seventeen, Victor leaves his family in Geneva to attend the university at Ingolstadt. Just before Victor departs, his mother catches scarlet fever from Elizabeth, whom she has been nursing back to health, and dies. On her deathbed, she begs Elizabeth and Victor to marry. Several weeks later, still grieving, Victor goes off to Ingolstadt.

Arriving at the university, he finds quarters in the town and sets up a meeting with a professor of natural philosophy, M. Krempe. Krempe tells Victor that all the time that Victor has spent studying the alchemists has been wasted, further souring Victor on the study of natural philosophy. He then attends a lecture in chemistry by a professor named Waldman. This lecture, along with a subsequent meeting with the professor, convinces Victor to pursue his studies in the sciences.

Chapter 4

Victor attacks his studies with enthusiasm and, ignoring his social life and his family far away in Geneva, makes rapid progress. Fascinated by the mystery of the creation of life, he begins to study how the human body is built (anatomy) and how it falls apart (death and decay). After several years of tireless work, he masters all that his professors have to teach him, and he goes one step further: discovering the secret of life.

Privately, hidden away in his apartment where no one can see him work, he decides to begin the construction of an animate creature, envisioning the creation of a new race of wonderful beings. Zealously devoting himself to this labor, he neglects everything else—family, friends, studies, and social life—and grows increasingly pale, lonely, and obsessed.

Chapter 5

One stormy night, after months of labour, Victor completes his creation. But when he brings it to life, its awful appearance horrifies him. He rushes to the next room and tries to sleep, but he is troubled by nightmares about Elizabeth and his mother's corpse. He wakes to discover the monster looming over his bed with a grotesque smile and rushes out of the house. He spends the night pacing in his courtyard. The next morning, he goes walking in the town of Ingolstadt, frantically avoiding a return to his now-haunted apartment.

As he walks by the town inn, Victor comes across his friend Henry Clerval, who has just arrived to begin studying at the university. Delighted to see Henry—a breath of fresh air and a reminder of his

family after so many months of isolation and ill health—he brings him back to his apartment. Victor enters first and is relieved to find no sign of the monster. But, weakened by months of work and shock at the horrific being he has created, he immediately falls ill with a nervous fever that lasts several months. Henry nurses him back to health and, when Victor has recovered, gives him a letter from Elizabeth that had arrived during his illness.

Chapter 6

Elizabeth's letter expresses her concern about Victor's illness and entreats him to write to his family in Geneva as soon as he can. She also tells him that Justine Moritz, a girl who used to live with the Frankenstein family, has returned to their house following her mother's death.

After Victor has recovered, he introduces Henry, who is studying Oriental languages, to the professors at the university. The task is painful, however, since the sight of any chemical instrument worsens Victor's symptoms; even speaking to his professors torments him. He decides to return to Geneva and awaits a letter from his father specifying the date of his departure. Meanwhile, he and Henry take a walking tour through the country, uplifting their spirits with the beauties of nature.

Chapter 7

On their return to the university, Victor finds a letter from his father telling him that Victor's youngest brother, William, has been murdered. Saddened, shocked, and apprehensive, Victor departs immediately for Geneva. By the time he arrives, night has fallen and the gates of Geneva have been shut, so he spends the evening walking in the woods around the outskirts of the town. As he walks near the spot where his brother's body was found, he spies the monster lurking and becomes convinced that his creation is responsible for killing William. The next day, however, when he returns home, Victor learns that Justine has been accused of the murder. After the discovery of the body, a servant had found in Justine's pocket a picture of Caroline Frankenstein last seen in William's possession. Victor proclaims Justine's innocence, but the evidence against her seems irrefutable, and Victor refuses to explain himself for fear that he will be labeled insane.

Chapter 8

Justine confesses to the crime, believing that she will thereby gain salvation, but tells Elizabeth and Victor that she is innocent—and miserable. They remain convinced of her innocence, but Justine is soon executed. Victor becomes consumed with guilt, knowing that the monster he created and the cloak of secrecy within which the creation took place have now caused the deaths of two members of his family.

