

***Frankenstein* 'Imagined Worlds' Activity Pack**

for AS / A Level AQA
English Language and Literature

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Teacher's Introduction

This resource has been designed to support the study of *Frankenstein* by Mary Shelley as part of the AQA A Level English Literature and Language course. The edition of the novel used for this resource is the 2018 Penguin Classics Edition, ISBN: 978-0-14-313184-7.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

There is a reason *Frankenstein* has endured in the public consciousness for over two hundred years. From the push and pull between the two main characters, to the themes of knowledge, isolation and responsibility, to the discussions of the horrors and wonders of developing science, it is still as applicable to the modern day as it was in the nineteenth century. The world in the novel is so similar to our own, yet so different for a few key reasons, that it makes it an engaging and fitting text for the 'Imagined Worlds' component.

This resource contains a variety of activities that can be completed alongside the study of the text. There are three main sections: Before Reading, During Reading, and Whole Text Activities. The Before Reading section has been designed to introduce the text and its background before students begin reading. The During Reading activities can be used as students move through the text and help consolidate knowledge of key events. The Whole Text section is designed to be used once students have read the full text. It covers a range of topics to consolidate student knowledge and help students consider the different literary and language techniques within the text, as well as the context *Frankenstein* was written in.

The resource also contains an Essay Practice section, which features a range of practice questions for students to work with. This may be planning essays, writing paragraphs, or practising writing full essays. At the end of the resource there is a section for Indicative Content, which includes suggested answers for all activities. Due to the subjective nature of English Literature and Language studies, answers in this section are not definitive and work more as suggestions to help teachers and guide student responses.

Frankenstein is one of the set texts for the 'Imagined Worlds' component. 'Imagined Worlds' is Section B of Paper 1. This is a three-hour written exam worth 100 marks and 40% of A Level grades. Section B is worth 35 marks and is open book. Students will choose one of two questions to answer about the text, and their response will be marked against four assessment objectives (AOs).

These AOs are:

- **AO1:** Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression
- **AO2:** Analyse ways in which meanings are shaped in texts
- **AO3:** Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- **AO4:** Explore connections across texts, informed by linguistic and literary concepts and methods

A cross-reference table has been included to show which AOs each of the activities within this activity pack covers.

July 2023



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at zzed.uk/12251

You may find this helpful for accessing the websites rather than typing in each URL.

Cross-reference Table

Section	Subsection	Activity
Before Reading	Mary Shelley	Building a biography
		Parental influence
		<i>Extension</i>
	Hideous Progeny	Generating ideas
	Gothic and Romantic	Understanding genre
		<i>Creative task</i>
		Shelley's contemporaries
During Reading		Galvanised society
		Inspirational works
		Story expectations
	Letters	Introductions
		Narrative structure
		Considering theme
	Volume 1 Chapter I	Identifying elements
		<i>Extension I</i>
		Comparing narrators I
		Analysing character
		<i>Creative task I</i>
	Chapters II & III	First foreshadowing
		Parental expectations
		A crossroads
		Interrupted narration
		Literary techniques
	Chapter IV	<i>Essay practice I</i>
		The fantastical
		Annotating atmosphere
		<i>Creative task II</i>
		Narrator bias
	Chapter V	Exploring pathetic fallacy
		Enduring friendship
		Elizabeth's letter
		The power of friendship
	Chapters VI & VII	<i>Extension II</i>
		Gothic nature
		Chapter considerations
		Points of view
		Crime and punishment
	Volume 2 Chapters I & II	Exploring viewpoint
		Nineteenth-century women
		Summarising I
		Guilt and grief
		Conversations
	Chapter III	The presentation of nature
		Mutability
		The creature's arrival
		Shifting impressions
		Comparing narrators II
		The creature's journey
		<i>Creative task III</i>
		Character introductions
		<i>Extension III</i>

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Section	Subsection	Activity
During Reading	Chapters IV & V	Word choices
		Annotating relationships
		Analysing appearances
		<i>Extension IV</i>
		Familial bonds
		Essay practice II
	Chapter VI	Narrative intentions
		Views and values
		Character overlap
	Chapters VII & VIII	Parallels I
		Creator and creations
		Paradise Lost
		Presenting emotion
		<i>Creative activity IV</i>
		Parallels II
		Thirst for vengeance
	Chapter IX	Conflicting accounts
		The creator
		In the right
		Sympathy for the devil
		Summarising II
	Volume 3 Chapters I & II	Countryside views
		Setting as a mirror
		Henry Clerval
		Essay practice III
	Chapters III & IV	The companion's destruction
		The shadow of death I
		The breakdown
		<i>Extension V</i>
		The appearance of morality
	Chapters V & VI	Female companions
		The deaths of women
		Letters
		The shadow of death II
		Breaking the frame
		<i>Creative task V</i>
	Chapter VII	Northern nature
		Fluctuating emotions
		Creator vs creation
		<i>Creative task VI</i>
	Walton, in Continuation	Walton and Victor
		Speeches I
		<i>Extension VI</i>
		The moral high ground
		Speeches II
		Summarising III

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Section	Subsection	Activity
Whole Text	Context	Mary Shelley
		Revolution I
		Revolution II
		Considering context
		<i>Extension I</i>
	Genre	Genre features
		Gothic conventions
		Beyond reality
		Changing times
		Beyond the Gothic
		<i>Extension II</i>
	Characterisation	In summary...
		<i>Creative activity I</i>
		Narrators
		The fourth narrator
		Key side characters
		Female characters
		<i>Extension III</i>
	Character relationships	Key relationships
		Parents and children
		Relationships with women
		Man and monster
		<i>Essay practice I</i>
	Setting	Nature
		Pathetic fallacy
		Man-made settings
		Changing locations
		Home
	Themes	Introducing theme
		Presenting theme
		Diving deeper
		Focusing themes
		<i>Essay practice II</i>
	Attitudes and values	Research
		Challenging attitudes
		Considering critique
		The march of progress
	Writer's use of language	Figurative language
		Rhetorical language
		Symbolism
		Language choice
		Allusion
		Identifying devices
		<i>Extension IV</i>
	Form and structure	Epistolary novel
		First-person narrative
		Points of view
		Frame narrative
	Critical reception	1818 vs modern day
		Reviewer bias
		<i>Creative activity II</i>
		Modern writings
Essay Practice		

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BEFORE READING ACTIVITY

Mary Shelley (AO3)

BUILDING A BIOGRAPHY

Research and answer the following questions about Mary Shelley, the author of *Frankenstein*.

1. When was she born?

.....

2. When did she die?

.....

3. How old was she when she wrote *Frankenstein*?

.....

4. Who were her parents?

.....

.....

5. What was her relationship with her parents like? Did it ever change?

.....

.....

6. Where did she live?

.....

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7. Who did she marry?

.....

.....

8. Did she have any children? If so, how many and what were their names?

.....

.....

9. Where was she staying when she had the idea for *Frankenstein*?

.....

.....

10. What other works did she write?

.....

.....

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PARENTAL INFLUENCE

Shelley's parents were both well-known figures. Both were writers and philosophers whose views that no doubt had an impact on Mary Shelley and her own writing. Complete your research on Shelley's parents (Mary Wollstonecraft and William Godwin), picking up on their political and philosophical views and thinking about how these might have influenced Shelley's writing and *Frankenstein*.

MARY WOLLSTONECRAFT

Political view / Philosophical focus	How it might have influenced

WILLIAM GODWIN

Political view / Philosophical focus	How it might have influenced

EXTENSION

What do the views and politics of Shelley's parents tell us about British society in the 1800s? What was society like when Shelley was writing *Frankenstein*? Which of the views might be reflected in *Frankenstein*?

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Hideous Progeny (AO1, AO3)

'Hideous progeny' is the term Shelley used in the preface of *Frankenstein* to describe the creature in 1831. However, before it was a novel, *Frankenstein* was an idea. The circumstances surrounding its creation are well-known and quite unique; while on a trip, Shelley, her husband, and Mary Shelley entered a writing competition to see who could write the best ghost story. This competition eventually became *Frankenstein*.

GENERATING IDEAS

Discuss and answer the following questions.

While the writing competition gave Shelley the first idea for *Frankenstein*, what other factors in her life do you think would have also inspired her? The introduction and preface of the novel give you some ideas.

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Why do you think Shelley called *Frankenstein* her 'hideous progeny'? What would you call the same thing?

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If you were trying to write the best ghost story, what would you include in it? How would you make it more effective?

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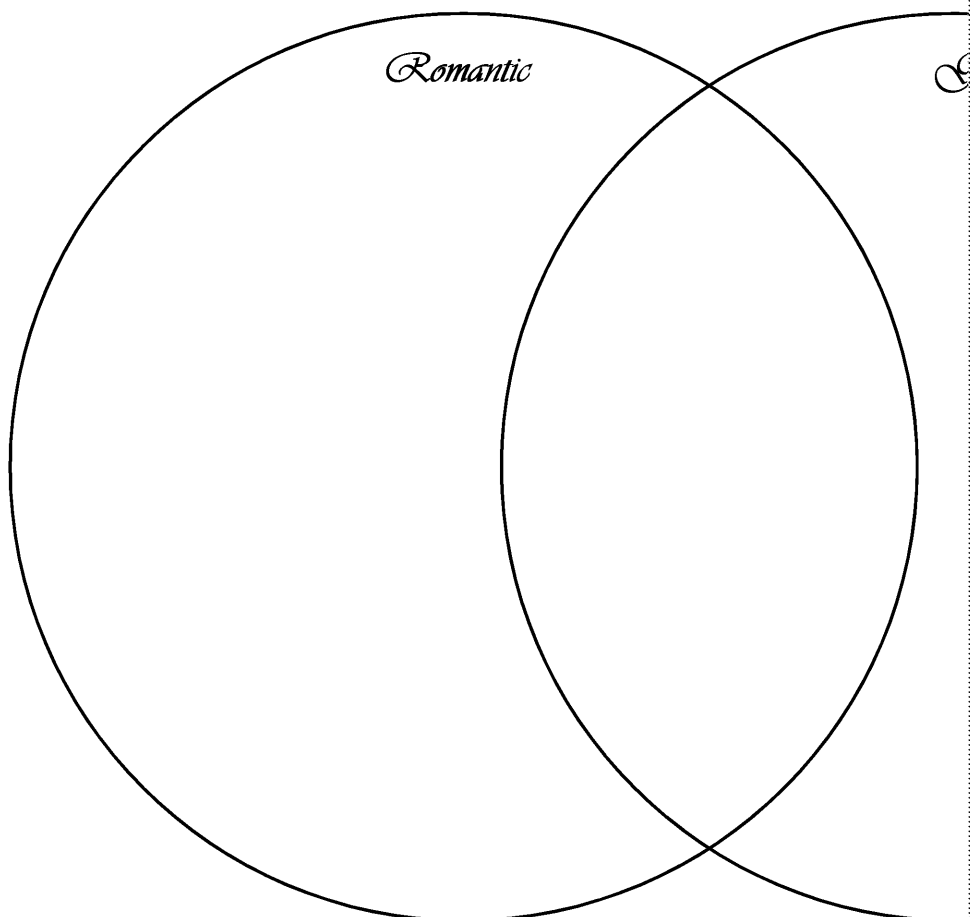


Gothic and Romantic (AO1, AO2, AO3, AO4)

UNDERSTANDING GENRE

Frankenstein is often described as a Gothic novel. Gothic literature developed in the 18th century, the first credited Gothic novel being *The Castle of Otranto* by Horace Walpole. It is usually considered to have developed either alongside or in response to the Romantic movement. Both genres share many features, but also have their own unique conventions.

Research Gothic literature and Romanticism and fill out the Venn diagram below with your findings.



CREATIVE ACTIVITY

Have a go at writing a short story in either the Romantic or Gothic style, using the ideas you generated in the previous activity.

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SHELLEY'S CONTEMPORARIES

Two notable figures in the origin story of *Frankenstein* are Percy Shelley and his friend Lord Byron. Both were esteemed writers in their own right, whose works are still popular today. They played a significant role in the development of English literature.

- a) Research and describe the main features of a Byronic hero.

.....

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- b) Annotate 'Ozymandias' by Percy Shelley. How does it use the Romantic conventions?

I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal, these words appear:
My name is Ozymandias, King of Kings;
Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

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(Reproduced from: <https://www.poetryfoundation.org/poems/46565/ozymandias>)

Science and Fiction (AO3, AO4)

Frankenstein is also often described as one of the first science fiction novels, with many other works and adaptations.

GALVANISED SOCIETY

In the novel, Victor Frankenstein uses strange science to create new life from dead matter. In the 1800s research was being done into a new type of science called *galvanism*, which was the study of the effects of electrical currents on tissue. In the simplest terms, it was the study of the effects of electrical currents on tissue. Galvani famously made dead frogs' legs twitch during an experiment with electrical current through them, which led to the creation of galvanism.

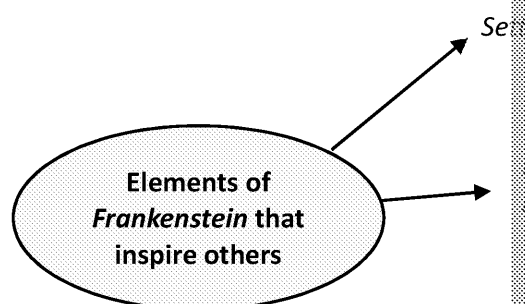
Imagine you are a person living in England in the 1800s, when scientific knowledge was growing. You could be a scientist, a bystander, a religious person, or something else. Write a paragraph about the discovery of galvanism and the idea that living things are animated by electricity. How might this idea perhaps be brought back to life by it.

INSPIRATIONAL WORKS

Research films, books, or other types of media that have been inspired by *Frankenstein*. Use the following trailers to get you started:

- The Wanderer: Frankenstein's Monster (Video game): https://www.youtube.com/watch?v=NXc5epxOH_c
- I, Frankenstein (Film): https://www.youtube.com/watch?v=NXc5epxOH_c
- Victor Frankenstein (Film): <https://www.youtube.com/watch?v=cvESrJ5GdMk>

What do you think makes a story as influential as *Frankenstein*? What parts of it have inspired other people to create new stories or adaptations from it, and continue to resonate with modern audiences? Fill out the mind map below with your ideas.



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The Modern Prometheus (AO3)

Frankenstein's full title is *Frankenstein; or, The Modern Prometheus*. Prometheus In the most popular version of the myth, the Titan Prometheus steals fire from the brings it to humanity. In doing so, he brings them knowledge, technology, and the civilisations. Zeus then punishes him by binding him to a rock, where he will have every day for eternity.

STORY EXPECTATIONS

In *Frankenstein*, a young scientist creates new life from dead parts and strange science a scientific discovery that elevates him to godhood soon backfires and begins a tale

Using this synopsis and what you know about or imagine will happen in *Frankenstein* For each of the parts of Prometheus myth, write what you think the parallel to it is

Prometheus	Frankenstein
Steals fire from the gods	
Brings fire to humanity	
Humanity gains new knowledge and technology	
Zeus punishes Prometheus	



Volume I

Robert Walton's Letters (AO1, AO2)

In these letters, we are introduced to the world of *Frankenstein*. Robert Walton is seeking knowledge and discovery, and writing to his sister along the way. In Letter I, he details the grand hopes to discover, and his journey thus far. In Letter II, he talks about his crew and the ship. Letter III is a brief update on his progress. Letter IV is much longer, as Walton writes about the first stranger he has had – the first, with a distant figure running across the ice; the second, finding the creature, immediately feels a kinship with. The man is melancholy and ill, but is pursuing some discovery. After a number of days aboard Walton's ship, the stranger agrees to tell Walton his story.

INTRODUCTIONS

Discuss and answer each of the questions below:

Letter I

1. What do you think of the opening of the novel?
2. What techniques does Shelley use to hook and engage the reader in Walton's letter?
3. What do we learn about the world and time period?

Letter II

4. What do we learn about Walton in this chapter?
5. What is your opinion on the writing style and how Walton expresses his thoughts?

Letter III

6. This letter is much shorter than the others. What do you think its purpose is?

Letter IV

7. Compare the introductions of the two strangers – the one who disappears and the one who remains.
8. What are your first impressions of the second stranger – Victor Frankenstein?

NARRATIVE STRUCTURE

What do you think the purpose is of opening the novel using letters from Walton? Why does Shelley choose to do this? Write a paragraph explaining your thoughts.

CONSIDERING THEME

What themes are introduced in Walton's letters? How do you think they might carry over into the novel?

Choose three themes you identified. Then, find a quotation that demonstrates each theme. For each of your quotations, analyse what they reveal about the theme and Walton's character.

Theme	Quotation	

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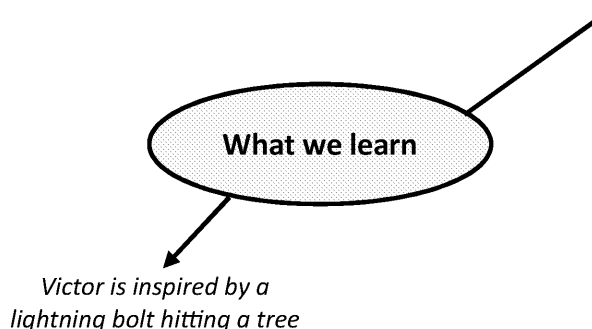


Chapter I (AO1, AO2)

In this chapter, Victor introduces us to his family and explains the circumstances of his birth. He explains how his parents met and got married, and how they ended up adopting Victor's close childhood friend. He also outlines the beginnings of his interest in alchemy.

IDENTIFYING ELEMENTS

Complete the mind map below by adding all the details we learn about Victor, his family, and his education in Chapter I.



EXTENSION I

Choose three of the details you added to your mind map. How do you think they will influence the novel going forward?

COMPARING NARRATORS I

In this chapter, we switch from Robert Walton's point of view to Victor Frankenstein's. Compare the two narrators in Chapter I again and find some similarities and differences in their narration. Use our table below.

Similarities	Differences
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ANALYSING CHARACTER

Chapter I introduces us to the characters of Victor and Elizabeth. For each character, the quotations given reveal about the character.

VICTOR FRANKENSTEIN

Quotation	What it tells us about
<i>'My family is one of the most distinguished of that republic.'</i> (p. 23)	
<i>'No creature could have more tender parents than mine.'</i> (p. 24)	
<i>'I loved to tend on her, as I should on a favourite animal.'</i> (p. 25)	
<i>'But what glory would attend the discovery, if I could banish disease from the human frame.'</i> (p. 28)	

ELIZABETH LAVENZA

Quotation	What it tells us about
<i>'She was at that time the most beautiful child she had ever seen.'</i> (p. 25)	
<i>'She was docile and good tempered, yet gay and playful as a summer insect.'</i> (p. 25)	
<i>'She busied herself with the aerial creations of the poets.'</i> (p. 26)	
<i>'Elizabeth was not incited to apply herself to drawing, that her companions might not outstrip her; but through the desire of pleasing her aunt.'</i> (p. 26)	

CREATIVE ACTIVITY I

Using what you've learnt about these characters, try drawing them. How would they change if you reversed their characteristics, e.g. if Elizabeth was gloomy instead of cheerful?