Chapter 9

After Justine's execution, Victor becomes increasingly melancholy. He considers suicide but restrains himself by thinking of Elizabeth and his father. Alphonse, hoping to cheer up his son, takes his children on an excursion to the family home at Belrive. From there, Victor wanders alone toward the valley of Chamounix. The beautiful scenery cheers him somewhat, but his respite from grief is short-lived.

Chapter 10

One rainy day, Victor wakes to find his old feelings of despair resurfacing. He decides to travel to the summit of Montanvert, hoping that the view of a pure, eternal, beautiful natural scene will revive his spirits.

When he reaches the glacier at the top, he is momentarily consoled by the sublime spectacle. As he crosses to the opposite side of the glacier, however, he spots a creature loping toward him at incredible speed. At closer range, he recognizes clearly the grotesque shape of the monster. He issues futile threats of attack to the monster, whose enormous strength and speed allow him to elude Victor easily. Victor curses him and tells him to go away, but the monster, speaking eloquently, persuades him to accompany him to a fire in a cave of ice. Inside the cave, the monster begins to narrate the events of his life.

Chapter 11

Sitting by the fire in his hut, the monster tells Victor of the confusion that he experienced upon being created. He describes his flight from Victor's apartment into the wilderness and his gradual acclimatisation to the world through his discovery of the sensations of light, dark, hunger, thirst, and cold. According to his story, one day he finds a fire and is pleased at the warmth it creates, but he becomes dismayed when he burns himself on the hot embers. He realizes that he can keep the fire alive by adding wood, and that the fire is good not only for heat and warmth but also for making food more palatable.

In search of food, the monster finds a hut and enters it. His presence causes an old man inside to shriek and run away in fear. The monster proceeds to a village, where more people flee at the sight of him. As a result of these incidents, he resolves to stay away from humans. One night he takes refuge in a small hovel adjacent to a cottage. In the morning, he discovers that he can see into the cottage through a crack in the wall and observes that the occupants are a young man, a young woman, and an old man.

Chapter 12

Observing his neighbours for an extended period of time, the monster notices that they often seem unhappy, though he is unsure why. He eventually realizes, however, that their despair results from their poverty, to which he has been contributing by surreptitiously stealing their food. Torn by his guilty conscience, he stops stealing their food and does what he can to reduce their hardship, gathering wood at night to leave at the door for their use.

The monster becomes aware that his neighbors are able to communicate with each other using strange sounds. Vowing to learn their language, he tries to match the sounds they make with the actions they perform. He acquires a basic knowledge of the language, including the names of the young man and woman, Felix and Agatha. He admires their graceful forms and is shocked by his ugliness when he catches sight of his reflection in a pool of water. He spends the whole winter in the hovel, unobserved and well protected from the elements, and grows increasingly affectionate toward his unwitting hosts.

Chapter 13

As winter thaws into spring, the monster notices that the cottagers, particularly Felix, seem unhappy. A beautiful woman in a dark dress and veil arrives at the cottage on horseback and asks to see Felix. Felix becomes ecstatic the moment he sees her. The woman, who does not speak the language of the cottagers, is named Safie. She moves into the cottage, and the mood of the household immediately brightens. As Safie learns the language of the cottagers, so does the monster. He also learns to read, and, since Felix uses Constantin-François de Volney's *Ruins of Empires* to instruct Safie, he learns a bit of world history in the process. Now able to speak and understand the language perfectly, the monster learns about human society by listening to the cottagers' conversations.

Reflecting on his own situation, he realizes that he is deformed and alone. "Was I then a monster," he asks, "a blot upon the earth, from which all men fled, and whom all men disowned?" He also learns about the pleasures and obligations of the family and of human relations in general, which deepens the agony of his own isolation.