FIRST FORESHADOWING

Foreshadowing is the literary technique in which early moments in a novel hint at what will happen later. In pairs or groups, discuss what the significance of the line below is. What does it tell you about the character? What do you think Victor's life might end up 'ruined'?

'It is even possible, that the train of my ideas would never have received the fatal impulse that led me to my present state.'

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Chapters II & III (AO1, AO2, AO3)

In Chapter II, Victor plans to attend university. This is postponed when Elizabeth dies after his mother dies of the same illness. The family tries to recover and Victor becomes melancholy about leaving. Once there, he meets two professors who help shape his education.

In Chapter III, Victor dives into his study of chemistry and natural philosophy. Two professors draw attention to the principles of life and how they might be altered. He becomes obsessed with an epiphany and figures out how to reanimate the dead.

PARENTAL EXPECTATIONS

In Chapter II, Victor's mother dies of scarlet fever. Answer the following questions.

1. Victor's mother accepts her death very calmly. How did this make you feel? Why might she have reacted this way?
2. What effect does her death have on the Frankenstein family?
3. How did her death affect Victor and Elizabeth? How might it, and her dying, affect the family going forward?

Now, discuss your answers in pairs or groups. Did you have similar ideas about any of the questions? Do your answers differ? Why might you have come to different conclusions?

A CROSSROADS

At university, Victor meets two professors. Professor Krempe is dismissive of Victor's interests, while Professor Waldman is supportive of them. These two men are presented very differently – how does their characterisation influence Victor and the narrative? Or, alternatively, if you were the narrator, present them?

M. Krempe	M. Waldman

INTERRUPTED NARRATION

'I see by your eagerness, and the wonder and hope which your eyes express, my friend, that you are already informed of the secret with which I am acquainted...' (p. 41)

Throughout Chapter III, Victor addresses Walton – who he is telling his story to. What are the key moments? Why did Shelley choose to interrupt the narration in this way?

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LITERARY TECHNIQUES

Reread Chapter III. What literary techniques does Shelley use to show Victor’s th
works? Using the table below, choose **four** quotations from the chapter and expl
An example has been given to help guide you.

Quotation	Technique
<i>‘I saw how the worm inherited the wonders of the eye and brain.’ (p. 40)</i>	<i>A metaphor for how dead bodies d worms and other insects. Anthrope don’t generally have inheritances.</i>

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ESSAY PRACTICE I

The theme of knowledge, and pursuing it, is prominent in Chapters II and III. Using an essay-style paragraph in response to the following question.

'What is the significance of the theme of knowledge in the first three chapters of *Frankenstein*?

Point:

.....

.....

.....

Evidence:

.....

.....

.....

Explanation:

.....

.....

.....

THE FANTASTICAL (AO1, AO2)

Chapter III introduces the first fantastical elements in *Frankenstein*. Discuss and answer the following questions.

1. How does Shelley present the fantastical through Victor's work and studies?
2. What fantasy elements can you identify in this chapter?
3. Is the presentation of fantastical elements realistic or believable?

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Chapter IV (AO1, AO2, AO3)

Victor completes his work, but is horrified by the result. He flees the now-living being the day wandering Ingolstadt. Eventually, he comes across Henry Clerval, his childhood friend, who Victor has neglected to contact for a long time, and helps him cope with the horror of the creature's awakening.

ANNOTATING ATMOSPHERE

Read the extract below. How does Shelley create mood and atmosphere in this passage with your ideas.

It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of life into the lifeless thing that lay at my feet. It was already one in the morning, and the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the outline of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how dreadfully I felt for the wretch whom with such infinite pains and care I had endeavored to create. His limbs were in proportion, and I had selected his features as beautiful!—Great God! (Volume I, p. 45)

CREATIVE ACTIVITY II

Create a mood board or playlist to represent the scene in which the creature is born. Make it to represent Victor's or the creature's point of view – or make both.

NARRATOR BIAS

'I had selected his features as beautiful. Beautiful!—Great God!' (p. 45)

How does Victor present the creature in this chapter? Do you think his immediate impression of the creature is something to fear? As we are seeing events through Victor's eyes, how might his opinions be biased? Write a paragraph exploring this idea, using quotations to support your argument.

EXPLORING PATHETIC FALLACY

Pathetic fallacy is the literary technique in which non-living things, particularly weather, are given human emotions. This is often used to reflect the emotional state of a scene or character.

Examine the ways in which weather is presented throughout Chapter IV, using quotations to support your analysis.

ENDURING FRIENDSHIP

Discuss and answer the following questions about Henry and Victor's friendship.

- How is their relationship presented?
- What does it tell us about friendships between men in the nineteenth century?
- How does it compare to how friendships between men are presented in modern literature?
- How does their relationship compare to the kind of friendship Walton writes about in 'The Rime of the Ancient Mariner'?

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Chapter V (AO1, AO2)

Henry has nursed Victor back to health and given him a letter from Elizabeth. Elizabeth writes about her family and their well-being, focusing in particular on their servant, Justine, and how Victor continues to recover and introduces Henry to professors at the university and friends. After some time, the pair spend a fortnight travelling the countryside, which lifts Victor's spirits.

ELIZABETH'S LETTER

Reread Elizabeth's letter and write three summaries of the information she relayed. Each should be three different lengths:

- 10–15 words
- 30–50 words
- 75–100 words

Then, compare your summaries in pairs or groups. What information did you choose for your summaries, and was this different from other people's?

THE POWER OF FRIENDSHIP

In this chapter, Henry and Elizabeth reappear in Victor's life. Choose two quotations from the chapter and analyse what they reveal about their characters and their relationships with Victor.

ELIZABETH LAVENZA

Quotation	Analysis

HENRY CLerval

Quotation	Analysis

EXTENSION II

Discuss and answer the following questions:

1. What is the purpose or significance of Elizabeth and Henry reappearing after Victor's recovery?
2. What do their interactions with Victor tell us about nineteenth-century relationships between friends and family?

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GOTHIC NATURE

Nature is a key focus of Gothic literature. Explore the impact nature has on Victor Frankenstein by analysing and annotating the following extract.

A selfish pursuit had cramped and narrowed me, until your affection warmed and opened my senses; I became the same being who, a few years ago, loving and beloved by all, had no sorrow or sorrowful thoughts. Now, happy, inanimate nature had the power of bestowing on me the same sensations. A serene sky and verdant fields filled me with ecstasy. The spring season was indeed divine; the flowers of spring bloomed in the fields; those of summer were already in bud: I was undisturbed by thoughts of the preceding year had pressed upon me, notwithstanding my endeavours to throw them off, with an invincible burden. (p. 58)

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Chapters VI & VII (AO1, AO2, AO3)

In Chapter VI, Victor receives another letter from Elizabeth. This time, Elizabeth has been murdered. Victor immediately heads back to Geneva. As he approaches, a storm is brewing. As it reaches Geneva, Victor heads out into it and encounters the being he created. The creature is William's murderer, but upon arriving home finds that Justine Moritz has been executed.

In Chapter VII, Justine's trial begins. Elizabeth passionately argues her innocence, but is ignored. However, the next day she confesses to the crime. When Victor and Elizabeth visit her in prison, she is pressured into confessing. Victor is overcome with despair and guilt as he blames himself for the tragedy.

CHAPTER CONSIDERATIONS

Discuss and answer the following questions:

1. How is pathetic fallacy used in Chapter VI?
2. Do you agree with Victor's belief that the creature killed William?
3. What techniques does Shelley use to portray the heightened emotions in Chapter VII?

POINTS OF VIEW

Complete the table below. For each of the characters, note down their opinion on whether the creature is guilty or not. Then, explain how they would have reached that conclusion. You might think about their emotional attachments, or biases they have, as well as any other factors you think are relevant.

Character	Guilty / Not guilty	Reasoning
Alphonse Frankenstein		
Ernest Frankenstein		
Victor Frankenstein		
Elizabeth Lavenza		

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CRIME AND PUNISHMENT

The themes of guilt and justice are prevalent in Chapter VII. Find three quotations and analyse what they reveal about the characters, the world they inhabit, and the

Quotation	Analysis

EXPLORING VIEWPOINT

Create a short piece of writing from Victor's point of view that explains why he did not have any suspicions about the creature being William's actual murderer. You could frame it as a diary entry, or in any other way. Try to match Shelley's style and tone by using similar

NINETEENTH-CENTURY WOMEN

Consider the following question, then write an essay-style response to it. You may work on your ideas in pairs or groups. Use the table to collect quotations to use in your answer.

In Chapter VII, women are presented as being helpless. To what extent do you agree or disagree with this statement?

<i>I agree/disagree with this statement.</i>	
Supporting quotations	Analysis

SUMMARISING I

Without looking back through the novel, write down what you feel are the most important themes in Volume I and why you think this. Discuss your answers in pairs or groups – did any of your ideas come from you? See if you agree or disagree with each other's choices.

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Volume II

Chapters I & II (AO1, AO2, AO4)

In Chapter I, Justine has been convicted of murdering William and executed. Victor mourns their deaths, and his father and Elizabeth express concerns about his state of mind. Victor goes on a trip to Chamonix, travelling through the mountains and their splendid scenery to the glacier.

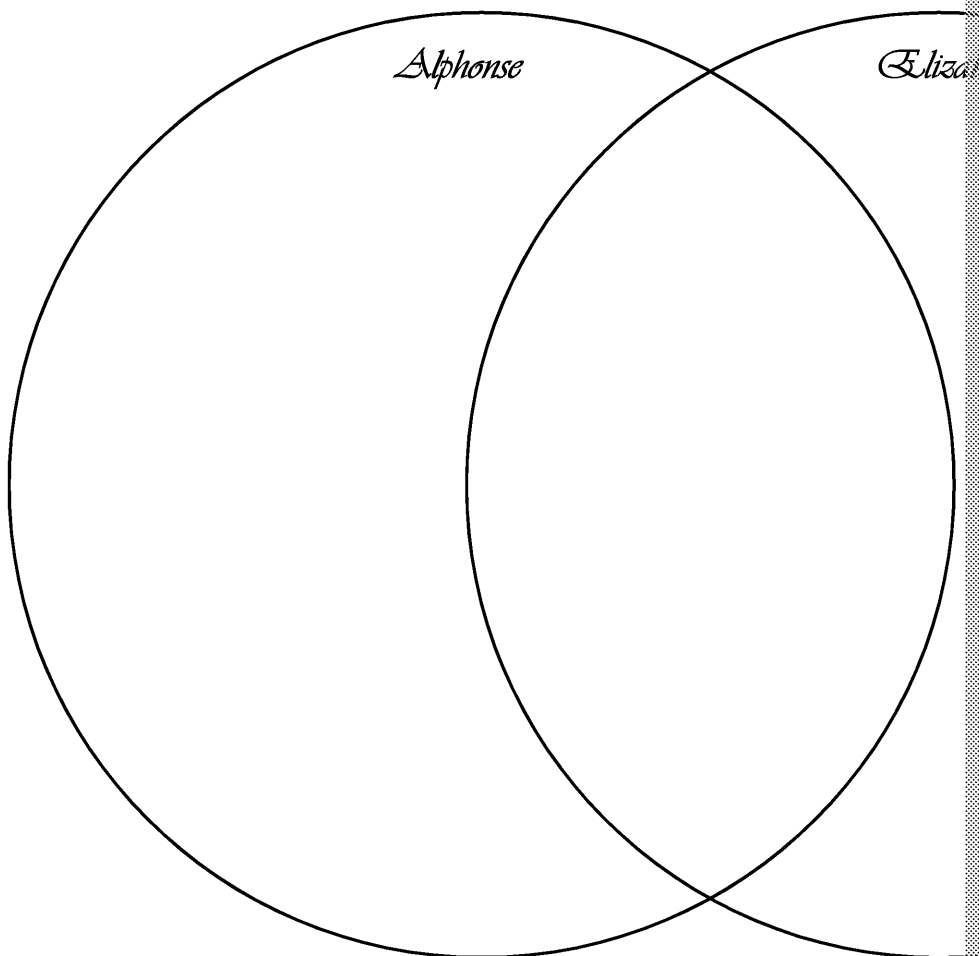
In Chapter II, Victor continues to wander the mountains, where the sublime image of the glacier is repeated. He arrives at a glacier and sees a figure approaching and realises it is the creature. The creature reveals himself to be capable of conversation and asks for Victor's help. Victor eventually agrees and the pair walk to a nearby hut, where the creature begins to tell his story.

GUILT AND GRIEF

In Chapter I, Victor is shown to be in a terrible state of mind. How does Shelley present this? Choose five quotations and analyse what they reveal about Victor and his state of mind. Consider the techniques Shelley uses to achieve this effect.

CONVERSATIONS

Both Elizabeth and Victor's father try to talk to Victor and raise his spirits. How do their conversations differ from each other?



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THE PRESENTATION OF NATURE

Reread Chapters I and II with the focus of answering the following questions. It may be helpful to take notes in different colours for each question.

- How is nature presented in these chapters?
- How is pathetic fallacy used?
- What Gothic conventions are present?

MUTABILITY

Victor quotes 'Mutability', a poem by Percy Bysshe Shelley, in this chapter. Annotate the poem with notes of how it relates to the events of *Frankenstein* and Victor's frame of mind in this chapter.

We are as clouds that veil the midnight moon;
How restlessly they speed, and gleam, and quiver,
Streaking the darkness radiantly!—yet soon
Night closes round, and they are lost for ever:

Or like forgotten lyres, whose dissonant strings
Give various response to each varying blast,
To whose frail frame no second motion brings
One mood or modulation like the last.

We rest.—A dream has power to poison sleep;
We rise.—One wandering thought pollutes the
day;
We feel, conceive or reason, laugh or weep;
Embrace fond woe, or cast our cares away:

It is the same!—For, be it joy or sorrow,
The path of its departure still is free:
Man's yesterday may ne'er be like his morrow;
Nought may endure but Mutability.

(Reproduced from <https://poets.org/poem/mutability>)

THE CREATURE'S ARRIVAL

In Chapter II, Victor is approached by the creature, who makes a passionate speech to hear him out. With a partner, discuss the creature's arrival. Consider question 1.

- Did it surprise you?
- Did you expect the creature to be so well-spoken?
- What does this conversation reveal about each character?

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Chapter III (AO1, AO2)

In this chapter, we switch to the creature's point of view. He recounts the events and learns about the world around him. He lives in the woods for a time, where he discovers a campfire. After some time, he moves on in search of shelter. First, he arrives at a hovel, where a woman runs away screaming. Next, he arrives at a village, where he is chased and eventually finds shelter in a hovel behind another cottage, whose residents he marvels at and

SHIFTING IMPRESSIONS

Reread the first page of Chapter III.

- What is your first impression of the creature in this chapter?
- Does this introduction change your opinion of him? Why, or why not?

COMPARING NARRATORS II

In this chapter, we switch from Victor's point of view to the creature's. What are the differences in their narration and point of view? Use quotations to support your

Similarities	Differences
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THE CREATURE'S JOURNEY

The creature begins his life in the woods but eventually finds his way to the hovel. How does Shelley (and, therefore, the creature) present these settings?

You should consider these elements in your answer:

- Descriptions and imagery
- Contrasts between settings
- Any emotions evoked or referenced
- Gothic elements
- Fantastical elements

CREATIVE ACTIVITY III

Draw or create a collage of the places the creature stays in Chapter III.

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CHARACTER INTRODUCTIONS

1. Get into groups of three. Each of you should choose one of the residents of the cottage – the young woman, the young man, or the old man. Take it in turns to speak for 30 seconds and what we learn about them in this chapter. Make notes on each other’s speech and any details each of you might have missed or not thought about.

Young woman	Young man	

2. Now, write a paragraph discussing how the creature’s perspective and point of view shapes his impressions of the family from the cottage.

EXTENSION III

Think about the cottage’s inhabitants. Discuss how they parallel or differ from the creature – his father, Elizabeth and Henry.

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Chapters IV & V (AO1, AO2, AO3)

In Chapter IV, the creature continues to watch the family and learn more about them. He starts chopping wood for their fire in exchange for the food he takes from their pot. He learns to understand spoken language, and also begins to understand the differences between humans. He daydreams about revealing himself to the family and having them accept him.

In Chapter V, winter has passed and spring arrives, along with a new visitor to the house. The creature goes to observe the family, and begins to learn to read and write thanks to the lessons of the blind man. Mary Shelley introduces him to the wider topics of history, society and more about the circumstances of his creation.

WORD CHOICES

What is the significance of the first words the creature learns while listening to the family?

ANNOTATING RELATIONSHIPS

Below, there is an extract from Chapter V. Annotate the extract with what it reveals about the creature's relationship with Victor, considering any parallels to other relationships in the novel.

“The gentle words of Agatha, and the animated smiles of the children, were not for me. The mild exhortations of the old man, and the lively expressions of the loved Felix, were not for me. Miserable, unhappy wretch, I was not for them.”

“Other lessons were impressed upon me even more deeply. I saw the differences of sexes; of the birth and growth of children; how the cares of the mother were wrapt up in the precious charge; how youth expanded and gained knowledge; of brother, sister, and the various relationships which bind one human being to another in mutual affection.”

“But where were my friends and relations? No father had blessed me in my infant days, no mother had blessed me with smiles and caresses; and now, all my past life was now a blot, a blind vacancy in which I knew nothing. From my earliest remembrance I had been as I then was: a being without proportion. I had never yet seen a being resembling me, or who would have intercourse with me. What was I? The question again recurred, only with groans.” (pp. 111–112)

ANALYSING APPEARANCES

Using quotations, compare the ways the creature talks about the De Lacey family and himself. What does this reveal about:

- The creature?
- Nineteenth-century British values or sensibilities?

EXTENSION IV

Think about your answers to the previous activity. Are there any similarities to other characters Victor presented earlier in the novel?

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FAMILIAL BONDS

The theme of familial bonds is important in Chapters IV and V. Create a mind map of the relationships we've encountered in *Frankenstein* so far. Find at least one quote for each relationship and explain their significance within the novel.

ESSAY PRACTICE II

The theme of knowledge is also important in Chapter V. Through listening to Felix and Safie, the creature comes to know more about himself and the world. Read the following essay-style response to this question:

Explore the ways knowledge is presented in the novel. You should think about:

- How knowledge is presented in this extract and in the earlier parts of the novel
- How fantastical elements are used to construct a fantasy world

“I cannot describe to you the agony that these reflections inflicted upon me; I tried to dispel them, but sorrow only increased with knowledge, and soon I felt that for ever remained in my native wood, nor known or felt beyond the limits of my agony of hunger, thirst, and heat!