Chapter 14

After some time, the monster's constant eavesdropping allows him to reconstruct the history of the cottagers. The old man, De Lacey, was once an affluent and successful citizen in Paris; his children, Agatha and Felix, were well-respected members of the community. Safie's father, a Turk, was falsely accused of a crime and sentenced to death. Felix visited the Turk in prison and met his daughter, with whom he immediately fell in love. Safie sent Felix letters thanking him for his intention to help her father and recounting the circumstances of her plight (the monster tells Victor that he copied some of these letters and offers them as proof that his tale is true). The letters relate that Safie's mother was a Christian Arab who had been enslaved by the Turks before marrying her father. She inculcated in Safie an independence and intelligence that Islam prevented Turkish women from cultivating. Safie was eager to marry a European man and thereby escape the near-slavery that awaited her in Turkey. Felix successfully coordinated her father's escape from prison, but when the plot was discovered, Felix, Agatha, and De Lacey were exiled from France and stripped of their wealth. They then moved into the cottage in Germany upon which the monster has stumbled. Meanwhile, the Turk tried to force Safie to return to Constantinople with him, but she managed to escape with some money and the knowledge of Felix's whereabouts.

Chapter 15

While foraging for food in the woods around the cottage one night, the monster finds an abandoned leather satchel containing some clothes and books. Eager to learn more about the world than he can discover through the chink in the cottage wall, he brings the books back to his hovel and begins to read. The books include Johann Wolfgang von Goethe's *Sorrows of Werter*, a volume of Plutarch's *Lives*, and John Milton's *Paradise Lost*, the last of which has the most profound effect on the monster. Unaware that *Paradise Lost* is a work of imagination, he reads it as a factual history and finds much similarity between the story and his own situation. Rifling through the pockets of his own clothes, stolen long ago from Victor's apartment, he finds some papers from Victor's journal. With his newfound ability to read, he soon understands the horrific manner of his own creation and the disgust with which his creator regarded him.

Dismayed by these discoveries, the monster wishes to reveal himself to the cottagers in the hope that they will see past his hideous exterior and befriend him. He decides to approach the blind De Lacey first, hoping to win him over while Felix, Agatha, and Safie are away. He believes that De Lacey, unprejudiced against his hideous exterior, may be able to convince the others of his gentle nature.

The perfect opportunity soon presents itself, as Felix, Agatha, and Safie depart one day for a long walk. The monster nervously enters the cottage and begins to speak to the old man. Just as he begins to explain his situation, however, the other three return unexpectedly. Felix drives the monster away, horrified by his appearance.

Chapter 16

In the wake of this rejection, the monster swears to revenge himself against all human beings, his creator in particular. Journeying for months out of sight of others, he makes his way toward Geneva. On the way, he spots a young girl, seemingly alone; the girl slips into a stream and appears to be on the verge of drowning. When the monster rescues the girl from the water, the man accompanying her, suspecting him of having attacked her, shoots him.

As he nears Geneva, the monster runs across Victor's younger brother, William, in the woods. When William mentions that his father is Alphonse Frankenstein, the monster erupts in a rage of vengeance and strangles the boy to death with his bare hands. He takes a picture of Caroline Frankenstein that the boy has been holding and places it in the folds of the dress of a girl sleeping in a barn—Justine Moritz, who is later executed for William's murder.

Having explained to Victor the circumstances behind William's murder and Justine's conviction, the monster implores Victor to create another monster to accompany him and be his mate.

Chapter 17

The monster tells Victor that it is his right to have a female monster companion. Victor refuses at first, but the monster appeals to Victor's sense of responsibility as his creator. He tells Victor that all of his evil actions have been the result of a desperate loneliness. He promises to take his new mate to South America to hide in the jungle far from human contact. With the sympathy of a fellow monster, he argues, he will no longer be compelled to kill. Convinced by these arguments, Victor finally agrees to create a female monster. Overjoyed but still skeptical, the monster tells Victor that he will monitor Victor's progress and that Victor need not worry about contacting him when his work is done.

Chapter 18

After his fateful meeting with the monster on the glacier, Victor puts off the creation of a new, female creature. He begins to have doubts about the wisdom of agreeing to the monster's request. He realizes that the project will require him to travel to England to gather information. His father notices that his spirits are troubled much of the time—Victor, still racked by guilt over the deaths of William and Justine, is now newly horrified by the task in which he is about to engage—and asks him if his impending marriage to Elizabeth is the source of his melancholy. Victor assures him that the prospect of marriage to Elizabeth is the only happiness in his life. Eager to raise Victor's spirits, Alphonse suggests that they celebrate the marriage immediately. Victor refuses, unwilling to marry Elizabeth until he has completed his obligation to the monster. He asks Alphonse if he can first travel to England, and Alphonse consents.