“Of what strange nature is knowledge! It clings to the mind like a lichen on the rock. I wished sometime to be free of all thought and feeling; but I learned that there was but one means to that end—the sensation of pain, and that was death—a state which I feared to understand. I admired virtue and good feelings, and loved the peace and amiable qualities of my cottagers; but I was shut out from them, except through means which I obtained by stealth, when I was feared and unknown, and which rather increased than satisfied the desire of becoming one among my fellows.” (Volume II, p. 111)

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Chapter VI (AO1, AO2, AO3)

The creature learns more about the family, the De Laceys, and their visitor Safie. They were exiled from France after Felix hatched a plot to free Safie's father from prison (seemingly wrongfully) sentenced to death. Felix was successful in freeing the man, but was then arrested when his plan was discovered. He and Safie, who had become lovers, were then exiled, but Safie eventually found her way to their new cottage.

NARRATIVE INTENTIONS

This chapter presents an *embedded narrative*, which is a story within a story (with Walton what the creature told him about Safie's story).

1. What is the purpose of the creature telling Victor this story?
2. Why do you think he decided it was important to tell?
3. How does it relate to or reflect earlier parts of the novel?

VIEWS AND VALUES

Reread Chapter VI and annotate or make notes on it to answer the following questions. Discuss your answers in pairs or groups.

1. How does it present Turkish people and their culture?
2. How does it present religion?
3. How does this presentation reflect nineteenth-century British views?
4. Is there a difference between these views and modern-day (twenty-first-century) views?

CHARACTER OVERLAP

In groups, choose one of the following options:

- What parallels are there between Safie's story and the creature's?
- What parallels are there between Safie's story and Victor's?

Then, in your groups, create a short video (2–3 minutes) on your chosen option. Share your notes on other groups' presentations, thinking about any details they covered that you had.

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Chapters VII & VIII (AO1, AO2, AO4)

In Chapter VII, the creature finds several books, which he eagerly reads and is determined to consider his existence and place in the world more deeply. He is particularly drawn to John Milton, and relates to the relationship between Adam and God. These feelings lead him to find Victor's journal and notes on the process that was used to build him. To lessen his isolation, he makes plans to approach the De Laceys and secure their friendship. He watches them from a distance until winter approaches Old Man De Lacey when he is alone in the cottage. At first, he is terrified, but when others arrive home and see the creature. A horrified Felix attacks him and he flees.

In Chapter VIII, the creature is heartbroken and angered by the De Laceys' rejection of him. In a fit of rage, he burns the cottage down. Fleeing into the woods, he waits until spring arrives and lifts his spirits. However, when he encounters a girl and tries to help her, he is shot at and forced to flee again. Overwhelmed by negative emotions, the creature loses touch with his humanity. He encounters young William Frankenstein; upon hearing his surname, he kills him in an act of revenge on Victor, then frames Justine Moritz, who he finds sleeping with the child.

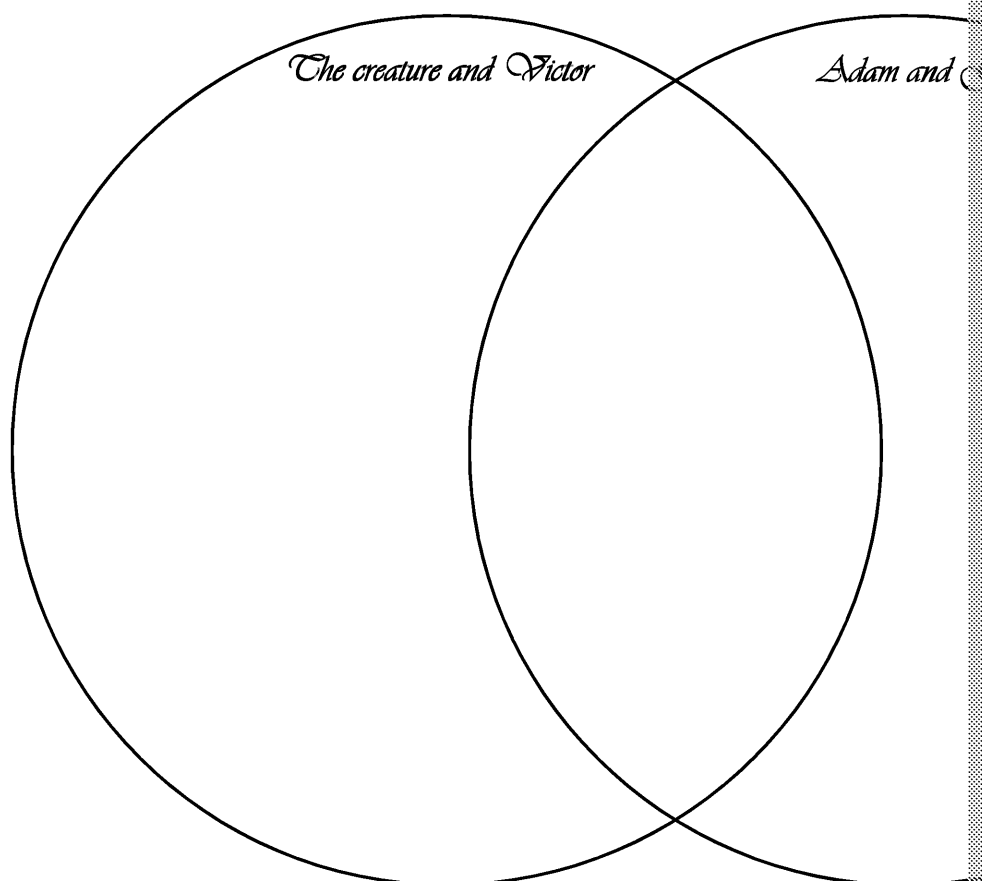
PARALLELS I

Read from the beginning of Chapter VII to the paragraph ending '... the bitter gall of my life' (p. 121). Then, return to Volume I Chapter I and read from 'Natural philosophy is the basis of all our knowledge' to 'their place in my mind.' (p. 29)

What parallels can you find between Victor and the creature gaining new knowledge, the lessons they learn, and Shelley's language choice and the literary devices used?

CREATOR AND CREATION

In Chapter VII, the creature compares his relationship with Victor to the relationship between Adam and God in *Paradise Lost*. Explore this parallel and the similarities and differences between the two relationships.



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PARADISE LOST

The creature also compares himself to Satan from *Paradise Lost*. Consider the quotations (Satan) and analyse how they reflect aspects of the creature's character and his own.

<i>Paradise Lost</i> quotation	Parallels to the creature
'All is not lost; the unconquerable will, And study of revenge, immortal hate, And courage never to submit or yield.' (I, 106–144)	
'O sun, to tell thee how I hate thy beams, That bring remembrance from what state I fell.' (IV, 37–41)	
'So farewell hope, and with hope farewell fear, Farewell remorse: all good to me is lost; Evil be thou my good.' (IV, 107–113)	

PRESENTING EMOTION

As a class, explore how Shelley presents emotions and the techniques she uses to present them in Chapter VIII. Going around the class, every student should make one point until everyone has made a point. The point should be repeated. You can discuss either a positive or negative way emotion is presented. Use quotations or evidence from the text to support your point.

Use this table to collect your ideas and make notes on other people's points.

Positive	

CREATIVE ACTIVITY IV

Create a mood board, make a playlist or draw a picture representing the creature's emotions in Chapter VIII.

PARALLELS II

Read the last paragraph of Chapter VIII again. Compare this to how Victor's thoughts are presented in Chapter II of Volume II.

THIRST FOR VENGEANCE

To what extent do you feel the creature's actions in Chapter VIII were justified? Use quotations from Chapter VIII and elsewhere in the novel to support your argument.

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Chapter IX (AO1, AO2)

Chapter IX returns us to Victor's point of view. Though he felt some sympathy for again by the mention of William and berates the creature. The creature becomes request; he wants Victor to create a companion for him. After some deliberation, the creature, Victor agrees, and the creature leaves. However, Victor is overcome returns home.

CONFLICTING ACCOUNTS

We've now seen the same set of events from both Victor and the creature's point

- Do you trust one character's account over the other? Why, or why not?
- Do you feel more sympathetic to either of the characters? Why, or why not?

THE CREATOR

Victor feels a lot of conflicting emotions towards the creature in this chapter. For below, find at least one quotation and explain what it reveals about Victor. Don't techniques Shelley uses to create imagery and evoke emotion.

Emotion	Quotation(s)	
Disgust		
Hatred		
Responsibility		
Sympathy		

IN THE RIGHT

Reread Victor and the creature's argument in Chapter IX. Split the class in half, with Victor and the other half representing the creature. As a class, debate who is in the right and whether another creature should be made.

SYMPATHY FOR THE DEVIL

'I compassionated with him, and sometimes felt a wish to console him; but when I saw the filthy mass that moved and talked, my heart sickened, and my feelings were filled with hatred.' (p. 138)

What do you think about Victor's fluctuating feelings towards the creature? His actions to drive Victor to condemn him, regardless of his evil actions. Do you think this is justified? Could there be fantastical forces at play to cause this response?

SUMMARISING II

Without looking back through the novel, write down what you feel are the most important events from Volume II and why you think this. Discuss your answers in pairs or groups – did all agree? See if you agree or disagree with each other's choices.

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Chapters I & II (AO1, AO2)

Victor has been putting off the creation of a second creature. Though he worries his spirits lift as he spends time in Geneva. His father approaches him about marrying Elizabeth. He can't marry her without fulfilling his promise to the creature first. Having heard of the discoveries that might help him in his work, Victor decides to travel to England for two years. He is accompanied by Henry Clerval, who brightens Victor's spirits considerably.

In Chapter II, Victor spends some time in London but finds himself feeling distant. His promise to the creature weighs heavily on him. His research leads him to Scotland on a rambling trip north through England. They part ways in Scotland as Victor seeks isolation in the Orkneys, which he finds desolate and miserable, and begins building a second creature.

COUNTRYSIDE VIEWS

Explore how nature is presented in Chapters I and II by analysing the quotations below.

- Literary techniques used
- Imagery
- Gothic elements

Quotation	Analysis
'I passed whole days on the lake alone in a little boat, watching the clouds, and listening to the rippling of the lake, silent and listless.' (Chapter I, p. 145)	
'We saw many ruined castles standing on the edges of precipices, surrounded by black woods, high and inaccessible.' (Chapter I, p. 149)	
'The little patches of snow which yet lingered on the northern sides of the mountains, the lakes, and the dashing of the rocky streams, were all familiar and dear sights to me.' (Chapter II, p. 156)	
'I traversed the northern highlands, and fixed on one of the remotest of the Orkneys as the scene of my labours. It was a place fitted for such a work, being hardly more than a rock, whose high sides were continually beaten upon by the waves.' (Chapter II, p. 158)	

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SETTING AS A MIRROR

Split the room into five stations. Each station should be assigned one of the following:

- Geneva
- London
- Oxford
- Edinburgh
- The Orkneys

At each station, you should discuss how that setting reflects Victor's state of mind. After you have discussed (and made notes), rotate to a different station and discuss the new setting. Everyone has discussed each location. For an extra challenge, see if you can find a location that how it reflects Victor's emotional state.

HENRY CLerval

Discuss and answer the following questions about Henry Clerval. Use quotations from the text.

1. What is Henry's impact on Victor in these chapters?
2. Has their relationship changed from Volume I, or is it still the same?
3. What are the parallels between Henry and Victor?
4. What are the parallels between Henry and Robert Walton?
5. Read from 'And where does he now exist?' to 'I will proceed with my tale' and discuss the significance of this passage?

ESSAY PRACTICE III

The theme of isolation is important in Chapters I and II. Victor finds himself distant from humans, and seeks a solitary location to perform his work. Read the following extract and plan an essay-style response. Include at least three points and paragraphs in your response.

Explore the ways isolation is presented in the novel. You should think about:

- How isolation is presented in this extract and the earlier parts of the novel
- How fantastical elements are used to construct a fantasy world

'If this journey had taken place during my days of study and research, it would have afforded me inexpressible pleasure. But a blight is upon my existence, and I only visited these people for the sake of to them they might give me on the subject in which my interest was so profound. Company was irksome to me; when alone, I could fill my mind with the sights of heaven and earth; the voice of Henry soothed me, and I thus cheat myself into a transitory peace. But busy uninteresting people brought back despair to my heart. I saw an insurmountable barrier between me and my fellow-men; this barrier was sealed with William and Justine; and to reflect on the events connected with them filled my soul with anguish.' (p. 153)

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Chapters III & IV (AO1, AO2, AO3)

In Chapter III, Victor continues his work. However, as doubts crowd in, he eventually and destroys the second creature. This is witnessed by the creature, who followed enraged by the betrayal. He swears vengeance and vanishes into the night. After a letter from Henry asking him to come back from the Orkneys. Victor disposes of the second creature then heads out to sea in a small boat, where he falls asleep. In the morning, he finds himself under suspicion of murder, as a body was discovered in the sea.

In Chapter IV, after hearing testimonies from several locals, Victor discovers that the friend Henry Clerval. The discovery causes Victor to break down, and he spends two weeks sick with a fever. The magistrate, Mr Kirwin, is sympathetic and summons Victor's father to recover and is found not guilty of Henry's murder. Accompanied by his father, Victor returns home though he is still horribly shaken and unwell.

THE COMPANION'S DESTRUCTION

In Chapter III, Victor begins working on the female creature. However, he is overworked and destroys her before she is completed.

1. What is the significance of this act?
2. How is the female creature presented?
3. How is Victor's attitude towards the female creature similar to or different from the male creature?

THE SHADOW OF DEATH I

How was Henry's death foreshadowed? Find three examples from earlier in the novel and explain how they foreshadow his death.

THE BREAKDOWN

In Chapter IV, Victor discovers that Henry has been murdered and is pushed past his limits. Find three quotations that show his emotional state and analyse the techniques Shelley used to create this effect.

Quotation	Analysis

EXTENSION V

Think about your chosen quotations and discuss what each says about Victor and himself to Walton.

THE APPEARANCE OF MORALITY

Chapter IV highlights a common trend in English literature, which is presenting good and bad characters as ugly.

1. Discuss how the nurse is presented in this chapter.
2. Find examples of this dichotomy elsewhere in the novel.
3. How does this trend reflect nineteenth-century views and values?
4. How does it reflect on Victor as a character and a narrator?

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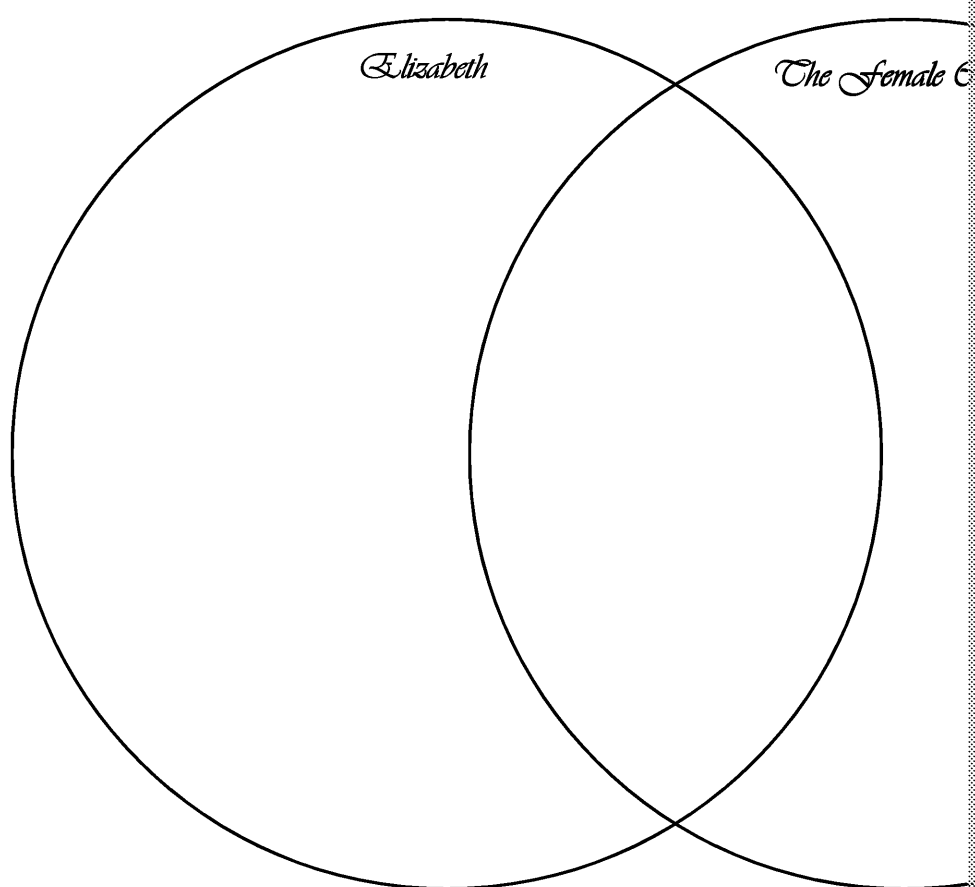
Chapters V & VI (AO1, AO2, AO3)

In Chapter V, Victor travels to Paris. His father tries to understand what has caused him to believe what Victor tells him. At length, a letter arrives from Elizabeth, in which she tells him and wishes for his happiness. Victor is deeply moved and reminded that he should include Elizabeth. He returns home to Geneva and he and Elizabeth are married.

In Chapter VI, the pair begin their honeymoon. Victor is agitated, remembering the creature, and takes a walk. A scream brings him back to their room where he finds Elizabeth strangled. Victor sees the creature in the window and shoots at him, and a search party headed by Walton is unsuccessful, and Victor, broken and swearing vengeance, returns home alone. No more of the creature is seen. Victor's attempts to get the local magistrate to find the creature fail, and he is left in grief.

FEMALE COMPANIONS

What parallels are there between Elizabeth and the female creature?



THE DEATHS OF WOMEN

Elizabeth is the fourth key female character in *Frankenstein* to die (the others being Mary, Justine, Moritz, and the female creature). Thinking about this trend...

1. What do you think Shelley was trying to say?
2. How are women presented in the novel?
3. Compare the female characters who died to the ones who lived (Agatha De Lacey).

LETTERS

In Chapter V, Victor receives another letter from Elizabeth. Reread the other two letters (Chapters V and VI of Volume I) and compare them to this final letter. What similarities do you notice?

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THE SHADOW OF DEATH II

How was Elizabeth's death foreshadowed? Find three examples from earlier in the novel and explain how they foreshadow her death.

BREAKING THE FRAME

In groups, create a new document in Google Docs and make sure everyone in your group can edit it. Then, without discussing out loud, write your thoughts on the following task. Then, build on each other's ideas and use evidence from the text to support your ideas and address conflicting opinions.