Victor and Alphonse arrange a two-year tour, on which Henry Clerval, eager to begin his studies after several years of unpleasant work for his father in Geneva, will accompany Victor. After traveling for a while, they reach London.

Chapter 19

Victor and Henry journey through England and Scotland, but Victor grows impatient to begin his work and free himself of his bond to the monster. Victor has an acquaintance in a Scottish town, with whom he urges Henry to stay while he goes alone on a tour of Scotland. Henry consents reluctantly, and Victor departs for a remote, desolate island in the Orkneys to complete his project.

Quickly setting up a laboratory in a small shack, Victor devotes many hours to working on his new creature. He often has trouble continuing his work, however, knowing how unsatisfying, even grotesque, the product of his labor will be.

Chapter 20

While working one night, Victor begins to think about what might happen after he finishes his creation. He imagines that his new creature might not want to seclude herself, as the monster had promised, or that the two creatures might have children, creating “a race of devils . . . on the earth.” In the midst of these reflections and growing concern, Victor looks up to see the monster grinning at him through the window. Overcome by the monster’s hideousness and the possibility of a second creature like him, he destroys his work in progress. The monster becomes enraged at Victor for breaking his promise, and at the prospect of his own continued solitude. He curses and vows revenge, then departs, swearing that he will be with Victor on his wedding night.

The following night, Victor receives a letter from Henry, who, tired of Scotland, suggests that they continue their travels. Before he leaves his shack, Victor cleans and packs his chemical instruments and collects the remains of his second creature. Late that evening, he rows out onto the ocean and throws the remains into the water, allowing himself to rest in the boat for a while. When he wakes, he finds that the winds will not permit him to return to shore. Panicking, in fear for his life, he contemplates the possibility of dying at sea, blown far out into the Atlantic. Soon the winds change, however, and he reaches shore near a town. When he lands, a group of townspeople greet him rudely, telling him that he is under suspicion for a murder discovered the previous night.

Chapter 21

After confronting Victor, the townspeople take him to Mr. Kirwin, the town magistrate. Victor hears witnesses testify against him, claiming that they found the body of a man along the beach the previous night and that, just before finding the body, they saw a boat in the water that resembled Victor’s. Mr. Kirwin decides to bring Victor to look at the body to see what effect it has on him: if Victor is the murderer, perhaps he will react with visible emotion. When Victor sees the body, he does indeed react with horror, for the victim is Henry Clerval, with the black marks of the monster’s hands around his neck. In shock, Victor falls into convulsions and suffers a long illness.

Victor remains ill for two months. Upon his recovery, he finds himself still in prison. Mr. Kirwin, now compassionate and much more sympathetic than before Victor’s illness, visits him in his cell. He tells him that he has a visitor, and for a moment Victor fears that the monster has come to cause him even more misery. The visitor turns out to be his father, who, upon hearing of his son’s illness and the death of his friend, rushed from Geneva to see him.

Victor is overjoyed to see his father, who stays with him until the court, having nothing but circumstantial evidence, finds him innocent of Henry’s murder. After his release, Victor departs with his father for Geneva.

Chapter 22

On their way home, father and son stop in Paris, where Victor rests to recover his strength. Just before leaving again for Geneva, Victor receives a letter from Elizabeth. Worried by Victor’s recurrent illnesses, she asks him if he is in love with another, to which Victor replies that she is the source of his joy. The letter reminds him of the monster’s threat that he will be with Victor on his wedding night.

He believes that the monster intends to attack him and resolves that he will fight back. Whichever one of them is destroyed, his misery will at last come to an end.

Eventually, Victor and his father arrive home and begin planning the wedding. Elizabeth is still worried about Victor, but he assures her that all will be well after the wedding. He has a terrible secret, he tells her, that he can only reveal to her after they are married. As the wedding day approaches, Victor grows more and more nervous about his impending confrontation with the monster. Finally, the wedding takes place, and Victor and Elizabeth depart for a family cottage to spend the night.

Chapter 23

In the evening, Victor and Elizabeth walk around the grounds, but Victor can think of nothing but the monster's imminent arrival. Inside, Victor worries that Elizabeth might be upset by the monster's appearance and the battle between them. He tells her to retire for the night. He begins to search for the monster in the house, when suddenly he hears Elizabeth scream and realizes that it was never his death that the monster had been intending this night. Consumed with grief over Elizabeth's death, Victor returns home and tells his father the gruesome news. Shocked by the tragic end of what should have been a joyous day, his father dies a few days later. Victor finally breaks his secrecy and tries to convince a magistrate in Geneva that an unnatural monster is responsible for the death of Elizabeth, but the magistrate does not believe him. Victor resolves to devote the rest of his life to finding and destroying the monster.

Chapter 24

His whole family destroyed, Victor decides to leave Geneva and the painful memories it holds behind him forever. He tracks the monster for months, guided by slight clues, messages, and hints that the monster leaves for him. Angered by these taunts, Victor continues his pursuit into the ice and snow of the North. There he meets Walton and tells his story. He entreats Walton to continue his search for vengeance after he is dead.

Final section

Walton then regains control of the narrative, continuing the story in the form of further letters to his sister. He tells her that he believes in the truth of Victor's story. He laments that he did not know Victor, who remains on the brink of death, in better days.

One morning, Walton's crewmen enter his cabin and beg him to promise that they will return to England if they break out of the ice in which they have been trapped ever since the night they first saw the monster's sledge. Victor speaks up, however, and convinces the men that the glory and honor of their quest should be enough motivation for them to continue toward their goal. They are momentarily moved, but two days later they again entreat Walton, who consents to the plan of return.

Just before the ship is set to head back to England, Victor dies. Several days later, Walton hears a strange sound coming from the room in which Victor's body lies. Investigating the noise, Walton is startled to find the monster, as hideous as Victor had described, weeping over his dead creator's body. The monster begins to tell him of all his sufferings. He says that he deeply regrets having become an instrument of evil and that, with his creator dead, he is ready to die. He leaves the ship and departs into the darkness

Question 1

In this extract from Letter 1, Walton writes to his sister Margaret. He has not yet started his voyage and talks of his hopes and plans

Six years have passed since I resolved on my present undertaking. I can, even now, remember the hour from which I dedicated myself to this great enterprise. I commenced by inuring my body to hardship. I accompanied the whale-fishers on several expeditions to the North Sea; I voluntarily endured cold, famine, thirst, and want of sleep; I often worked harder than the common sailors during the day and devoted my nights to the study of mathematics, the theory of medicine, and those branches of physical science from which a naval adventurer might derive the greatest practical advantage. Twice I actually hired myself as an under-mate in a Greenland whaler, and acquitted myself to admiration. I must own I felt a little proud when my captain offered me the second dignity in the vessel and entreated me to remain with the greatest earnestness, so valuable did he consider my services. And now, dear Margaret, do I not deserve to accomplish some great purpose? My life might have been passed in ease and luxury, but I preferred glory to every enticement that wealth placed in my path. Oh, that some encouraging voice would answer in the affirmative! My courage and my resolution is firm; but my hopes fluctuate, and my spirits are often depressed. I am about to proceed on a long and difficult voyage, the emergencies of which will demand all my fortitude: I am required not only to raise the spirits of others, but sometimes to sustain my own, when theirs are failing

Starting with this extract, write about how Shelley presents attitudes to ambition in the novel.

Write about:

- How Shelley presents Walton's attitude to ambition in this extract
- How Shelley presents attitudes to ambition in the novel as a whole

Point 1:

Extract:

Novel:

Context:

Point 2:

Extract:

Novel:

Context:

Point 3:

Extract:

Novel:

Context:

Question 2

In this extract from Chapter 2, Victor recalls his happy childhood.