In Chapter V and Chapter III, Victor pauses the narrative to comment on the events of Henry and Elizabeth. Compare these breaks in the narrative and explore the effect on the reader.

After 10 minutes, come together in your group to discuss all your ideas and reshare your most coherent answer to the task.

CREATIVE ACTIVITY V

Either:

- Write a short piece from Henry or Elizabeth's point of view as they encounter the creature
- OR**
- Write a short piece from the creature's point of view as he approaches either Henry or Elizabeth

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Chapter VII (AO1, AO2)

Victor decides to leave Geneva forever, and begins wandering in a haze. At the gr... swears vengeance on the creature – who, having followed Victor, is pleased. Thus relentlessly pursues the creature further and further north. The creature taunts him. Eventually, their chase leads them across the ice of the Arctic, where they encounter the end of his tale, Victor asks Walton to complete his vengeance for him.

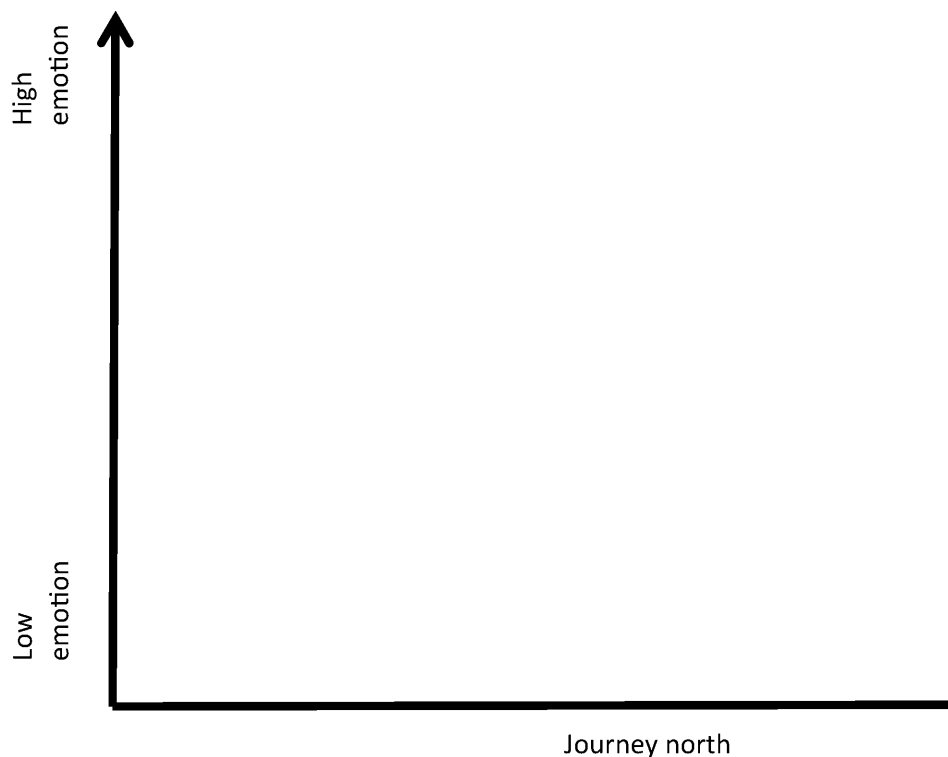
NORTHERN NATURE

Discuss and answer the following questions about this chapter.

- How is nature used in this chapter to echo and enhance Victor's emotional state?
- What techniques does Shelley use to create atmosphere?
- What Gothic conventions are present?

FLUCTUATING EMOTIONS

Create a graph tracking Victor's emotional journey during this chapter. Select a red point on the graph you chart.



CREATOR VS CREATION

In this chapter, Victor dedicates himself to revenge against the creature, just as the creature dedicates himself to revenge against Victor. In groups or pairs:

- Examine the similarities and differences between their quests for vengeance
- Examine the effect a quest for vengeance has on each of the characters

CREATIVE ACTIVITY VI

Choose one:

- Create a vlog of the creature's point of view during the chase north
- Create a collage to represent Victor's emotional state
- Put together a playlist that would play during the chase north

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Walton, in Continuation (AO1, AO2, AO3)

From this point, the novel returns to Robert Walton's point of view as he sends a ship to the North Pole. Walton continues to look after an ailing Victor. Though he seeks a friend, Victor is kind of bonds again, and turns Walton away. The ship becomes stuck in the ice and Walton is forced to press on or head back. Despite a passionate speech from Victor, Walton eventually decides to press on. The ship is destroyed. Victor's health worsens and he relieves Walton from the task of the ship. Shortly after, he dies. Not long after this, Walton encounters the creature on the ice. He and Walton talk, and the creature confesses his sins and gives his excuses, then he immolates himself, thus bringing the tragic tale to an end.

WALTON AND VICTOR

Walton and Victor share a lot of character traits. Thinking about the novel as a whole, support your ideas, what differences and similarities are there between these two characters?

Similarities	Differences

SPEECHES I

'What do you mean? What do you demand of your captain? ... You were hereafter benefactors of your species; your name adored, as belonging to brave men who earned the benefit of mankind.' (pp. 207–208)

Reread Victor's speech to the sailors – from 'What do you mean?' (p. 207) to '... to the benefit of mankind' (p. 208). What does it tell us about him and what he has, or hasn't, learned from his experiences?

EXTENSION VI

How does this speech, and Walton's decision about the ship, tie into the theme of the novel?

THE MORAL HIGH GROUND

Who is in the right? Choose Victor or the creature and write down some arguments for their chosen character and their actions, motives or ideologies. Now, in pairs, in group debate about which character was in the right in *Frankenstein*.

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SPEECHES II

'He is eloquent and persuasive; and once his words had even power over my heart.'

1. Reread the creature's conversation with Walton – from 'That is also my victim; think thus. Farewell.' (p. 216) – and think about these questions:
 - What does it tell us about the creature?
 - How does it make you feel about him?
2. Then, choose five quotations from the creature's speech and analyse their purpose:
 - To what extent do you think he's manipulating Walton?
 - To what extent is our view of him influenced by Walton's point of view?

Quotation	Analysis

SUMMARISING III

Without looking back through the novel, write down what you feel are the most important events from Volume III and why you think this. Discuss your answers in pairs or groups – did any of you pick the same events from you? See if you agree or disagree with each other's choices.

Now, look back at the important events you previously picked out for Volume I and II. Did you pick the same choices? Has the reason you think those events are important changed at all?

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WHOLE TEXT ACTIVITIES

Context (AO2, AO3, AO4)

MARY SHELLEY

As discussed in the Before Reading section of this resource, Mary Shelley was the daughter of two philosophers. While her mother died shortly after her birth, Shelley would have grown up with the influence of her father's. As such, she had strong philosophical views herself.

Read each of the quotes below, all of which were written by Mary Shelley. For each quote, decide if it is presented, supported or contested in *Frankenstein*.

1. 'Invention, it must be humbly admitted, does not consist of creating out of thin air; it is the work of the human mind, and its progress is the result of the human will.'
2. 'No man chooses evil because it is evil; he only mistakes it for happiness, the result of his own error.'
3. 'I do not wish women to have power over men; but over themselves.'

REVOLUTION I

Several world-changing events occurred around the time *Frankenstein* was written. The French Revolution, which lasted from 1789 to 1799. A second important event was the Industrial Revolution, which began around 1760 and continued until the mid-1800s.

Research either the French Revolution or the Industrial Revolution and prepare a speech about how your chosen event may have inspired or influenced *Frankenstein*, and how it is presented in the text. Then, in groups, take turns presenting your speeches. Don't forget to listen to other's presentations.

REVOLUTION II

These events inspired many artists and writers. One such writer was the English poet William Blake. One of his most well-known poems, 'London', is widely considered to be a commentary on the Industrial Revolution. Read the poem, which can be found here:

<https://www.poetryfoundation.org/poems/43673/london-56d222777e969>

Can you find any similarities or parallels between 'London' and *Frankenstein*?

CONSIDERING CONTEXT

Frankenstein is considered to be a piece of classic literature (of Gothic, horror, or science fiction, depending on who you ask). Discuss the following questions and write a short response outlining your answer to each question.

1. How important is context to *Frankenstein*?
2. To what extent do the events of Shelley's life and the time she lived in influence the themes of *Frankenstein*?
3. How different might *Frankenstein* be if it was being written in the modern day?
4. How similar might it be?

EXTENSION I

Read this article:

<https://www.bbc.com/culture/article/20210303-what-is-the-frankensteins-monster>

Does it change your answers to the previous activity? Does it support them? Update your answers if necessary.

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Genre (AO1, AO2, AO3, AO4)

GENRE FEATURES

Frankenstein can be categorised as several different genres. In groups, choose one and discuss how the novel fits into its conventions and features. Then, feed back your

- Gothic
- Horror
- Science Fiction
- Romantic
- Fantasy

GOTHIC CONVENTIONS

Choose one of the conventions of Gothic literature from the list below. Create a film (e.g. using PowerPoint or Prezi) on how it is presented in *Frankenstein*, using quotations from the text to support your ideas.

- Isolated landscapes
- Ruins
- Obsession
- Revenge
- Supernatural events
- Supernatural creatures
- Power imbalances
- Science
- Religion
- Death
- Good vs evil
- Young women
- Antiheroes
- Terror

BEYOND REALITY

The uncanny, the sublime, and the supernatural are core elements in Gothic literature. Choose one of these and write a paragraph explaining how each one features in *Frankenstein*. Use relevant quotations from the text you want to use in your paragraphs.

The Uncanny	<ul style="list-style-type: none"> • • •
The Sublime	<ul style="list-style-type: none"> • • •
The Supernatural	<ul style="list-style-type: none"> • • •

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CHANGING TIMES

Read this article about Gothic literature: <https://www.bbc.com/culture/article/20190115-frankenstein-2019> **that-are-channelling-our-fears** then research recent Gothic books. Choose one to compare it to *Frankenstein*. In your comparison, think about:

- Character archetypes
- Setting (including the time period)
- Plot points
- Themes
- Conflict

When making your comparison, you can present it in any way you like, e.g. as a Podcast, a video, a blog post, or an essay.

BEYOND THE GOTHIC

As well as Gothic, *Frankenstein* is considered to be a seminal piece of horror and science fiction. For both horror and sci-fi, write 2–3 paragraphs on whether you feel *Frankenstein* does or doesn't. Use quotations from the text to support your answers and consider the boundaries between horror and science fiction.

EXTENSION II

Think about how genre conventions have developed and changed since the 1800s. How have they moved into horror and science fiction conventions throughout the years? Alternatively, think about how those conventions have changed.

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Characterisation (AO1, AO2, AO3)

IN SUMMARY...

Thinking back over the novel, what would you say is the key characteristic of each character? For each character, find a quotation that demonstrates your answer.

Character	Key Characteristic	Quotation
Victor		
The creature		
Walton		
Elizabeth		
Henry		

CREATIVE ACTIVITY I

For each character in the novel, choose a song you feel represents them well. Explain your choice.

NARRATORS

There are three narrators in *Frankenstein*: Robert Walton, Victor Frankenstein, and the creature. Answer the following questions:

1. How do their world views overlap and differ?
2. How does their narration style overlap and differ?
3. Who has power in or over the narrative?

THE FOURTH NARRATOR

Elizabeth narrates several events in the letters she sends to Victor. Discuss and answer the following questions about the letters:

1. What do these reveal about her character?
2. Does she come across differently in her narration from how Victor presents her?
3. How does Shelley present Elizabeth? Consider nineteenth-century values and norms in relation to this question.

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KEY SIDE CHARACTERS

In novels, all characters have a purpose and play a part in advancing the narrative characters. For each of the characters in the table, decide their purpose in the story. A character may have more than one. Try to find a quotation that demonstrates this purpose.

Character	Purpose in narrative	Quotation
Justine		
William		
M. Waldman		
M. Krempe		
Felix		
Agatha		
De Lacey		

FEMALE CHARACTERS

In this activity, you will explore how the female characters of *Frankenstein* are presented. Split into groups of three and assign each person one of the following options. They will have 30–60 seconds, discussing how female characters are presented in that context and taking notes on your and your group's ideas.

Context	Notes
As mothers	
As companions (platonic or romantic)	
As victims	

EXTENSION III

Now, compare your answers to how male characters in *Frankenstein* are presented in the same contexts (fathers, companions, victims).

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Relationships (AO1, AO2, AO3)

KEY RELATIONSHIPS

There are several key relationships in *Frankenstein*. For each of these relationships, create a presentation and prepare to deliver it to your partner. Write down the key activities for each.

Creation and Creator

1. Make a list of the times Victor and the creature come face to face. For each, write down the key activities that explores the importance and purpose of this event, and how it impacted Victor.
2. What is the purpose and effect of the creature not having (or being given) a name?
3. Choose a point in the novel and imagine Victor and the creature sit down and talk. How would their conversation change depending on the point in the novel you choose?

The Happy Couple

4. Make a chart tracking Elizabeth and Victor's relationship throughout the novel. How does it change? Analyse its impact on Victor.
5. How does Victor present Elizabeth through his narration? Do you think this is fair? What does it reveal about Victor and their relationship? Use quotations to support your answer.
6. What might their married life have been like if they had been able to live it? Write your answer in the style of a letter from the 1800s in your answer.

Best of Friends

7. What is Henry's purpose in *Frankenstein* and what impact does his friendship have on the other characters and the narrative?
8. 'Henry is Victor's tether to his humanity.' To what extent do you agree with this statement?
9. Henry appears in Victor's life shortly after all of his face-to-face encounters with the creature. Write down their conversation in the Alps, and the night Victor destroys the second creature. Compare their interactions to those between Victor and the creature.

Idealisation

10. How does the creature's relationships with the De Laceys parallel Victor's family?
11. To what extent do you feel the creature's portrayal of the family is truthful? Is it based on the creature's own feelings or the fact he's relating the story to Victor?
12. Do you think the De Laceys would have ever accepted the creature? Imagine a scene and write a short piece exploring it.

Fateful Encounter

13. Compare Victor's thoughts about Henry at the beginning of Volume III (Chapter 15) with his thoughts about Walton at the beginning and end of the novel.
14. Compare Victor and Robert as individuals. Would they have become friends if Robert hadn't died?
15. How does Robert embody the themes of Victor's life?

PARENTS AND CHILDREN

Relationships between parents and their children play a large role in the novel. In this section, we will explore the following relationships each:

- Victor and his parents
- Victor and the creature

Make a list of ways your chosen relationship is presented, focusing on the themes. Use quotations to support your answer.

Then, feed back your ideas to your partner and compare the presentation of these relationships. How do his parents vs Victor and the creature. What similarities and differences are there?

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RELATIONSHIPS WITH WOMEN

How are women presented in each of the following relationships with men in the novel? Are there any trends?

- Mrs and Mr Frankenstein
- Elizabeth and Victor
- Justine and William
- The companion and the creature

How are women presented in each of the following relationships with each other in the novel? Are there any trends?

- Elizabeth and Mrs Frankenstein
- Elizabeth and Justine
- Elizabeth and the female creature (though they never interacted, there are a number of references to her)

MAN AND MONSTER

Now that you've read the whole novel, you can see the full extent of Victor's relationship with the creature. What parallels can you find between them? You should think about:

- Characterisation
- Themes
- Narration style
- Character development
- Emotional journeys
- Interactions/relationships with other characters

ESSAY PRACTICE I

Read the extract below and plan an essay-style response to it. You should aim for a response that is supported with quotations and close analysis. You might also include any research you have done on *Frankenstein*.

In this extract, Elizabeth expresses her feelings towards Victor and their marriage. Write an essay about Victor and Elizabeth's relationship in the novel. You should think about:

- How their relationship is presented in this extract and elsewhere in the novel
- How fantastical elements are used to construct a fantasy world

'You well know, Victor, that our union has been the favourite project of our parents since our infancy. We were told this when young, and taught to regard it as an event that would certainly take place. We were affectionate friends in childhood, and, I believe, dear and valued friends to one another in youth. As brother and sister often entertain a lively affection towards each other, and, desiring a more intimate union, may not such also be our case? I conjure you, answer me, I conjure you, by our mutual happiness, with sincere love another?'

'You have travelled; you have spent several years of your life in foreign lands. I confess to you, my friend, that when I saw you last autumn, alone and in solitude, from the society of every creature, I could not help suspecting that our connexion, and believe yourself bound in honour to fulfil the wishes of your parents, although they opposed themselves to your inclination and reasoning. I confess to you, my cousin, that I love you, and that the future futurity you have been my constant friend and companion.'

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Setting (AO1, AO2)

NATURE

Nature plays an important part in *Frankenstein*, for all three of its narrators. In groups, you are going to explore the ways nature is portrayed either positively or negatively throughout the novel. Think about imagery, the impacts nature has on characters, or the way nature is personified.

Then, choose one of the following options:

- Create a 2–3 minute presentation
- Record a 2–3 minute video

Once you've done this, present your ideas to your class. Make notes on each other's presentations.

PATHETIC FALLACY

Pathetic fallacy is a literary device in which non-human things, particularly weather, are given human characteristics. It is often used to symbolise the emotions of characters in a story.

Find two examples of pathetic fallacy for each of *Frankenstein's* narrators – Robert Walton, Victor Frankenstein and the creature. Choose a quotation for each example and explain how it reflects the narrator's emotions.

MAN-MADE SETTINGS

As explored in previous activities, natural spaces have a lot of significance in *Frankenstein*. Explore how man-made urban and rural settings (e.g. cities, towns or villages) are presented in the novel.

Urban	

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CHANGING LOCATIONS

Victor travels through many different countries and locations throughout the novel below by discussing how each location is presented and how Victor's mental and descriptions of the location.

Location	How location is presented	How it reflects
Geneva		
Ingolstadt		
The Alps		
England		
The Orkneys		
Russia		

HOME

Explore the relationships Victor and the creature have with their homes, or the creature's home throughout the novel. Find at least three quotations for each character and analyse each character and relationship with 'home'.

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Themes (AO1, AO2, AO3, AO4)

INTRODUCING THEME

Place the following list of themes in a hat:

- Knowledge
- Ignorance
- Discovery
- Parenthood
- Family
- Responsibility
- Science vs religion
- Nature vs nurture
- Good vs evil
- Nature
- Isolation
- Revenge
- Justice
- Innocence
- Guilt

Everyone in the class stands up, then takes turns drawing a theme from the hat. They then discuss and how it relates to and is presented in *Frankenstein* for 30 seconds. If you do the same, This continues until everyone in the class is sitting down. If the theme you pick on you can't repeat any points other students have made.

PRESENTING THEME

In pairs, choose one of the themes from the list below. Create a presentation on it in *Frankenstein*, using 3–4 scenes from the novel. Use PowerPoint, Prezi, or another presentation, then present it to your class. You should take notes during each other's presentation.

- Knowledge
- Ignorance
- Parenthood
- Responsibility
- Science vs religion
- Nature vs nurture
- Good vs evil
- Nature
- Isolation
- Revenge

DIVING DEEPER

As you can see, there are many themes covered in *Frankenstein*. The following are some of the more prominent ones, though you will have come across many others while reading. Discuss and answer the questions below, using quotations to support your answers.

Knowledge (and the pursuit of it)

1. Reread Victor's speech to the sailors in 'Walton, in Continuation'. How is the theme of knowledge presented throughout the novel?
2. Compare how knowledge and ignorance are presented in *Frankenstein*.

Isolation

3. How is setting used to enhance the sense of isolation?
4. What role does isolation play throughout the novel?
5. How do different characters describe their isolation and their feelings about it?

Parenthood

6. How are parental relationships and responsibilities presented in the novel?
7. How do the creature's allusions to God's relationships with Adam and Satan relate to his own?

Responsibility

8. To what extent do characters take responsibility for their decisions and lives?
9. 'Victor's irresponsibility in creating the creature caused his downfall.' Do you agree with this statement? Why, or why not?
10. Which character is most responsible for the events of the novel? Victor or the creature?

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Nature

11. 'I pursued nature to her hiding places...' (Volume I, p. 42) What is the significance of nature throughout the novel?
12. 'But I am a blasted tree...' (Volume III, p. 155) How is natural imagery used to describe characters and their state of mind in *Frankenstein*?

Science

13. How does Shelley blend science and fantasy in *Frankenstein*?
14. How are nineteenth-century British attitudes towards science reflected in the novel?

Revenge

15. 'Revenge is always self-destructive.' How does *Frankenstein* support or challenge this idea?
16. Is Victor's pursuit of the creature a God-given task, like he says, or a quest for knowledge?

FOCUSING THEMES

Depending on your reading of *Frankenstein*, or the angle of your critical analysis, the themes you focus on in your analysis might change. Research one of the following types of literary themes in *Frankenstein* would be important to that critical approach.

- Feminist
- Cultural studies
- Psychoanalytical

ESSAY PRACTICE II

In the During Reading section of this resource, you planned an essay-style response to the question: 'What is the significance of the theme of knowledge in the first three chapters of *Frankenstein*?' Now that you've read the whole novel, update your response, read the extract and answer to this question:

In this extract, Victor roams the Alps. Explore the ways nature is presented in the extract.

- How nature is presented in this extract and elsewhere in the novel
- How fantastical elements are used to construct a fantasy world

The ascent was precipitous, but the path is cut into continual windings, which enable you to surmount the perpendicular mountains. It is a scene terrifically desolate. In a thousand spots the winter avalanche may be perceived, where trees lie broken on the ground; some entirely destroyed, others bent, leaning upon the rocks of the mountain, or transversely upon other trees. The ascent higher, is intersected by ravines of snow, down which continually roll from above; one of them is particularly dangerous. The slightest sound, such as even speaking in a loud voice, produces a current of air sufficient to draw destruction upon the head of the speaker. The trees are not tall or luxuriant, but they are sombre, and add an air of gloom to the scene. I looked on the valley beneath; vast mists were rising from it, which ran through it, and curling in thick wreaths around the mountains, whose summits were hid in the uniform clouds, which from the dark sky, and added to the melancholy impression I received of the objects around me. (Volume II, p. 88)

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Attitudes and Values (AO1, AO2, AO3, AO4)

There are many elements in *Frankenstein* that reflect the attitudes and values of the time it was written (early 1800s Britain). They also reflect how Mary Shelley felt, as a writer, about the attitudes and values.

RESEARCH

In pairs or groups, research one of the topics below and what attitudes towards it were in nineteenth-century Britain. Create a short presentation about your chosen topic and how it is reflected in *Frankenstein*.

- Gender norms/expectations
- Science
- Religion
- Revolution
- Class
- Industrial Revolution
- Colonialism
- Morality (good vs. evil)
- Justice (criminals vs. victims)

CHALLENGING ATTITUDES

With two philosophers for parents and many philosophers as friends and contemporaries, Mary Shelley had many opportunities to think deeply about the state of her existence and her world. Using evidence from the text to support your response, answer the following questions.

- What nineteenth-century attitudes and values are present in *Frankenstein*?
- Which of these does the text support?
- Which of these does the text challenge?

CONSIDERING CRITIQUE

'*Frankenstein* brings to light the various problems that were, and still are, prominent in the nineteenth century by deliberately portraying them as something weak, disposable, and subservient to the progress of the Industrial Revolution.'

To what extent do you agree with this statement? How does *Frankenstein* reflect the attitudes towards women of the day?

THE MARCH OF PROGRESS

Frankenstein was written at around the midpoint of the Industrial Revolution in Britain, a time of conflicting opinions about advancing technology and industrialisation. As we briefly saw in the previous section, many writers were inspired to write about this period, both positively and negatively. Those who focused on the grandeur and importance of nature, were often particularly wary of the changes the Industrial Revolution brought.

Frankenstein 'is an expression of the fear and anxiety experienced by many'¹ during the early stages of the Industrial Revolution. To what extent do you agree with this statement? Think about nineteenth-century attitudes towards nature, industry, industrialisation and technology in your response, and use quotations from the text to support your answer.

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¹ (enotes, Accessed 21/04/23)

Writer's Use of Language (AO1, AO2, AO3, AO4)

FIGURATIVE LANGUAGE

Metaphor vs Simile

Find two examples of metaphors and two examples of similes in *Frankenstein*. Write down the text and what they reveal about the narrative or characters.

Type of figurative language	Quotation	
Metaphor		
Simile		

Personification vs Pathetic Fallacy

Though similar, these are two different types of figurative language. Now, find two examples of pathetic fallacy in *Frankenstein* and analyse them in the same way.

Type of figurative language	Quotation	
Personification		
Pathetic Fallacy		

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RHETORICAL LANGUAGE

Frankenstein is a story that is being told to us. Victor is narrating his tale to Robert Walton. Victor uses rhetorical techniques to sway Walton to his point of view. Likewise, the creature uses rhetorical techniques to sway Victor during his story in Volume II.

In the following extract, try to identify the rhetorical devices used. Some techniques that you should look for include:

- Alliteration
- Hyperbole
- Triples (rule of three)
- Anaphora
- Emotive language
- Rhetorical questions

“If you consent, neither you nor any other human being shall ever see me again. I will go to the vast wilds of South America. My food is not that of man; I will not destroy the lamb and the kid, to glut my appetite; acorns and berries afford me sufficient nourishment. My companion will be of the same species as myself, and will be content with the same fare. We shall make our beds of dried leaves; the sun will shine on us as on man, and will ripen our food. The life I present to you is peaceful and human, and you must feel that you have rejected it only in the wantonness of power and cruelty. Pitiless as you have been towards me, I now see compassion in your eyes; let me seize this favourable moment, and persuade you to promise what I so ardently desire.”

“Your purpose,” replied I, “to fly from the habitations of man, to seek solitude in those wilds where the beasts of the field will be your only companions. But can you, who long for the love and sympathy of man, persevere in this course? You will return, and again seek their kindness, and you will incur their just detestation; your evil passions will be renewed, and you will need a powerful companion to aid you in the task of destruction. This may not now seem to argue the point, for I cannot consent.” (Volume II, pp. 137–138)

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SYMBOLISM

Complete the table below by exploring the symbolism in *Frankenstein*. For each quotation and analyse how the symbolism is used in the novel. Then, choose one *Frankenstein* and explain how it is used.

Symbol	Quotation	
Lightning		
Devils/Demons		
Light		

LANGUAGE CHOICE

Modern readers often find the language in classic literature like *Frankenstein* dense. In pairs, groups, or as a class, discuss and answer the following questions:

1. How did you find the language in *Frankenstein*?
2. How does the language used compare to modern literature?
3. What did Shelley's language choices tell us about the characters of the narrative?
4. Does the language used vary between Walton, Victor and the creature's narrative?
5. How is the language used to enhance imagery and evoke emotion? Do you think it is more effective than modern literature?

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ALLUSION

How is allusion used in *Frankenstein*? In the table, three examples of allusion have been provided. Complete the table by identifying the allusion, how it ties into the text, their purpose, and what they reveal about the character who uses them.

Quotation	Analysis
<i>'But I shall kill no albatross.'</i> (Walton, Letter II, p. 13)	
<i>'I was like the Arabian who had been buried with the dead.'</i> (Victor, Volume I, p. 41)	
<i>'I, like the arch fiend, bore a hell within me.'</i> (The creature, Volume II, p. 129)	

IDENTIFYING DEVICES

Read the extract below and identify as many of the literary and rhetorical devices as you can. Identify any that haven't featured in the previous activities as well. Then, write a brief description of the purpose and effect of each of the devices you highlighted.

And where does he now exist? Is this gentle and lovely being the same as the one who once lived in my heart? Has this mind so replete with ideas, imaginations fanciful and magnificent, which formed a world, whose existence depended on the life of this mind perished? Does it now only exist in my memory? No, your form so divinely wrought, and beaming with beauty, has your spirit still visits and consoles your unhappy friend.

Pardon this gush of sorrow; these ineffectual words are but the overflowings of a heart broken by the unexampled worth of Henry, but they soothe my heart, over the anguish which his remembrance creates. I will proceed with my tale.

Beyond Cologne we descended to the plain of Holland; and after a few days' journey we were to post the remainder of our way; for the wind was contrary, and the river was too gentle to aid us. (Volume III, p. 151)

EXTENSION IV

Choose an extract from Walton's narration and from the creature's narration and identify the devices used. Compare your findings with those from the previous activity. What are the similarities or differences between the devices used in the two narrations?

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Form and Structure (AO1, AO2, AO3)

FORM VS STRUCTURE

Form and structure can be easy to confuse. Dictionary definitions often don't help with similar things. However, when it comes to analysing literature, they *are* separate. A narrative is built: its beginning, middle and end; its framework; and how it is all connected. **Form** refers to the wider genre of a piece and the features or conventions it uses. **Structure** refers to the way a piece is put together. *Genre* can also apply to the type of writing, e.g. prose vs verse (novels vs poetry),

In this way, structure is usually determined by the form of a piece – ghost stories (written in past tense and linearly), while a mystery might jump around in time. Likewise, different types of literature will have different structures and look very different on the page.

EPISTOLARY NOVEL

An epistolary novel is a novel written in the form of letters. *Frankenstein* opens with Robert Walton to his sister.

In pairs, discuss what the purpose of the letters is. Then, in groups, feed back your discussion. As you discuss, consider:

- The purpose of using the epistolary form
- The impact of using the epistolary form
- What it tells us about the world and Walton's character
- How the form is influenced by Walton – what biases or influence does he bring?

FIRST-PERSON NARRATIVE

In first-person narratives, the story is told to the reader from the perspective of a character rather than an exterior narrator. Though the story is technically all being enclosed in Walton's letters, it has three narrators – Walton, Victor and the creature.

Discuss and answer these questions:

1. What is the purpose of using a first-person narrative?
2. Why do you think Shelley chose to write *Frankenstein* in first person?
3. How can a narrative and the reader's response to it be influenced by the narrator? In other words, how does the narrator's point of view influence the reader?

POINTS OF VIEW

As *Frankenstein* has three narrators, we get three separate views on the events of the story. The first-person narration, makes it very easy for narrator bias to come into play. The different viewpoints and biases influence how events are presented. Write a paragraph answering each question.

1. To what extent are the narrators of *Frankenstein* reliable or unreliable narrators?
2. How do the different viewpoints bias us towards or against the characters of the story?
3. How does Walton's viewpoint, which is where the whole story is being told from, influence the story?
4. What is the intent behind each narrator's narration? In other words, why is Walton writing his letters? Why does Victor tell Walton his tale, and what is the creature hoping to achieve in his story?

FRAME NARRATIVE

A frame narrative is, simply put, a story within a story. The 'frame' sets the scene and may be the main narrative or a secondary one. *Frankenstein* features both. First, the story is told to us by Robert Walton and framed by his letters. Then, there is the creature's story told to Victor, and is now being told again to Walton. All of this is bookended by Walton's letters. Answer each of the following questions.

1. What is the purpose of opening and closing the novel with Walton's letters?
2. How does the epistolary form influence the structure of the narrative?
3. How does Walton's frame narrative impact Victor's narration? Likewise, how does the creature's story impact the frame narrative in Volume II?

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Critical Reception (AO1, AO2, AO3, AO4)

1818 VS MODERN DAY

Label two sides of your classroom as 'Agree' and 'Disagree'. For each of the quotes you agree or disagree with the reviewers and move to that side of the classroom and debate with your classmates.

1. 'There never was a wilder story imagined, yet, like most of the fictions of this kind, it is attached to it, by being connected with the favourite projects and passions of the age.' (McEvoy, 2018)
2. 'Our taste and our judgment alike revolt at this kind of writing, and the greater the pleasure it gives, the more we are disgusted by it—it inculcates no lesson of conduct, manners, or morals.' (Anderson, 2020)
3. 'Frankenstein (1818) by Mary Shelley is one of the most thrilling, haunting, and gripping books I have ever read.' (McEvoy, 2018)
4. 'It is not my favorite. I found the main character, Victor, quite annoying because of his time.' (Anderson, 2020)
5. 'Frankenstein not only is a book about a monster; it is also a monster of a book made up of incongruent bits and pieces stitched up together.' (Diaz, 2018)

REVIEWER BIAS

Choose one of the quotes from the previous activity. Below are links to each of the reviews. What biases the writer of your chosen review might have had at the time of writing? Did they like or dislike, agreed or disagreed with, or what parts of the story they chose to focus on? What have been – when was the review written? *Who* wrote it? *Why* did they write it –

How do the authors' biases come across in their review? How might your own bias be shown in your review of *Frankenstein*? Write 2–3 paragraphs exploring these questions.

1. Review in *The Edinburgh Magazine and Literary Miscellany; A New Series of 'The Scots Magazine'* 2 (March 1818): 249–253.
<https://romantic-circles.org/reference/chronologies/mschronology/review-1818-03-249-253>
2. Review in *Quarterly Review* 18 (January [delayed until 12 June] 1818): 379–383.
<https://romantic-circles.org/reference/chronologies/mschronology/review-1818-01-379-383>
3. Book Review by Benjamin McEvoy:
<https://benjaminmcevoy.com/frankenstein-by-mary-shelley-book-review/>
4. Book Review by Emily Andersson:
<https://medium.com/amateur-book-reviews/frankenstein-book-review-766e1e1e1e1e>
5. Book Review by Hernan Diaz:
<https://www.theparisreview.org/blog/2018/06/19/on-frankenstein-a-monster>

CREATIVE ACTIVITY II

Have a go at writing your own review of *Frankenstein*. For an extra challenge, choose a style (e.g. book review, magazine or newspaper article) or a publication (e.g. *The Guardian* or *The Bookseller*) and write in the style as theirs.

MODERN WRITING

Search 'Literary criticisms of Frankenstein' on your preferred (or school-approved) search engine. Find an article or essay that interests you (nothing from revision sites such as SparkNotes). Summarise the main ideas and opinions covered in it. To what extent do you agree or disagree with them?

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ESSAY PRACTICE

You've read *Frankenstein* for the 'Imagined Worlds' component of your A Level in English Literature. As the name suggests, when answering essay questions, you should be thinking about how *Frankenstein* has been constructed. This should be done through analysis of:

- Point of view
- Characterisation
- Presentation
- Narrative structure

However, you also (of course) need to focus on the essay question and the theme it asks you to discuss. On top of that, you need to think about the context of *Frankenstein* written in. It's a lot to think about! Luckily, there are assessment objectives (AOs) to help you remember what you need to include in your essays. These AOs are:

- **AO1:** Apply concepts and methods from integrated linguistic and literary studies and associated terminology and coherent written expression
- **AO2:** Analyse ways in which meanings are shaped in texts
- **AO3:** Demonstrate understanding of the significance and influence of the context in which texts are produced and received
- **AO4:** Explore connections across texts, informed by linguistic and literary concepts

PRACTICE QUESTIONS (AO1, AO2, AO3, AO4)

These questions have been written in the style of a proper exam paper, and mimic what you might be given in the 'Imagined Worlds' section. For these questions, you might be asked to write paragraphs, or writing full essays. If writing full essays, you should set yourself a time to complete each one. This is the amount of time you'll have in your exam.

1. Read from 'I was moved...' (Volume II, p. 137) to '... in my power to bestow.' In this section, Victor is conflicted about his feelings towards the creature. Explore the importance of Victor Frankenstein's attitudes towards the creature. You should think about:
 - How Victor's attitudes are presented in this extract and elsewhere in the novel
 - How fantastical elements are used to build a fantasy world
2. Read from 'At this time...' (Volume II, p. 134) to '... torment and destroy him.' In this section, the creature decides to take revenge on Victor by killing William. Explore the importance of the theme of revenge in the novel. In your response, you should think about:
 - How revenge is presented in this extract and elsewhere in the novel
 - How fantastical elements are used to build a fantasy world
3. Read from 'We ascended into my room...' (Volume I, p. 49) to '... but you will not.' In this section, Victor meets Henry Clerval in Ingolstadt. Henry becomes convinced of the state and health. Explore the importance of Henry Clerval's character in the novel. In your response, you should think about:
 - How the character of Henry is presented in this extract and elsewhere in the novel
 - How fantastical elements are used to build a fantasy world
4. Read from 'When my father became a husband...' (Volume I, p. 24) to '... never again' (Volume I, p. 25). In this section, Victor details his early life and the influence of his father. Explore the importance of the theme of parenthood in the novel. In your response, you should think about:
 - How parenthood is presented in this extract and elsewhere in the novel
 - How fantastical elements are used to build a fantasy world
5. Read from 'Nothing is more painful...' (Volume II, p. 81) to '... deep, dark, deathly' (Volume II, p. 81). In this section, Victor discusses his feelings of guilt about Justine's death and the importance of the theme of guilt in the novel. In your response, you should think about:
 - How guilt is presented in this extract and elsewhere in the novel
 - How fantastical elements are used to build a fantasy world

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Background / Before Reading Activities

Mary Shelley

Building a Biography

1. 30th August 1797
2. 1st February 1851
3. 17
4. Mary Wollstonecraft and William Godwin
5. Mary's mother died soon after she was born, so Mary never got to know her personal mother's writings and legacy. Her relationship with her father was good until she eloped.
6. London (though she spent some time in Bath while writing *Frankenstein*)
7. Percy Bysshe Shelley
8. She had four children. Three died, but her fourth and final child survived. He was called Charles.
9. Switzerland
10. Some other works include *Valperga* (1823), *The Last Man* (1826), and her final novel *Fanny Hill*. Students should be encouraged to include more detail about specific works from their research.

Parental Influence

Students should reach their own conclusions about any possible influence Shelley's parents had on her. Some specific views of each include:

Mary Wollstonecraft

- Advocate for women's rights and education
- Constitutional monarchy
- The roles of men and women in society
- Explorations of the sublime

William Godwin

- Anarchism
- Political justice
- Justice systems
- How society shapes men and their actions (particularly 'evil' actions)

Extension

This task asks for a personal response from students. Students should draw conclusions from the context of 1700s and 1800s British society. They might consider what elements might therefore apply to the novel, such as class roles/expectations, religion and how good and evil were perceived, colonialism, or the state of the time period.

Hideous Progeny

Generating Ideas

While this task asks for personal responses, discussion points students might consider include:

Inspiration

- Developing scientific ideas of the time
- The French and German ghost stories she read during her trip to Switzerland
- Experiences with death and loss
- Political views

Hideous progeny

- The response from critics/readers/reviewers
- Personal feelings about the work
- The themes of the piece
- Experiences with publishing / the industry

Ghost stories

- Literary devices, e.g. imagery, foreshadowing, dramatic irony
- Linguistic devices, e.g. language choice and connotations
- Themes and motifs
- Content, e.g. phobias or larger-scale fears (such as how horror often reflects societal fears)

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Gothic and Romantic

Understanding Genre

Some suggestions for genre conventions are:

Romantic	Shared	
<ul style="list-style-type: none">• Explorations of creativity and imagination• Focus on aesthetics and beauty• Loneliness/solitariness generating inspiration• Harmony between narrator and surroundings• The sublime as something transcendent	<ul style="list-style-type: none">• The glory and sublime aspects of nature• A focus on and exploration of emotion• Ruins and other historical locations• The supernatural• Vivid descriptions	<ul style="list-style-type: none">•••••

Creative Activity

This task is subjective and responses will be unique to each student. Students should make a choice between romantic or Gothic literature, depending on which they choose.

Shelley's Contemporaries

Byronic Heroes

Inspired by the life of Lord Byron, who travelled often and had many affairs with many people during his lifetime. Byronic heroes are often dark, mysterious figures. They are charismatic, and because of some trauma in their past they must face over the course of a story. While they can be aggressive of some kind, they are also capable of strong feelings of love or affection. Examples include Ichigo from the *Artemis Fowl* series, Lucifer/Satan from *Paradise Lost*, and Tyler Durden from *Inception*.

'Ozymandias'

Elements students might pick out include:

- Focus on historical places
- Vivid imagery
- Personification of the land / ruins
- A sense of isolation and decay
- Strong sense of emotion
- The sublime nature of the ruins

Science and Fiction

Galvanised Society

This task requires a creative response from students, and responses will be subjective and inconsistent voice and tone that fits the context of their chosen character, but they are free to be creative.

Inspirational Works

Other elements students might consider include:

- Characters
- Character motivations
- Character conflict
- Themes
- Symbolism
- Horror elements
- Sci-fi elements
- Gothic elements
- Atmosphere
- Aesthetics

The Modern Prometheus

Story Expectations

Student responses will vary depending on students' existing knowledge of the text, either from *Frankenstein* or *Blade Runner*. They should be encouraged to think creatively and discuss their ideas.

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ROBERT WALTON'S LETTERS**Introductions****Letter I**

1. Question asks for a personal response from students. They should be encouraged to use quotations to support their responses.
2. Student responses may vary depending on what they found compelling, but they must include a direct address to the audience, events, descriptions, or other elements.
3. Responses might consider the date on the letter, how Walton describes his thoughts, his sister, or his attitudes and how they might reflect nineteenth-century attitudes of the time.

Letter II

4. Some information students might identify includes: his feelings towards friendship, his childhood, his desire for and pursuit of knowledge, or his attitudes towards other men.
5. Question asks for a personal response from students. They should be encouraged to use quotations to support their responses.

Letter III

6. Student responses will vary, but students should think about form, characterisation, and setting when discussing their ideas.

Letter IV

7. Students might think about the length of each introduction, the language Walton uses, and the focus is put on them in the Letter.
8. Question asks for a personal response from students. They should be encouraged to use quotations to support their responses.

Narrative Structure

This activity asks for a personal response from students. However, they might consider how characters are introduced, what we learn about the world, how Walton's narration affects the elements of the letters.

Considering Theme

Student responses will vary depending on the themes they choose. However, some themes are more likely than others.

- The pursuit of knowledge
- Isolation
- Nature
- Male friendships
- Pride or hubris
- Fate or destiny

CHAPTER I**Identifying Elements**

Students should try to identify as many points as possible on the mind map. This might include relationships, themes, or possible foreshadowing, among other elements.

Extension I

Responses will vary depending on the answers students have given previously and the ones they are given here. These answers will be purely speculative, and as such there is no right or wrong answer. They should be encouraged to think about the novel and its shape or structure.

Comparing Narrators I

Some elements students might consider include:

Similarities	Differences
<ul style="list-style-type: none">• Their desire for knowledge• Their pursuit of childhood interests• Both of them grew up in the countryside• They have an interest in science• Both lost a parent at a young age	<ul style="list-style-type: none">• Walton's father disapproved of his ambitions• Walton had a beloved sister from his parents• Victor had childhood friends• Walton rambled on about his dreams

They should remember to select appropriate quotations to support their answers.

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Analysing Character

Student responses will vary, but ideas they might consider include:

VICTOR FRANKENSTEIN

Quotation	What it tells us about the character
<i>'My family is one of the most distinguished of that republic.'</i> (p. 23)	<ul style="list-style-type: none"> Victor comes from the upper class His family is well-known and well-off He would have many more opportunities than a middle- or working-class child His attitudes and values will be in-line with his family
<i>'No creature could have more tender parents than mine.'</i> (p. 24)	<ul style="list-style-type: none"> His parents were supportive and loving He had a happy childhood His parents weren't strict, which could lead to his later actions
<i>'I loved to tend on her, as I should on a favourite animal.'</i> (p. 25)	<ul style="list-style-type: none"> He sees Elizabeth as something he has owned He sees women as lesser
<i>'But what glory would attend the discovery, if I could banish disease from the human frame.'</i> (p. 28)	<ul style="list-style-type: none"> He has dreams of grandeur He wants to help others/humanity Glory means more to him than actually helping

ELIZABETH LAVENZA

Quotation	What it tells us about the character
<i>'She was at that time the most beautiful child she had ever seen.'</i> (p. 25)	<ul style="list-style-type: none"> Elizabeth is beautiful Her beauty gives her value
<i>'She was docile and good tempered, yet gay and playful as a summer insect.'</i> (p. 25)	<ul style="list-style-type: none"> Gives an in-depth look into her attitude – presents herself There's a shallowness to her, or maybe only to the Frankenstein family
<i>'She busied herself with the aerial creations of the poets.'</i> (p. 26)	<ul style="list-style-type: none"> She's interested in poetry She's not interested in the sciences She's more interested in fantasy or daydreams
<i>'Elizabeth was not incited to apply herself to drawing, that her companions might not outstrip her; but through the desire of pleasing her aunt.'</i> (p. 26)	<ul style="list-style-type: none"> Elizabeth is a people-pleaser She represents the ideal nineteenth-century woman As an adopted child, she may be concerned about being sent away again, so feels she must always please She may feel she must always please to avoid causing them any trouble

For Elizabeth's quotations, students might also consider what they reveal about Victor's character and Elizabeth. For all quotations, the indicative content is only suggestions, and students may have other ideas.

Creative Activity I

This task is subjective and responses will be unique to each student. As a creative task, there are no right or wrong answers.

First Foreshadowing

Students may or may not have prior knowledge of the novel which will inform their answers. This is a speculative task, so it doesn't matter whether students are right or wrong. They should try to use their knowledge of the themes and ideas brought up in Walton's letter.

CHAPTERS II & III

Parental Expectations

1. Question asks for a personal response from students. However, they could be encouraged to consider nineteenth-century attitudes toward death or gender roles/expectations in their answers.
2. They grieve for her, but ultimately try to put their best feet forward to uphold her ideal.
3. Victor is, of course, deeply affected by his mother's death. Elizabeth is perhaps affected less. She is expected to become the new mother figure in the Frankenstein family, and as such must maintain a strong face. Both of them are bound to Caroline's dying wish: that they get married.

Students should discuss their responses and update them with any new ideas or differing opinions.

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A Crossroads

In their responses, students might consider:

- How Krempe is dismissive of Victor's studies and presented negatively; meanwhile, Walton is presented positively.
- How Victor's opinions about each man might bias how he presents them to Walton.
- How they are portrayed in these ways, despite Victor making comments previously about the path to ruin. He does not condemn Waldman for encouraging him, or wish that he had not.

Interrupted Narration

Student responses will vary depending on their reaction to these interruptions. However, they should consider about techniques such as foreshadowing and dramatic irony, as well as the purpose of the interruptions in the language, and how they inform Victor's characterisation.

Literary Techniques

Responses will vary depending on the quotations chosen. An example response has been provided below.

Quotation	Technique
'I saw how the worm inherited the wonders of the eye and brain.' (p. 40)	A metaphor for how dead matter is brought back to life by the worm, as worms do not have eyes or brains.

Essay Practice I

Students should use the framework given to plan their essay-style paragraph. They should use evidence to support their answer, but having more quotations will give them more to analyse.

The Fantastical

If students are unsure, they may discuss the ideas below and decide if they agree or disagree.

1. It is presented as somewhat mundane; Victor achieves the fantastical through a lot of scientific study.
2. It is presented as a grimy, grim undertaking which, though it fascinates Victor, is not something he would want to do.
3. Victor learns how to reanimate dead matter.
4. Through the use of scientific studies and the set-up of a world just the same as ours, the fantastical becomes realistic. However, because Victor refuses to share how it works, it becomes less believable.

CHAPTER IV

Annotating Atmosphere

Some elements students might identify in the extract include:

- Language choice, e.g. 'dreary', 'dismally', 'dull', 'convulsive', 'wretch'
- Hyperbole, e.g. 'agony', 'catastrophe'
- The use of weather
- The use of darkness
- How the creature's creation and awakening mirrors labour
- Victor's exclamations and how they highlight his emotions

Creative Activity II

As a creative task, there is no right or wrong way to respond to the prompt.

Narrator Bias

Students should consider the impact and effect of the first-person narration on the reader's sympathy for different characters. They might explore the language used when describing the creature's awakening, or any literary devices used in the chapter. They might also outline their own view of the creature himself, whether positive or negative.

Exploring Pathetic Fallacy

Responses might explore how the weather changes throughout the chapter – e.g. the dark, stormy weather in Ingolstadt the night before, the grey weather in Ingolstadt the next day. Students should try to identify any quotations that relate to the weather, such as 'the pattered dismally' (p. 45), and explain how the weather reflects Victor's emotion and state of mind.

Enduring Friendship

Students may want to research nineteenth-century attitudes towards, or expectations for, friendship. Responses will vary depending on students' readings of Henry Frankenstein. They should be encouraged to discuss their answers. They should also use quotations where possible to support their answers.

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CHAPTER V

Elizabeth's Letter

Students should stick as closely to the word counts of each summary as they can. In the summary, focus on different parts of the letter or different information, and should be able to explain why that part is important. This might be because of what they know about the text or what they feel might be important to the rest of the novel.

The Power of Friendship

Responses will vary depending on the quotations students choose. They should focus on what the letter reveals about the relationships, rather than the characters, and may focus on language choice or the way they address to each other.

Extension II

Students might consider:

1. The contrast between Victor's response to the creature and his response to seeing/hearing the creature; how they connect Victor to humanity and society after he has become so withdrawn; how they connect Victor to the creature.
2. The differences in how Henry and Elizabeth interact with and address Victor; the length of the letter; any research they have done into nineteenth-century gender norms or attitudes towards friendship/relationships.

Gothic Nature

Some elements students might identify in the extract include:

- Language choice, e.g. 'happy', 'inanimate', 'divine', 'invincible burden'
- Contrasts, e.g. between wild, open nature and Victor's 'cramped' pursuit of knowledge; the dead flesh he managed to animate
- Science vs nature (unnatural vs natural)
- Unknowable nature vs pursuit of knowledge
- Use of 'happy' mirrors Victor's initial description of Elizabeth as a playful 'summer in the face of the world'
- How the changing season parallels Victor's new lease of life

CHAPTERS VI & VII

Chapter Considerations

1. A prime example of pathetic fallacy is the storm Victor encounters. Students should consider how it mirrors Victor's emotional state or foreshadows the coming threat of the creature.
2. This question asks for a personal response from students. They should use their knowledge of the novel, as well as any knowledge they may already have of the novel as a whole. They should use quotations to support their response.
3. Students should consider the literary, linguistic or rhetorical techniques used; for example, repetition, or other techniques.

Points of View

Responses will vary depending on students' readings or interpretations of characters. It may be useful to discuss or debate their ideas, and they should use quotations to support their ideas. An example response might be:

Character	Guilty / Not guilty	Reasoning
Elizabeth Lavenza	Not guilty	She has known Justine for a long time and, therefore, knows her character and her relationship with William. Elizabeth believes Justine is innocent and therefore, incapable of committing such a crime.

Crime and Punishment

As students are asked to choose their own quotations, their responses to the activity will vary. They should think about include:

- Literary devices used, e.g. metaphors and similes
- Language choice
- Information given and how it relates to nineteenth-century attitudes
- How ideas are presented, e.g. what Victor is or isn't saying, how he says it, or how the creature is presented.

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Exploring Viewpoint

This is a creative task, so responses will be subjective. Students should try to stick to a single viewpoint and write in a style similar to Shelley's. There are no right or wrong answers, though there should be a way students interpret Victor's character.

Nineteenth-century Women

Students should use the table to collect their evidence and explanations for an essay-style response. Responses will vary depending on whether they agree or disagree with the statement; however, some common points are:

Agree:

- Justine is swayed to give a false confession and can do nothing but accept her death
- Despite Elizabeth's attempts, she fails to sway the jury
- Alphonse and Ernest don't believe her claims that Justine must be innocent

Disagree:

- Elizabeth stands up and makes her statement in court, rather than being kept silent
- It is Justine's own choice to stop fighting and accept the guilty verdict
- Elizabeth stands up to her family and endeavours to prove them wrong

Summarising I

Student responses will vary depending on what they consider key events. They should be able to summarise the text and update them with any new viewpoints or ideas they gain from discussions.

Volume II

CHAPTERS I & II

Guilt and Grief

Students are asked to choose and analyse their own quotations, so their responses will vary.

Conversations

While completing the Venn diagram, students might consider:

- The language either character uses
- How they appeal to Victor, e.g. with appeals to emotion or logic
- How their relationships (friends/betrothed vs father and child) inform their approach
- What their expectations of Victor might be
- How nineteenth-century attitudes inform their approaches

The Presentation of Nature

Some ideas student responses cover could include:

Nature:

- Victor's emotional response to it
- How it is described

Pathetic fallacy:

- How the weather or setting parallels Victor's state of mind
- How the weather or setting is given human characteristics, particularly emotions

Gothic conventions:

- The Alps being presented as sublime, and Victor's response to them
- Isolation
- The importance and impact of nature

Mutability

Some elements students might consider while analysing the poem include:

- The presentation of nature, e.g. language choices in descriptions
- Comparisons between people and weather/objects
- Victor's emotional state changing like the lyre's tune
- Victor's feelings of depression relating to the clouds/night/darkness
- Comparisons to Victor's response to the Alps

The Creature's Arrival

This activity asks for personal responses from students, who should feel free to explore a range of viewpoints, right or wrong answers, but students should be able to provide evidence from the text for their responses and use quotations to support their ideas for what the conversation reveals about each character.

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CHAPTER III

Shifting Impressions

This activity asks for personal responses from students, who should feel free to explore and benefit from comparing their responses to those from the previous activity (The Creature's Journey). They should then decide whether their opinions have changed between chapters.

Comparing Narrators II

When considering similarities and differences between Victor and the creature, students should explore the narration style and language choices of each, along with their responses to events and how they respond positively to natural spaces.

The Creature's Journey

In their responses for this activity, students should use the list of ideas given to develop their answers, using quotations to support their answers, analysing any key elements in each.

Creative Activity III

As a creative task, there is no right or wrong way to respond to the prompt.

Character Introductions

1. Students might use quotations to support their responses in this activity. They might explore the descriptions given for the three characters, as well as any activities they take part in, how they interact with the creature and how the creature perceives them.
2. When thinking about the influence of the creature's perspective, students might compare the descriptions, or figurative language used by the creature and how the reader responds to them, about how truthful they think the creature's portrayal of the family is.

Extension III

Students should use quotations to support their answers. They might make one-to-one comparisons or consider more broad ideas; for example, the old man in the cottage is blind, while Alphonse has his son's obsession, which we've been told leads to Victor's downfall.

CHAPTERS IV & V

Word Choices

The first words the creature learns are *fire, milk, bread; father, sister, brother, son; good, evil*. Students could explore the significance of the order the creature learns them in – i.e. first words relating to food, then words relating to feelings and relationships. Students could also explore how the words relate to the creature's learning more about the world, or the positive and negative connotations of the words in his life so far.

Annotating Relationships

When annotating the extract, elements students might explore could include:

- Language / word choices
- Literary devices, e.g. hyperbole, imagery
- Comparisons between Victor's childhood (Volume I, Chapter II) and the creature's first experiences
- Comparisons between Victor's relationships with Henry and Elizabeth and the creature's relationships
- Victor's relationship with his mother compared to the creature's lack of a mother

Analysing Appearances

While exploring these questions, students might want to do their own research into nineteenth-century attitudes to beauty. They might consider the trend of beauty being equated to goodness (and ugliness to evil) and how this affected disfigured or disabled people. They should also explore the language the creature uses to describe his appearance where he learnt that language, and why.

Extension IV

Possible comparisons might be to how Elizabeth is presented, or the descriptions of Victor (Volume I, Chapter II, 'Waldman'), as well as any other characters who are given a physical description in the novel.

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Familial Bonds

Students should try to include as many points as they can on their mind maps. It's fine if they overlap/intersect. The quotations students choose should be appropriate and relevant to the text.

Essay Practice II

Students are asked to write an essay response to this question. They might benefit from using the Point/Evidence/Explanation model used earlier in the resource, and by choosing the most relevant evidence from the text. The wording of this question has been arranged to mimic past papers to help students.

CHAPTER VI

Narrative Intentions

Some ideas students might consider while answering these questions include:

1. It mirrors the creature's own struggle of having no home and being chased away from it; while Victor's father received help, unlike the creature; while students may not have the knowledge, it foreshadows the creature's request in Chapter IX.
2. This question asks for a personal response from students. They should use evidence from the text to support their answer.
3. It mirrors Victor's introduction of his parents; there are similarities between Felix and Victor's way to help their friends.

Views and Values

Students should be encouraged to discuss and research their answers to these questions in relation to nineteenth-century views. Some areas students might explore include:

- Nineteenth-century relationships between England and Turkey
- Christianity and Islam
- Colonialism and British views toward it
- Whether religion is presented negatively or positively – or if Christianity is presented as a positive force

Character Overlap

Some ideas student responses might cover include:

Parallels to the creature:

- They have both been victimised for aspects of their personhood that they can't control
- Both have contentious relationships with their fathers
- They both learn to speak French through Felix and his family

Parallels to Victor:

- Both have supportive, loving relationships with their friends and family
- Felix was able to save Safie and her father from jail and execution, while Victor failed
- Safie's father abandons Felix, who he had almost taken to be a son, and Victor abandons the creature, who he had almost taken to be a son, and Victor abandons certain standards

CHAPTERS VII & VIII

Parallels I

In their responses, students might consider ideas such as:

- How either character describes the process of gaining new knowledge
- Where their interests lie and the types of books they learn from
- Their feelings towards the authors
- Their feelings about their new-found knowledge and how these are presented
- How these ideas are presented, e.g. word choice, figurative language

Creator and Creation

In their responses, students might consider ideas such as:

- What their relationship looks like
- Parental vs divine relationships
- Any negative feelings they hold towards each other
- Any positive feelings they hold towards each other
- How the creature describes and thinks about Victor
- How the creature presents Adam and God's relationship

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Paradise Lost

Here is an example response for how students might analyse the quotations:

Paradise Lost quotation	Parallels to the creature
'All is not lost; the unconquerable will, And study of revenge, immortal hate, And courage never to submit or yield.' (I, 106-144)	After saving the child from the river and being rejected, hatred and vengeance to all mankind' (Chapter IX, p. 135), he responds with his request for a companion and states 'We may to comply with my requisition' (Chapter IX, p. 135), 'submit or yield', just as Satan has.

Presenting Emotion

When exploring how emotions are presented in this chapter, students might think about

- Language and word choices
- Figurative language, e.g. metaphors or similes
- Pathetic fallacy
- How the creature presents and discusses emotions
- Symbolism

Creative Activity IV

As a creative task, there is no right or wrong way to respond to the prompt.

Parallels II

In their answers for this activity, students should consider the emotions the creature and Victor experience and respond to them, e.g. both of them contemplate suicide. They should also think about the techniques used to present these emotions and whether it is similar or different between the two characters. They should consider what led the characters to these states of mind and the similarities or differences.

Thirst for Vengeance

This activity asks for a personal response from students. They should use evidence from the text to support their answers and endeavour to explain their opinions clearly. It might be useful for them to discuss or debate their responses.

CHAPTER IX

Conflicting Accounts

As this activity asks for a personal response from students, answers will be varied and students should use evidence from the text to support their answers and endeavour to explain their opinions clearly.

The Creator

Student responses will vary depending on the quotations they choose to analyse. However, they should be able to explain their responses like this:

Emotion	Quotation(s)	Analysis
Responsibility	'Did I not, as his maker, owe him all the portion of happiness that it was in my power to bestow?' (p. 137)	The use of a rhetorical question suggests Victor's sense of responsibility for the creature's fate. He acknowledges his role in the creature's creation and his failure to provide him with happiness. This is a key moment in the text where Victor admits his responsibility for the creature's suffering.

In the Right

Student responses will vary depending on their reading of the characters and which character they sympathise with. They should use evidence from the text to support their ideas, such as:

- Previous events
- The characters' actions
- How compelling the characters' arguments are and the techniques used to make them
- The logic or emotion behind their arguments
- The theme of justice
- The theme of morality

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Sympathy for the Devil

As this activity asks for a personal response from students, answers will be varied and subject to interpretation. Students should be encouraged to use evidence from the text to support their answers and explain their opinions clearly.

Summarising II

Student responses will vary depending on what they consider key events. They should be encouraged to update them with any new viewpoints or ideas they gain from discussions.

Volume III

CHAPTERS I & II

Countryside Views

Here is an example for how students might respond in their analysis of quotations:

Quotation	Analysis
'We saw many ruined castles standing on the edges of precipices, surrounded by black woods, high and inaccessible.' (Chapter I, p. 149)	Isolated locations and ruins are common in the novel, which might represent Victor's state of mind, which is isolated, or the request from the creature, which is to Victor at this moment. The concept of ruins also mirrors Victor's situation. These ruins create a foreboding atmosphere despite the cheerful weather.

Setting as a Mirror

Student responses will vary depending on their discussions. Differing opinions should be encouraged, as long as students can explain their ideas and use evidence from the text to support them. When discussing the setting, students should consider the language choices, figurative language, structure, and how they reflect Victor's state of mind.

Henry Clerval

Below are some ideas students might consider in their answers, whether they agree or disagree.

1. Henry has a positive impact on Victor and he is the only person whose company Victor needs to feel human and society when he tries to isolate himself.
2. Their relationship is still the same, with Henry supporting Victor through difficult periods. Henry is supportive, encouraging Victor to cheer up.
3. As Victor outlines in Chapter II, they are similar in their pursuit of knowledge, though their methods are different. Both characters are similarly moved by the beauty of nature.
4. All three characters are similar in their pursuit of knowledge and their determination to achieve their goals. They seek companionship, and Walton mirrors Henry in that he is also like Victor, only eager to achieve his goals.
5. The passage foreshadows something happening to Henry; from the overwhelming language, the reader might assume Henry is going to die.

Essay Practice III

Students are asked to write an essay response to this question. They might benefit from using the Point/Evidence/Explanation model used earlier in the resource, and by choosing the right time. The wording of this question has been arranged to mimic past papers to help students.

CHAPTERS III & IV

The Companion's Destruction

Ideas students might explore, whether by agreeing or disagreeing, include:

1. Destroying the companion angers the creature, who swears revenge, which is no doubt a turning point in Victor's life. It shows Victor has learned from past experiences; if he had thought about the creature, he might not have created it, or he might have treated it differently.
2. She is given more agency than other female characters; Victor considers how she might feel to be bound to a male companion. She becomes an object of fear because of this age-old view of women and their societal roles.
3. Elizabeth is a paragon of nineteenth-century values and attitudes towards women, which contrasts with the creature. The female creature is held separate from the male creature, whereas Elizabeth is beautiful, and, therefore, virtuous and good, whereas the female creature, who is not, is presumably will be similar to the creature in looks, is an object of fear and potential.

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The Shadow of Death I

Some areas students might consider include:

- Victor interrupting the narrative in either Chapter II or III of Volume III to address Walton
- Victor's foreboding in Volume III, Chapter II and his fear that the creature will hurt Henry
- Victor's conversation with Walton about friendship in Letter III

The Breakdown

Student responses will vary depending on the quotations they select, but they should consider sentence or paragraph structure, figurative language, hyperbole, or symbolism in their responses. They should look like:

Quotation	Analysis
<i>'The human frame could no longer support the agonizing suffering that I endured.'</i> (Volume III, p. 171)	<i>The use of straightforward language and what Victor is feeling and allows the reader to feel it easily. The use of 'human frame' suggests it exceeds understanding, which ties into the idea of a devil or demon; only he could inflict such suffering.</i>

Extension V

As before, student responses will vary depending on their chosen quotations. However, they should consider the person narrative or language choice on the reader, as well as the way Victor might want to be perceived. Does he want sympathy? Is he trying to demonise the creature? Or, is he trying to honour it?

The Appearance of Morality

In their responses, students might consider:

1. The nurse is presented as unsympathetic, despite tending to Victor for an extended period. This gives the sense that she has no sympathy for Victor and the reader has no sympathy for her. Students might describe her in this way.
2. Examples might include the creature and M. Krempe, whose physical descriptions and actions reflect on their personalities and actions. Meanwhile, characters that are considered more sympathetic might include Elizabeth, Justine, William, or M. Waldman.
3. Students should research nineteenth-century attitudes for this question, particularly towards the poor and the sick.
4. It might make the reader less sympathetic towards him, as the nurse has been helping him. It might also remind us that he is a man from his specific culture and time period.

CHAPTERS V & VI

Female Companions

Some parallels students might consider are:

- Elizabeth's death and the female creature's destruction
- Their death/destruction furthering Victor and the creature's spiral of vengeance
- The concept of a female character being 'made' (literally or figuratively) for a male character

The Deaths of Women

In their responses, students might consider whether they agree or disagree with the following:

1. It may have been a commentary on the roles and expectations of women in 1800s Britain, as well as about the advance of science and how Victor usurped the 'natural order' by creating the creature.
2. They are used to drive and further the stories of the male characters; they are presented as victims of (often violent) fates; Justine and Caroline both accept their deaths, while Elizabeth is not given any consideration.
3. There is no material difference between the living and dead female characters; with the exception of the creature, these characters are all described as lovely, virtuous and good. The ones who stand in the path of Victor and the creature's conflict.

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Letters

Students might consider elements such as:

- Elizabeth's word choices
- How she addresses Victor
- The way she expresses her feelings
- The way she relates/presents events
- Rhetorical devices, e.g. repetition or rhetorical questions
- Figurative language, e.g. similes and metaphors
- How the events of the novel and Victor's state of mind impact her / how she shows
- Allusions
- Symbolism

The Shadow of Death II

Students might consider:

- Victor's dream in Volume I, Chapter IV
- The creature's promise to Victor in Volume III, Chapter III
- The female creature's destruction, as Victor and the creature often mirror one another
- Present-day Victor's comments in Volume III, Chapter V

Breaking the Frame

When writing responses to this activity, students might consider the impact the interrupted structure or pacing of the novel. For example, some readers might find they remove tension as they're about to occur. They might also consider the language choices or literary techniques that change the reader's response.

Creative Activity V

As a creative task, there is no right or wrong way to respond to the prompt. Students might style in their pieces, identifying the characteristics of the prose and structure in *Frankenstein*.

CHAPTER VII

Northern Nature

Students might consider pathetic fallacy, symbolism, or figurative language used while analysing any other techniques they identify. They should be familiar with Gothic conventions by now when used, e.g. the isolated locations and dreary weather in this chapter.

Fluctuating Emotions

Students can choose the moments and emotions they include on the graph, and as such will benefit from comparing their graphs once complete, and may stick to moments of high and low emotion to track across the graph.

Creator vs Creation

While answering these questions, students might consider:

Similarities

- Both endure a number of hardships before committing themselves to violence and vengeance
- From the narration, both of their stances feel justified
- Both become completely isolated

Differences

- Victor only ever intends to hunt and kill the creature, while the creature enacts vengeance
- Victor wants vengeance for the deaths of loved ones; the creature wants vengeance for his own

Effects

- The creature seems to enjoy vengeance, as he danced as the De Lacey's house burned and tormented Victor in Chapter VII
- Both are entirely alone by the events of Chapter VII
- Victor is willing to work himself to death to enact his vengeance, which he sees as a duty

Creative Activity VI

As a creative task, there is no right or wrong way to respond to the prompt.

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WALTON, IN CONTINUATION**Walton and Victor**

When exploring similarities and differences, students might consider:

Similarities

- They pursue their dreams and ideals into dangerous territory
- Both journeys bring them to the Arctic – and both end there
- They both have visions of grandeur and the boons their success could bring to humankind

Differences

- When they have the opportunity to fulfil their pursuit of knowledge, Victor continues while Walton stops
- Victor's journey (to creating the creature) is secret while Walton's (to explore the North Pole) is not
- Victor had the support of his family while Walton did not – though Walton's family believed in him while Victor's did not

Speeches I

Student responses may vary depending on their reading of Victor's character. They might debate their ideas before forming responses. Some ideas they might consider include:

- He hasn't learned his lesson, as he encourages Walton to continue on into what could be dangerous rather than consider the danger
- He still seeks glory over knowledge or helping people
- He understands the risks involved in pursuing ideals and doesn't want Walton to give up

Extension VI

Students should consider how the theme of 'the pursuit of knowledge' is woven through comparisons to Walton's letters at the beginning of the novel, or Victor's discussions in Chapter 1, or on Victor encouraging Walton to continue on, or on Walton eventually deciding to turn back and pursue other ideas.

The Moral High Ground

This activity requires a personal response, backed up by evidence, as well as an analysis of each 'side' and collect evidence from the text to support their ideas. If it is a whole-class debate, students should prepare their ideas beforehand, and each side should make notes on the arguments the opposing side makes.

Speeches II

1. The first part of this activity requires a personal response. When analysing what the students might explore
 - His apparent grief at Victor's death, e.g. 'his voice seemed suffocated' (Volume III, p. 214)
 - His regrets
 - Whether or not he takes responsibility for his actions, e.g. 'That is also my victim' (Volume III, p. 214)
 - How he frames his and Victor's actions or characters
 - His final conclusion and 'solution'
 - How he reacts when challenged by Walton, e.g. 'Yet I seek not a fellow-feeling' (Volume III, p. 214)
 - How he describes himself
2. Students' responses to the second part of the activity will vary depending on the question. They should try to identify any rhetorical devices used in the creature's speech, as well as the effect of specific word choices. An example response might look like:

Quotation	Analysis
'I, the miserable and the abandoned, am an abortion, to be spurned at, and kicked, and trampled on.' (Volume III, p. 214)	The use of a triple – 'spurned', 'kicked', 'trampled on' – to heighten the sense of violence and wrong done to the creature as we understand what he's experiencing. The use of 'abortion' to heighten the severity – from the emotional 'spurned' to the physical 'abortion'.

Summarising III

Student responses will vary depending on what they consider key events. They should be encouraged to update them with any new viewpoints or ideas they gain from discussions.

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Context

Mary Shelley

In their responses, students might consider:

- The theme of invention
- The theme of chaos
- The descriptions of Victor's work on either creature / how the act of creation is
- How characters go about seeking and gaining knowledge
- How Victor seeking happiness impacts the creature
- How the creature seeking happiness impacts Victor
- The theme of good vs evil
- How characters seek 'good' and the knock-on effects this has in the novel
- Feminism or feminist critique
- The theme of power or control
- How female characters are presented in the novel
- The actions of male characters towards female characters in the novel

Revolution I

Student responses will vary depending on which revolution students decide to research. Students might consider:

- Key events or dates
- Key figures/players
- Any notable writings, e.g. by philosophers or poets
- The impact of the revolution on British attitudes and values
- Political changes

Students should keep in mind that *Frankenstein* was published in 1818, so should limit their research to before that date, rather than after.

Revolution II

Students should read and annotate the poem. Some elements they might use to draw parallels with the atmosphere, imagery. 'London' is generally considered to be a negative portrayal of the Industrial Revolution. Consider whether *Frankenstein* is the same, or if Shelley had more positive feelings about the revolution.

Considering Context

Responses to these questions will be shaped by students' personal responses and interpretations. It is important to consider the context a piece of literature was written in, but students may find it incidental to the themes, characters or plot of the story – or they may not. Differing opinions are discussed so students have a range of ideas to draw on. Scholars have drawn comparisons between the death of her first child and her parental relationships, and *Frankenstein*, which students can explore. Speculation about a modern-day *Frankenstein* has no right or wrong answers, and students can explore their own ideas.

Extension I

Students should read the article and consider its points before updating their answers. They can then discuss the article and any conflicting ideas or opinions they have about it.

Genre

Genre Features

Student responses will vary depending on the genre they choose, but areas they might consider:

- Character archetypes
- Settings
- Themes
- Tropes
- Plot beats
- Character relationships
- Types of conflict

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Gothic Conventions

Student responses will vary depending on the convention they choose. They should aim to make interesting presentations, with their ideas supported by evidence from the text. They may choose to focus on one convention well; for example, building on a point made in an essay they read.

Beyond Reality

This activity allows for a range of student responses, depending on where their research interests lie. A general outline for these elements could be:

The Uncanny:

Something that is familiar being made unfamiliar, usually in a creepy, mysterious or taboo way, often referred to as the 'uncanny valley'.

The Sublime:

When something, such as nature, inspires overwhelmingly strong feelings. These feelings are often terrifying but are also enjoyable in a sense – the sublime is used to shock and delight the reader.

The Supernatural:

Something outside of the 'natural order' that can't be explained by logic or science. This includes events and forces.

Changing Times

Student responses will vary depending on the books chosen; they should use the list of features to guide them.

Beyond the Gothic

This activity asks for a personal response to the questions, but students should use research to support their ideas. They should consider features such as character archetypes, plot beats, motifs or themes in their responses, as well as close readings of the text.

Extension II

Students should be encouraged to research how literature and genre conventions have developed over the last century. Responses will be varied and subjective, but students should be able to make their own ideas with evidence from the text.

Characterisation

In Summary...

This activity asks for a personal response from students depending on their interpretation of the text. They should be able to select suitable quotations for each characteristic.

An example response might look like:

Character	Key Characteristic	Quotation
Victor	Irresponsible	'My eyes were insensible to the charms of nature. And my neglect the scenes around me caused me also to be many miles absent.' (Volume I, p. 43)

Creative Activity I

As a creative task, there is no right or wrong way to respond to the prompt, though students should aim to be creative.

Narrators

While discussing their ideas for these questions, students might consider:

World view

- Their approach to problems
- Their pursuit of knowledge
- How they perceive themselves and others

Narration

- Word and language choice
- The structure of their narration
- Their presentation of events, places, or other characters

Power

- Technically, we see the entire story through Walton's eyes as he relates it to his sister
- At its core, the story is Victor's story
- We spend the most time with Victor as the narrator, and the least amount with Walton

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The Fourth Narrator

While discussing their ideas for these questions, students might consider:

- Language and word choice
- How Elizabeth's thoughts and feelings are conveyed
- Societal expectations
- Attitudes towards women
- Imagery and figurative language
- How (or whether) Elizabeth's opinions are expressed

Key Side Characters

This activity asks for a personal response from students depending on their interpretation of the text. Students should be able to select suitable quotations to demonstrate each character's purpose. Examples of purposes include: providing context for the narrative; evoking an emotional response from the reader or narrator; progressing the plot; or humanising a character. An example response might look like:

Character	Purpose in narrative	Quotation
M. Waldman	To encourage Victor's studies and begin his obsession	'M. Waldman expressed the hope that Victor would make progress.' (Volume I, p. 38)

Female Characters

In their analyses, students should consider the context and time period of the novel. Some examples include:

As mothers:

- Caroline Beaufort / Frankenstein
- Elizabeth
- Justine's mother

As companions:

- Elizabeth and Victor
- Justine and William
- The female creature and the creature

As victims:

- Of illness
- Of violence
- Of circumstance

Extension III

In their analyses, students should consider the context and time period of the novel. Some examples include:

As fathers:

- Alphonse Frankenstein
- Victor and the creature
- De Lacey and Felix
- Safie's father

As companions:

- Henry Clerval
- Robert Walton

As victims:

- Of illness
- Of violence
- Of circumstance

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Relationships

Key Relationships

This activity covers a variety of tasks and questions, so guidance and responses will vary. Students might approach each one:

Creation and Creator

1. Events that students might consider are: the creature's awakening; the brief meeting in the Alps; meeting in the Orkneys; the creature in the window after killing Elizabeth in the graveyard.
2. Students may have varying ideas about this, which might include: it dehumanises the creature from humanity; it demonstrates Victor's lack of parental feeling/responsibility towards the creature.
3. This is a creative task and responses will vary depending on the moment students choose.

The Happy Couple

4. While making their charts, students might consider Elizabeth and Victor's meetings, the influence of outside factors on their relationship.
5. Students should use evidence from the text to support their ideas, particularly when discussing Victor's presentation of Elizabeth is accurate.
6. This is a creative task and responses will vary depending on students' readings of the text.

Best of Friends

7. Students might consider the impact Henry's life and death have on Victor, the purpose of the creature's hands, or how Henry and Victor mirror each other, among other ideas.
8. This question asks for a personal response from students. They should make sure they use evidence from the text.
9. In the first two instances, students might explore how Henry helps and uplifts Victor. They might also explore the impact of Henry's death on Victor. There is a stark contrast between Henry's relationship with the creature; the former is much more positive than the latter.

Idealisation

10. De Lacey, Felix and Agatha mirror Alphonse, Ernest and Elizabeth. Students might compare descriptions of these characters are similar or different. They might also explore the creature compared to Victor's close relationship with his family.
11. This question asks for a personal response from students. They should make sure they use evidence from the text, and consider the impact of the narrative style and the motivations of the characters.
12. This is a creative task and responses will vary depending on students' readings of the text.

Fateful Encounter

13. Students might explore how this shows Victor's feelings about Henry, or their enduring friendship. They might also explore how it shows the impact Henry's death had on Victor.
14. This question asks for a personal response from students. They should make sure they use evidence from the text and consider the themes of the novel in their answers.
15. Students might explore the themes of friendship, knowledge (and the pursuit of it), and other themes they identify.

Parents and Children

In their responses, students might consider:

Victor and his parents

- A positive and supportive relationship
- Alphonse sticks by Victor during his worst moments
- Alphonse encourages Victor to pursue his education and his marriage to Elizabeth
- Alphonse is often concerned about Victor's state of mind and tries to encourage him

Victor and the creature

- Victor initially rejects the creature for superficial reasons
- Victor takes responsibility by agreeing to build the creature a companion
- Victor then destroys the companion
- When they talk, Victor is primarily concerned with the creature's appearance, not his feelings

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Relationships with Women

Students should think about nineteenth-century attitudes and expectations for men and women – particularly familial and romantic relationships. They should also consider Shelley's choice of female characters, particularly any figurative language used, and the purpose of their characters.

Man and Monster

Students should use the list of areas to think about to help guide their responses.

Essay Practice I

Students are asked to write an essay response to this question. They might benefit from the Point/Evidence/Explanation model used earlier in the resource, and by choosing the right time. The wording of this question has been arranged to mimic past papers to help students.

Setting

Nature

In their responses, some ideas students might consider include:

Positive

- The creature's first sight of the moon
- The effect of the Alps on Victor
- The positive impact nature, particularly in springtime, has on Victor and the creature
- The landscapes of England in Volume III

Negative

- The harsh and isolated scenery of Russia and the Arctic
- The lightning-struck tree (though the first instance might also be considered positive)
- The danger the ice presents for Walton's ship
- The approaching danger of the storm after William's death

Pathetic Fallacy

Student responses will vary depending on the quotations students choose. However, an example is provided below.

Character	Quotation	Analysis
Victor	<i>'But I am a blasted tree; the bolt has entered my soul.'</i> (Volume III, p. 155)	<i>This quotation refers to the tree Victor saw struck by lightning. Instead of the inspirational moment it was then, it is a symbol of his broken spirit. His spirit has been broken down by the events of the novel, leaving him like a shell of his former self; something burned and destroyed.</i>

Man-made Settings

In their responses, students might consider:

Urban	
<ul style="list-style-type: none"> • The presentation of English cities as Victor and Henry travel through England • Victor's aversion to the bustle and society of the cities in England • Ingolstadt is the place where Victor's obsession takes hold and he builds the creature • History is prevalent in the English cities 	<ul style="list-style-type: none"> • The creature faces isolation and discomfort when he comes to the city • Victor finds solace in the isolation of the Orkneys • The creature is chased away from the city and goes looking for food in the wilderness

Changing Locations

Student responses will vary depending on the ideas they choose to explore. However, an example is provided below.

Character	How location is presented	How it reflects Victor's state of mind
Ingolstadt	<i>After the creature awakens, Ingolstadt becomes a dismal and dreary place.</i>	<i>Victor is overwhelmed with fear and horror, leaving him bleak and his spirits are low, which is reflected in the way he describes Ingolstadt.</i>

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Home

Some ideas students might explore in their responses could include:

Victor:

- Has a happy childhood in his home in Geneva
- Becomes estranged and isolated from Geneva
- Eventually resolves to never return there
- Victor often gravitates to isolated and unwelcoming locations, e.g. the Alps and the Arctic

The creature:

- Has no home or ties to home
- Dreamt of the De Lacey's cottage becoming his home
- Is repeatedly chased out of or ejected from places that could be home
- Can survive harsh environments and make a home (or at least, a place to stay) anywhere

Themes

Introducing Theme

Students should speak for 30 seconds on their chosen theme, and their response will vary. In a limited time, they don't need to use quotations or specific evidence from the text, but show their understanding of how the theme relates to *Frankenstein*; for example, through characterisation in the novel, or any memorable moments or quotations that demonstrate the theme.

Presenting Theme

Student responses will vary depending on the theme they choose to explore. However, they should be able to identify from the novel that demonstrate their theme, choosing relevant quotations that they can use to support their response. Students benefit from including any research or analyses they have read elsewhere to support or challenge their ideas. For example, students presenting the theme of 'Revenge' might consider events such as: the creature's attack on the family; the creature strangling William; Victor pursuing the creature to his own detriment; or the creature completing his vengeance. Students might compare it to other revenge narratives, such as *The Count of Monte Cristo* or *The Castle of Otranto*.

Diving Deeper

This activity covers a variety of tasks and questions, so guidance and responses will vary. The questions students might approach each one, but are not the be-all and end-all of ideas students might explore.

Knowledge (and the pursuit of it)

1. Students might think about events such as: the creation of the creature; Walton's dream; Victor's learning to read and the books he learns from; Walton's decision about the ice and the journey; or the creature's pursuit of knowledge.
2. Students might consider how Victor and the creature present new knowledge; how they challenge the characters who are ignorant of Victor and the creature's struggle; how the creature's knowledge is presented in Volume III, Chapter V; how Walton gives up his pursuit of knowledge.

Isolation

3. Students might explore how isolated settings are presented, e.g. through word choice or imagery that reflect Victor's emotions. Isolated settings explored might include the Alps, the Orkney Islands, or the Arctic.
4. Students could consider the role of isolation in characters' decisions, e.g. Victor's choice to pursue the creature to the Orkneys, or how the theme is presented and what Shelley is trying to say about it.
5. Students might think about how isolation relates to all three narrators, e.g. Walton's isolation, his inability to connect with humans, or Victor's often self-inflicted isolation.

Parenthood

6. The parental relationships in the novel that students might explore include Victor and his mother, Victor and the creature, or Elizabeth and the Frankensteins. Students might explore how these relationships are represented and how characters approach these relationships.
7. Students might consider the creature's fluctuating feelings towards Victor, and how Victor's role as a divine creator more than a parent. They might also explore how the creature goes from being a child to Satan, and how this changes how he thinks about Victor.

Responsibility

8/9/10. For each of these questions, students are asked to give a personal response. They should be able to support their ideas with evidence from the text, and may take ideas from any wider research they've had.

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Nature

11. Students will have varying responses to this question, but ideas they might consider vs something mundane; the wider implications of personifying nature as a woman, or *Frankenstein* and nineteenth-century British attitudes; how it might relate to Victor creating life without procreation, and from dead materials.
12. Students might consider ideas such as: the positive impact natural scenes have on Victor, the struck tree and how Victor relates to it; pathetic fallacy; how an absence of nature or how

Science

13. Students might consider the scientific context of *Frankenstein* (i.e. Galvanism and science presents the creation of the creature, how the creature and his existence is presented by philosophers, or other scientific and fantastical elements.
14. Students might consider the wider theme of science and what Shelley is trying to say or condemns science and its advancements through the presentation of Victor and the conflicting opinions and should be encouraged to discuss them.

Revenge

- 15/16. For each of these questions, students are asked to give a personal response depending on characters and themes in the novel. They should be able to support their ideas with evidence or take ideas from any wider research they've done or discussions they've had.

Focusing Themes

Student responses will vary depending on the critical approach they choose. They should be encouraged to use resources and work to ensure the ones they use are reliable/trustworthy. They might find evidence in *Frankenstein* that they can use to expand their ideas on theme.

Essay Practice II

Students are asked to write an essay response to this question. They might benefit from using the Point/Evidence/Explanation model used earlier in the resource, and by choosing the right time. The wording of this question has been arranged to mimic past papers to help students.

Attitudes and Values

Research

Student responses will vary depending on the topic they choose to research. Elements they might research and presentations include:

- Notable/important figures
- Philosophical arguments
- Trends in art or literature
- Political ideas
- Who supported or challenged attitudes, and why
- The influence of religion
- The influence of science

Challenging Attitudes

In their responses, students might consider any of the areas covered in the previous activity. In their answers, students may agree or disagree on different points. They should be able to use evidence in their answers, regardless of what opinion they are arguing for. For example, it is possible to have a positive representation of women in *Frankenstein*, or a presentation that supports or challenges

Considering Critique

This activity requires a personal response from students. They should use any research they have read, or find new ones, as well as use evidence from the text to support their arguments.

The March of Progress

This activity requires a personal response from students. They should use any research they have read, or find new ones, as well as use evidence from the text to support their arguments.

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Writer's Use of Language

Figurative Language

Student responses will vary depending on the quotations they choose, but an example response is given below.

Metaphor vs Simile

Type of figurative language	Quotation	Analysis
Simile	<i>'Vivid flashes of lightning dazzled my eyes, illuminating the lake, making it appear like a vast sheet of fire...' (Volume I, p. 64)</i>	<i>The lake becoming a sheet of fire represents the danger approaching Victor and how it is disrupted throughout the novel. The lake becomes fire, which should be impossible, representing the danger approaching Victor as he encounters the creature. It could also suggest the heavens' anger with Victor for creating the creature.</i>

Personification vs Pathetic Fallacy

Type of figurative language	Quotation	Analysis
Personification	<i>'I pursued nature to her hiding places...' (Volume I, p. 42)</i>	<i>Personifying nature as a woman changes the powerful force to something much more conquered by Victor. It brings to mind the hunter who saw Artemis bathing and was separated by his hunting dogs. Likewise, by personifying nature – that of creating new life – Victor creates the creature he made.</i>

Rhetorical Language

Students should use the list of rhetorical devices given to guide their annotation and analysis.

Symbolism

Student responses will vary depending on the quotations they choose and their readings. Responses might be informed by any research they have done, as well. When thinking about other symbols, students might think about ideas such as fire, ice, texts or literature, or the moon.

Language Choice

When considering these questions, students should think about their own response to the language in *Frankenstein* to modern Gothic novels or wider literature. When comparing narrators, students might explore language choice, structure, or each narrator's style of writing as explored in previous activities to discuss how language is used in the novel.

Allusion

An example response might look like:

Quotation	Analysis
<i>'But I shall kill no albatross.' (Walton, Letter II, p. 13)</i>	<i>This is an allusion to The Rime of the Ancient Mariner by Samuel Taylor Coleridge, a poem in which a sailor recounts the experiences he had during a voyage in which he kills an albatross and is cursed for it. With this allusion, Walton suggests he is about his voyage sensibly and without taking unnecessary risks, and that he is well-read and, perhaps, more successful. The allusion suggests Walton is well-read and, perhaps, more successful.</i>

Identifying Devices

When annotating the extract, some ideas students might consider include:

- Rhetorical questions, e.g. 'And where does he now exist?'
- Personification, e.g. 'the wind was contrary'
- Direct address
- Use of second-person, e.g. 'your form', 'your spirit'
- Hyperbole, e.g. 'overflowing with anguish'
- Biblical imagery, e.g. 'divinely wrought'

Extension IV

Students have free rein to select extracts for further analysis. They might choose passages that explore a relationship they are interested in exploring, and they might use ideas explored in earlier activities.

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Form and Structure

Epistolary Novel

When exploring the epistolary form, students might consider ideas such as:

- The verisimilitude of the form – i.e. the use of letters grounds us in the reality of the world
- The use of an outside perspective to introduce the world and characters
- The narrator's bias, e.g. Walton's fascination with Victor and his desire for a friend
- How the letters introduce the time period and setting
- How exaggerated or fabricated Walton's recounting of events might be

First-person Narrative

When exploring first-person narration, students might consider ideas such as:

- Psychic distance, i.e. it places the reader directly in the narrator's head
- How emotion and evocative imagery are used and presented
- How events are presented, e.g. what might be missed or not included by a single narrator
- Victor and the creature's conflicting accounts
- How first-person affects the presentation of the supernatural and fantastical

Points of View

When exploring points of view, students might consider ideas such as:

- The entire story is Walton writing letters to his sister; what might he have left out or emphasized?
- What each narrator wants to achieve, e.g. the creature might want to gain sympathy to agree to his request for a companion; or how Victor wants to present himself to Walton
- How Walton's want of a friend might make him more inclined to believe and sympathize with the creature
- Victor and the creature's conflicting accounts of events

Frame Narrative

When exploring frame narratives, students might consider ideas such as:

- How Walton's letters introduce and conclude the story
- How Victor's narration in Volume I affects the reader's response to the creature's tale
- How the structure is altered, e.g. the breaks in narration to address the listener, or how the creature's story is told
- How the timeline is presented using the frame narrative

Critical Reception

1818 vs Modern Day

This activity requires personal responses from students, so responses will vary. However, students should be encouraged to provide evidence from the text to support their ideas. If students have conflicting opinions, it might be useful to have them present and debate them in order to expand their ideas and understanding.

Reviewer Bias

When thinking about bias in reviews, students might consider ideas such as:

- The place where the review is found, e.g. a personal blog is going to have a different audience than a newspaper
- The time in which the review was written
- Elements such as gender or political stance that will affect how a person approaches a text
- Whether the review is positive or negative
- Audience expectations, e.g. a review in a newspaper might be expected to be more objective than a personal blog
- What the aim of the review is, e.g. the ideas it wants to support or challenge

Creative Activity II

As a creative task, there is no right or wrong way to respond to the prompt. Students should be encouraged to provide evidence from the text to support their ideas, but more importantly focus on forming their opinions and conveying them clearly.

Modern Writing

Student responses will vary depending on the text they use and the criticism they want to make. They should be encouraged to provide a personal response to their chosen text, but should be able to support their ideas with evidence from the text.

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Essay Practice

In their essays, students might consider the following ideas:

1. Victor's attitude towards the creature
 - Students might consider other events, e.g. the creature's awakening (Volume I, Chapter I); Victor's first sight of the creature (Volume I, Chapter II); or Victor's thoughts about the second creature (Volume II, Chapter I)
 - Word choice, e.g. the words Victor uses to describe the creature throughout the novel, e.g. 'devil'; or the ways he responds to the creature's presence
 - Literary techniques such as symbolism, figurative language, or rhetorical techniques, e.g. 'I saw him as he said this' (Volume II, p. 136)
 - Context, e.g. nineteenth-century British attitudes towards disfigurement and disability; or 'being good' and 'ugliness' being bad; how criminals are (and have been) treated
 - Connections across texts, e.g. texts such as *Paradise Lost* or literary criticism students have read
2. Theme of revenge
 - Students might consider other events, e.g. Victor destroying the second creature (Volume III, Chapter III); Elizabeth or Henry's deaths; or Victor's visit to the grave (Volume III, Chapter IV)
 - Word choice, e.g. 'eternal revenge', 'hellish triumph'
 - How characters talk about their desire for revenge, e.g. Victor considering his 'eternal hatred and vengeance to all mankind' (Volume II, p. 133)
 - Literary techniques such as symbolism, figurative language, or rhetorical techniques, e.g. 'eternal hatred and vengeance to all mankind' (Volume II, p. 133)
 - Context, e.g. nineteenth-century and modern-day justice systems or cultural attitudes towards revenge; or how revenge is justified
 - Connections across texts, e.g. texts such as *The Count of Monte Cristo* or *Hamlet* that students have read
3. Henry Clerval
 - Students might consider other events, e.g. Victor and Henry's journey through the mountains; or Henry's death; or Henry's introduction in Volume I, Chapter I
 - The language Victor uses to describe Henry, e.g. 'I could not have a more kind and generous heart' or 'form so divinely wrought' (Volume III, p. 151)
 - Literary techniques such as symbolism, figurative language, rhetorical techniques, or rhetorical questions, e.g. 'And where does he now exist?' (Volume III, p. 151)
 - Context, e.g. nineteenth-century attitudes and expectations towards friendship
 - Connections across texts that examine male friendships, e.g. texts such as *The Runner*, or literary criticism students have read
4. Theme of parenthood
 - Students might consider other events, e.g. Elizabeth's discussion of Justine's relationship with Victor (Volume I, Chapter V); Victor's interactions with the creature; or Old Man De Lacey's relationship with his family (Volume I, Chapter II)
 - Use of language and word choice, e.g. 'no creature could have more tender parents' or 'my parents were indulgent' (Volume I, p. 26)
 - Literary techniques such as symbolism, figurative language, or rhetorical techniques, e.g. 'my parents were indulgent' (Volume I, p. 26)
 - Comparisons between Victor's relationship with his parents and his relationship with the creature
 - Context, e.g. nineteenth-century attitudes towards parenthood; or attitudes towards children
 - Connections across texts, e.g. texts such as *The Castle of Otranto* or *The Mysteries of Udolpho* that students have read
5. Theme of guilt
 - Students might consider other events, e.g. Walton and the creature's conversation (Volume I, Chapter I); the creature's feelings towards the De Laceys after their rejection; or Victor's response to the creature's feelings (Volume I, Chapter II)
 - How characters react to feelings of guilt, e.g. both Victor and the creature confessing their guilt throughout the novel
 - Word choice, e.g. 'fled from my eyes', 'all was blasted', 'hell', or 'torture' (Volume I, Chapter II)
 - Literary techniques such as symbolism, figurative language, or rhetorical techniques, e.g. 'my bosom' (Volume I, p. 73) or 'I wandered like an evil spirit' (Volume II, p. 81)
 - Context, e.g. nineteenth-century justice systems; or the overlap between religion and justice in the nineteenth century (and modern day)
 - Connections across texts, e.g. texts such as *The Tell-Tale Heart* or literary criticism students have read

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