It was my temper to avoid a crowd and to attach myself fervently to a few. I was indifferent, therefore, to my school-fellows in general; but I united myself in the bonds of the closest friendship to one among them. Henry Clerval was the son of a merchant of Geneva. He was a boy of singular talent and fancy. He loved enterprise, hardship, and even danger for its own sake. He was deeply read in books of chivalry and romance. He composed heroic songs and began to write many a tale of enchantment and knightly adventure. He tried to make us act plays and to enter into masquerades, in which the characters were drawn from the heroes of Roncesvalles, of the Round Table of King Arthur, and the chivalrous train who shed their blood to redeem the holy sepulchre from the hands of the infidels.

No human being could have passed a happier childhood than myself. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their caprice, but the agents and creators of all the many delights which we enjoyed. When I mingled with other families I distinctly discerned how peculiarly fortunate my lot was, and gratitude assisted the development of filial love.

Starting with this extract from Chapter 2, write about how Shelley presents the importance of family and friendship in the novel.

Write about:

- How Shelley presents Victor's attitude to family and friendship in the extract
- How Shelley presents Victor's attitude to family and friendship in the novel as a whole

Point 1:

Extract:

Novel:

Context:

Point 2:

Extract:

Novel:

Context:

Point 3:

Extract:

Novel:

Context:

Question 3

In this extract from Chapter 2, Victor recalls a natural event that changed his life.

When I was about fifteen years old we had retired to our house near Belrive, when we witnessed a most violent and terrible thunderstorm. It advanced from behind the mountains of Jura, and the thunder burst at once with frightful loudness from various quarters of the heavens. I remained, while the storm lasted, watching its progress with curiosity and delight. As I stood at the door, on a sudden I beheld a stream of fire issue from an old and beautiful oak which stood about twenty yards from our house; and so soon as the dazzling light vanished, the oak had disappeared, and nothing remained but a blasted stump. When we visited it the next morning, we found the tree shattered in a singular manner. It was not splintered by the shock, but entirely reduced to thin ribbons of wood. I never beheld anything so utterly destroyed.

Before this I was not unacquainted with the more obvious laws of electricity. On this occasion a man of great research in natural philosophy was with us, and excited by this catastrophe, he entered on the explanation of a theory which he had formed on the subject of electricity and galvanism, which was at once new and astonishing to me. All that he said threw greatly into the shade Cornelius Agrippa, Albertus Magnus, and Paracelsus, the lords of my imagination; but by some fatality the overthrow of these men disinclined me to pursue my accustomed studies. It seemed to me as if nothing would or could ever be known.

Starting with this extract, write about how Shelley presents attitudes towards nature in the novel.

Write about:

- How Shelley presents attitudes towards nature in this extract
- How Shelley presents attitudes towards nature in the novel as a whole

Point 1:

Extract:

Novel:

Context:

Point 2:

Extract:

Novel:

Context:

Question 4

In this extract from Chapter 5, Victor has just succeeded in creating life.

For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me

Starting with this extract, how far does Shelley presents the character of Victor as a villain in the novel?

Write about:

- How Shelley presents the character of Victor in this extract
- How Shelley presents the character of Victor in the novel as a whole

Point 1:

Extract:

Novel:

Context:

Point 2:

Extract:

Novel:

Context:

Question 5

In this extract from Chapter 8, Justine is hanged for a crime she did not commit.

Justine assumed an air of cheerfulness, while she with difficulty repressed her bitter tears. She embraced Elizabeth and said in a voice of half-suppressed emotion, "Farewell, sweet lady, dearest Elizabeth, my beloved and only friend; may heaven, in its bounty, bless and preserve you; may this be the last misfortune that you will ever suffer! Live, and be happy, and make others so."

And on the morrow Justine died. Elizabeth's heart-rending eloquence failed to move the judges from their settled conviction in the criminality of the saintly sufferer. My passionate and indignant appeals were lost upon them. And when I received their cold answers and heard the harsh, unfeeling reasoning of these men, my purposed avowal died away on my lips. Thus I might proclaim myself a madman, but not revoke the sentence passed upon my wretched victim. She perished on the scaffold as a murderess!

From the tortures of my own heart, I turned to contemplate the deep and voiceless grief of my Elizabeth. This also was my doing! And my father's woe, and the desolation of that late so smiling home all was the work of my thrice-accursed hands! Ye weep, unhappy ones, but these are not your last tears! Again shall you raise the funeral wail, and the sound of your lamentations shall again and again be heard!

Starting with this extract, write about how Shelley presents attitudes to justice in the novel.

Write about:

- How Shelley presents attitudes to justice in this extract
- How Shelley presents attitudes to justice in the novel as a whole

Point 1:

Extract:

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Point 2:

Extract:

Novel:

Context:

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Question 6

In this extract from Chapter 23, Victor finds his murdered wife Elizabeth’s dead body.

She left me, and I continued some time walking up and down the passages of the house and inspecting every corner that might afford a retreat to my adversary. But I discovered no trace of him and was beginning to conjecture that some fortunate chance had intervened to prevent the execution of his menaces when suddenly I heard a shrill and dreadful scream. It came from the room into which Elizabeth had retired. As I heard it, the whole truth rushed into my mind, my arms dropped, the motion of every muscle and fibre was suspended; I could feel the blood trickling in my veins and tingling in the extremities of my limbs. This state lasted but for an instant; the scream was repeated, and I rushed into the room. Great God! Why did I not then expire! Why am I here to relate the destruction of the best hope and the purest creature on earth? She was there, lifeless and inanimate, thrown across the bed, her head hanging down and her pale and distorted features half covered by her hair. Everywhere I turn I see the same figure—her bloodless arms and relaxed form flung by the murderer on its bridal bier. Could I behold this and live? Alas! Life is obstinate and clings closest where it is most hated. For a moment only did I lose recollection; I fell senseless on the ground.

Starting with this extract, write about how Shelley presents Gothic themes in the novel

Write about:

- How Shelley presents Gothic themes in this extract
- How Shelley presents Gothic themes in the novel as a whole

Point 1:

Extract:

Novel:

Context:

Point 2:

Extract:

Novel:

Context:

Point 3:

Extract:

Novel:

Context:

Question 7

In this extract from Chapter 10, the Creature begs Frankenstein to listen to his story.

"...Believe me, Frankenstein, I was benevolent; my soul glowed with love and humanity; but am I not alone, miserably alone? You, my creator, abhor me; what hope can I gather from your fellow creatures, who owe me nothing? They spurn and hate me. The desert mountains and dreary glaciers are my refuge. I have wandered here many days; the caves of ice, which I only do not fear, are a dwelling to me, and the only one which man does not grudge. These bleak skies I hail, for they are kinder to me than your fellow beings. If the multitude of mankind knew of my existence, they would do as you do, and arm themselves for my destruction. Shall I not then hate them who abhor me? I will keep no terms with my enemies. I am miserable, and they shall share my wretchedness. Yet it is in your power to recompense me, and deliver them from an evil which it only remains for you to make so great, that not only you and your family, but thousands of others, shall be swallowed up in the whirlwinds of its rage. Let your compassion be moved, and do not disdain me. Listen to my tale; when you have heard that, abandon or commiserate me, as you shall judge that I deserve. But hear me. The guilty are allowed, by human laws, bloody as they are, to speak in their own defence before they are condemned. Listen to me, Frankenstein. You accuse me of murder, and yet you would, with a satisfied conscience, destroy your own creature. Oh, praise the eternal justice of man! Yet I ask you not to spare me; listen to me, and then, if you can, and if you will, destroy the work of your hands."

Starting with this extract, how far does Shelley present the Creature sympathetically in the novel?

Write about:

- How Shelley presents the character of the Creature as sympathetic in this extract
- How Shelley presents the character of the Creature in the novel as a whole

Point 1:
Extract:
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Context:

Point 2:
Extract:
Novel:
Context:

Point 3:
Extract:
Novel:
Context:

Question 8

In this extract from Chapter 15, the Creature compares the happiness of the cottagers to his own situation.

"Several changes, in the meantime, took place in the cottage. The presence of Safie diffused happiness among its inhabitants, and I also found that a greater degree of plenty reigned there. Felix and Agatha spent more time in amusement and conversation, and were assisted in their labours by servants. They did not appear rich, but they were contented and happy; their feelings were serene and peaceful, while mine became every day more tumultuous. Increase of knowledge only discovered to me more clearly what a wretched outcast I was. I cherished hope, it is true, but it vanished when I beheld my person reflected in water or my shadow in the moonshine, even as that frail image and that inconstant shade.

"I endeavoured to crush these fears and to fortify myself for the trial which in a few months I resolved to undergo; and sometimes I allowed my thoughts, unchecked by reason, to ramble in the fields of Paradise, and dared to fancy amiable and lovely creatures sympathizing with my feelings and cheering my gloom; their angelic countenances breathed smiles of consolation. But it was all a dream; no Eve soothed my sorrows nor shared my thoughts; I was alone. I remembered Adam's supplication to his Creator. But where was mine? He had abandoned me, and in the bitterness of my heart I cursed him

Starting with this extract, write about how Shelley presents ideas about isolation from society.

Write about:

- How Shelley presents ideas about isolation from society in this extract
- Shelley presents ideas about isolation from society in the novel as a whole

Point 1:
Extract:
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Point 2:
Extract:
Novel:
Context:

Point 3:
Extract:
Novel:
Context:

Question 9

In this extract from Chapter 16, the Creature has just seen the De Lacey family leaving the cottage for the last time.

When I thought of my friends, of the mild voice of De Lacey, the gentle eyes of Agatha, and the exquisite beauty of the Arabian, these thoughts vanished and a gush of tears somewhat soothed me. But again when I reflected that they had spurned and deserted me, anger returned, a rage of anger, and unable to injure anything human, I turned my fury towards inanimate objects. As night advanced I placed a variety of combustibles around the cottage, and after having destroyed every vestige of cultivation in the garden, I waited with forced impatience until the moon had sunk to commence my operations.

"As the night advanced, a fierce wind arose from the woods and quickly dispersed the clouds that had loitered in the heavens; the blast tore along like a mighty avalanche and produced a kind of insanity in my spirits that burst all bounds of reason and reflection. I lighted the dry branch of a tree and danced with fury around the devoted cottage, my eyes still fixed on the western horizon, the edge of which the moon nearly touched. A part of its orb was at length hid, and I waved my brand; it sank, and with a loud scream I fired the straw, and heath, and bushes, which I had collected. The wind fanned the fire, and the cottage was quickly enveloped by the flames, which clung to it and licked it with their forked and destroying tongues.

Starting with this extract, write about how Shelley presents the Creature's desire for revenge in the novel.

Write about:

- How Shelley presents the Creature's desire for revenge in this extract
- How Shelley presents the Creature's desire for revenge in the novel as a whole

Point 1:

Extract:

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Point 2:

Extract:

Novel:

Context:

Point 3:

Extract:

Novel:

Context:

Question 10

In this extract from Chapter 17, the Creature explains why Victor should create a companion for him.

"How inconstant are your feelings! But a moment ago you were moved by my representations, and why do you again harden yourself to my complaints? I swear to you, by the earth which I inhabit, and by you that made me, that with the companion you bestow I will quit the neighbourhood of man and dwell, as it may chance, in the most savage of places. My evil passions will have fled, for I shall meet with sympathy! My life will flow quietly away, and in my dying moments I shall not curse my maker."

His words had a strange effect upon me. I compassionated him and sometimes felt a wish to console him, but when I looked upon him, when I saw the filthy mass that moved and talked, my heart sickened and my feelings were altered to those of horror and hatred. I tried to stifle these sensations; I thought that as I could not sympathize with him, I had no right to withhold from him the small portion of happiness which was yet in my power to bestow.

"You swear," I said, "to be harmless; but have you not already shown a degree of malice that should reasonably make me distrust you? May not even this be a feint that will increase your triumph by affording a wider scope for your revenge?"

Starting with this extract, write about how Shelley presents the relationship between Victor and the Creature.

Write about:

- How Shelley presents the relationship between Victor and the Creature in this extract
- How Shelley presents the relationship between Victor and the Creature in the novel as a whole

Point 1:

Extract:

Novel:

Context:

Point 2:

Extract:

Novel:

Context:

Point 3:

Extract: