

PiXL Independence

English Literature – Student Booklet

KS5

Frankenstein; Or The Modern Prometheus

Contents:

- I. Context Quiz – 20 credits in total
- II. Multiple Choice Questions – 10 credits per set
- III. Linguistic and Structural Device Quiz – 10 credits per line
- IV. Short Answer Questions – 10 credits per question
- V. Wider Reading – 50 credits for each summary completed and 10 for each question
- VI. Critical Theory – 150 credits for each completed task
- VII. Academic Research – 50 credits for every 30-point summary
- VIII. Exam Style Questions – 100 credits plus 20 bonus credits for marking your own essay

I. Context Quiz

Answer the questions that explore the context of the play. You will need to draw on your contextual knowledge and wider reading to support you in completing this.

20 credits for completing this quiz.

1. In what year was the first version of Frankenstein originally published?
2. In what year was the revised edition of Frankenstein published?
3. Who was Mary Shelley's mother and what notable early feminist book did she write?
4. How did Mary Shelley's mother die?
5. Who was Mary Shelley's father?
6. Who was (eventually) Mary Shelley's husband?
7. Where was Mary Shelley when she began writing Frankenstein?
8. How old was Mary Shelley when she began writing Frankenstein?
9. What geological and subsequently climate event in 1815 affected the world and may have influenced Shelley's writing?
10. Frankenstein was originally written in response to a challenge, what was this?
11. In her introduction, how did Mary Shelley say the idea of Frankenstein came to her?
12. What is the name of the Italian Scientist who experimented with electricity in order to cause the legs of dead frogs to twitch?
13. What is the term for people who exhumed dead bodies in order for them to be experimented on?
14. Mary Shelley experienced a lot of trauma through losing her children at very young ages and this may have influenced her work on Frankenstein. How many children did Shelley have in total and how many survived?
15. The full title of Frankenstein refers to 'the modern Prometheus'. In Ancient Greek myth, what was Prometheus said to have done and what was his punishment?
16. Paradise Lost is an epic poem which is a biblical story detailing the fall of man through temptation in the garden of Eden. It is referred to directly in Frankenstein and was a clear influence. Who wrote it?

17. What is the term used to label the cultural, artistic and intellectual ideas that formed a movement from roughly the end of the 18th Century to the middle of the 19th Century?
18. What genre is Frankenstein normally described as being, it is a style typified by dark atmospheres, melodramatic and grand settings and the influence of the supernatural?
19. The 17th Century Enlightenment thinker John Locke presented a philosophy that humans are born without awareness of morality or rules and that these are formed through their experience. What term is commonly used to describe this idea?
20. What major period of destabilisation occurred between 1789 and 1799 that may have influenced people's views of class and power in society?

II. Multiple Choice Questions

Answer these questions. Each set of questions is based on roughly two chapters in the novel. You could choose to do a set each session or alternatively you could answer multiple quizzes at a time.

Version of the novel used for quotations and reference:

<https://www.gutenberg.org/files/84/84-h/84-h.htm>

10 credits for each set of questions answered.

Walton's letters:

1. Who are the letters addressed to?
 - a) Mrs Mary Shelley
 - b) Mr Victor Frankenstein
 - c) Mrs Margaret Saville
 - d) The Monster
2. Where is the first letter sent from?
 - a) London
 - b) St Petersburg
 - c) Geneva
 - d) Edinburgh
3. Where is Walton going?
 - a) To the arctic – far north
 - b) To Russia
 - c) To Sweden
 - d) Back home
4. Which one of the reasons does Walton NOT give for his expedition?
 - a) To discover the mysteries of magnetic north
 - b) To tread foot where no man has ever been before
 - c) To discover a passage near the pole to get to the countries of the Orient
 - d) To escape the horrors of his past
5. What does Walton sorely miss and want to have on his voyage?
 - a) A friend
 - b) A hot meal
 - c) His library
 - d) His sister
6. In his third letter, what best describes Walton's views and mood?
 - a) He is losing hope and is subdued
 - b) He is angry and violent
 - c) He is very confident and determined
 - d) He is confused and disorientated
7. What strange accident does Walton relate in his fourth letter?
 - a) The ship hits an iceberg and begins sinking
 - b) They see a traveller on a sled and then the following morning encounter another traveller

- c) They see a monstrous figure and take it to be an ill omen
 - d) They run out of supplies
8. When Walton says: "One man's life or death were but a small price to pay for the acquirement of the knowledge which I sought", how does the recovered stranger react?
 - a) He excitedly agrees
 - b) He says nothing and seems melancholy
 - c) He laughs manically
 - d) He despairingly rejects the view as madness
 9. How does Walton view his 'guest'?
 - a) He sees him as purely mad
 - b) He regards him as sinister and malignant
 - c) He enormously admires and sympathises with him
 - d) He views him as pompous and arrogant
 10. What reason does Walton's guest give for sharing his story?
 - a) He wishes him to understand a moral to the tale
 - b) He gives no reason
 - c) He wants to be remembered in history
 - d) He wants someone to carry on his work and legacy

Victor Frankenstein's story (Chapters 1-2 – childhood and early years)

1. What best describes the status of Frankenstein's family?
 - a) They were low-born peasants
 - b) They were distinguished and held honourable positions
 - c) They were mysterious and possibly criminal
 - d) They were philosophers, academics and scholars
2. Who is Caroline Beaufort?
 - a) Victor's mother
 - b) Victor's aunt
 - c) Victor's nann
 - d) Victor's half-sister
3. How does Elizabeth Lavenza relate to the family?
 - a) She is the daughter of a friend of the family.
 - b) She is an illegitimate daughter of Victor's father.
 - c) She is an orphan brought up as Victor's sister.
 - d) She is technically Victor's aunt.
4. What best describes Victor and Elizabeth's childhood relationship?
 - a) Rivals who bitterly disputed with one another.
 - b) Exactly identical in interests and views.
 - c) Elizabeth was unfavoured whilst Victor shone as a prodigy.
 - d) Harmonious even in their differences.
5. Who is Henry Clerval?
 - a) Victor's first teacher and master.
 - b) Victor's close childhood friend.
 - c) Victor's enemy and rival.
 - d) Victor's brother.
6. According to Victor, how was his childhood?
 - a) Very happy and loving.

- b) Difficult and painful.
 - c) Rigid and controlled.
 - d) Dull and unremarkable.
7. From an early age, what did Victor desire to learn?
 - a) The secrets of heaven and earth.
 - b) The structures of anatomy.
 - c) The structures of languages.
 - d) The codes of governance and politics.
 8. How does Victor's father respond to Victor reading the theories of Cornelius Agrippa?
 - a) He is enthusiastic and encourages Victor to pursue further study.
 - b) He takes pains to explain how it has been disproven.
 - c) He tells Victor to stop his studies entirely.
 - d) He dismisses it as sad trash.
 9. In studying outdated works of philosophers, what unusual activity does Victor attempt?
 - a) Converting lead into gold.
 - b) Raising ghosts or devils.
 - c) Communication directly with God.
 - d) A self-lobotomy.
 10. What incident during a thunderstorm has a particular impact on Victor?
 - a) He sees lightning strike a nearby church bell.
 - b) He is very nearly struck by lightning.
 - c) He sees an old oak tree struck by lightning and destroyed.
 - d) He sees an animal get struck by lightning.

Victor Frankenstein's story (Chapters 3-4 – Victor's studies)

1. Where does Victor go to university?
 - a) Cambridge
 - b) Geneva
 - c) Ingolstadt
 - d) Wittenberg
2. On her death-bed what does Victor's mother tell Victor and Elizabeth?
 - a) She hopes that they will be in union and that Elizabeth will act as a mother to their younger siblings.
 - b) She hopes that they will be able to resolve their differences and look after their father in his old age.
 - c) She reveals that Elizabeth is in fact Victor's biological sister and forbids their marriage.
 - d) She emphasises that Victor should abandon his studies and focus on looking after Elizabeth.
3. Who is M. Krempe?
 - a) Victor's landlady at his university residence.
 - b) A suspicious gentleman who hangs around the graveyard.
 - c) Another student at the university.
 - d) Victor's first professor.
4. What does M. Waldman say about the modern masters?
 - a) He dismisses them as useless fools who are nothing compared to ancient philosophers.
 - b) He says they promise little but have indeed performed miracles.
 - c) He puts forward the case that none of them can agree on anything.
 - d) He says that we must not ever presume to question their ideas.

5. What branch of natural philosophy is Victor directed towards?
 - a) Biology
 - b) Physics
 - c) Chemistry
 - d) Alchemy
6. What does Victor say are his views of death?
 - a) He is morbidly obsessed with it – he thinks of it continually.
 - b) He is utterly terrified of death and it plagues his every waking hour.
 - c) It holds no supernatural terror for him – he sees it as a process of natural decay.
 - d) He believes it to be entirely up to God.
7. What does Victor claim to discover in his studies exactly?
 - a) The cause and generation of life.
 - b) The power of electricity.
 - c) The chemical composition of the human frame.
 - d) The nature of the human soul.
8. He begins working on creating a human frame – the creature – why does he make it big?
 - a) He wants it to be impressive looking.
 - b) He wants it to be strong and powerful.
 - c) It is easier to work with larger parts.
 - d) The parts he obtains are larger.
9. Which one of these is NOT an accurate quotation as to what Victor does to “animate the lifeless clay” and get his parts?
 - a) “dabbled among the unhallowed damps of the grave or tortured the living animal”
 - b) “collected bones from charnel-houses”
 - c) “The dissecting room and the slaughter-house furnished many of my materials”
 - d) “dragged human forms from the nameless pits of miserable felons committed to the scaffold”
10. How does Victor say he viewed his work?
 - a) He delighted in it and was proud of his achievements.
 - b) He felt disgusted by it but was obsessed and could stop.
 - c) He was completely detached as if it was someone else doing it.
 - d) He was constantly wracked with religious doubts and uncertainties.

Victor Frankenstein’s story (Chapters 5-6 – The creation and aftermath)

1. What month did Frankenstein complete his work in?
 - a) November
 - b) December
 - c) October
 - d) March
2. What does Frankenstein use to animate the being?
 - a) A lightning strike.
 - b) It is unclear – he just refers to a ‘spark’.
 - c) He uses electricity from a generator.
 - d) It is unclear – he absolutely refuses to tell the reader/Walton.
3. After creating the being, what does Victor do?
 - a) He runs out of the building, horrified at his creation.
 - b) He attempts to destroy the creature in horror but it fights back and escapes.

- c) He rushes out of the room but then goes to sleep.
 - d) He attempts to talk to it and look after it.
4. Victor has a dream, what does he dream about?
 - a) He dreams of kissing Elizabeth but she turns into the corpse of his dead mother.
 - b) He dreams of kissing Elizabeth but she turns into the creature.
 - c) He dreams of the monster killing Elizabeth.
 - d) He dreams of kissing Elizabeth but she turns into his father.
 5. When Victor encounters Henry he then returns to his apartment. What does Victor do with the monster?
 - a) He sends it away.
 - b) He tries to look after it but it runs away.
 - c) Nothing – when he returns it is gone.
 - d) He tells it to hide until he returns.
 6. What happens to Victor shortly after this?
 - a) He becomes ill and feverish and is cared for by Clerval.
 - b) He goes insane and desperately attempts to destroy the monster.
 - c) He becomes mute and does not speak for some time.
 - d) He is happier and more himself again.
 7. Victor receives a letter from Elizabeth – what news does she convey that is one change in their household?
 - a) She is now ill.
 - b) Justine has become their servant.
 - c) William is missing.
 - d) They have lost their wealth and become poor.
 8. When they return to the university and meet with his professors, what does Victor tell Clerval?
 - a) Nothing, he does not share the secrets of his work.
 - b) He tells him about the monster but Clerval does not believe him.
 - c) He tells him that his work is unfinished.
 - d) He encourages Clerval to abandon languages and take up natural sciences.
 9. Eventually, where is Victor going to go?
 - a) Anywhere where he can be utterly alone.
 - b) Home, to Geneva to be with Elizabeth and family.
 - c) To London, England to pursue his studies.
 - d) He will remain at Ingolstadt university.
 10. How does Victor describe his mood on his return to college with Henry?
 - a) In high spirits with unbridled joy and hilarity.
 - b) A deep sourness accosted by fits of fear.
 - c) Pensive and thoughtful, prone to melancholia.
 - d) Tempestuous with an ill contained impatience.

Victor Frankenstein's story (Chapters 7-8 – returning home)

1. Victor's father writes a letter explaining that William has been murdered, who was William?
 - a) Victor's childhood friend.
 - b) Victor's younger brother.
 - c) A servant of the family viewed with affection.
 - d) A family friend, close to Victor's father.

2. Why does Elizabeth blame herself for his murder?
 - a) She was supposed to be supervising him.
 - b) She encouraged him to be adventurous that evening.
 - c) She gave him a valuable locket.
 - d) She ignored a sound, believing it was simply him playing.
3. How does Victor relate his journey back to Geneva?
 - a) He explains how he made utmost haste and barely stopped.
 - b) He describes how he delays due to fearful thoughts.
 - c) As a laborious route which goes slowly.
 - d) As a strange and ethereal time of almost no thought.
4. During a thunderstorm, what does Victor see outside of Geneva?
 - a) A figure that he believes to be his creation.
 - b) A vision of his own death.
 - c) A small cottage blasted by a sudden thunderbolt.
 - d) The ghost of William.
5. Victor believes that it is the monster who murdered William, what does he resolve to do about it?
 - a) Tell everyone and anyone who will listen.
 - b) Nothing, he assumes people would not believe him.
 - c) Hunt the monster down himself.
 - d) Carefully investigate and build up evidence to prove the monster's guilt.
6. Justine is put on trial for William's murder. What is a major piece of evidence against her?
 - a) An object that William had was found on her person.
 - b) She bears a 'witch' mark.
 - c) She does not react to seeing William's body.
 - d) A villager witnessed her killing William.
7. As Victor listens to Justine's chances at the trial worsen, what does he do?
 - a) He speaks out vehemently in her defence.
 - b) He begins raving about the monster but is thrown out.
 - c) He leaves.
 - d) He listens grimly to each part and attempts to work out a solution.
8. Justine is sentenced to death. She then confesses that she was guilty – why?
 - a) She genuinely believes herself to be the murderer.
 - b) It was extracted through torture.
 - c) She did not – the officials just say she did.
 - d) She wanted absolution.
9. Elizabeth and Victor speak with Justine in her cell, how does she seem in her last exchange with them?
 - a) Bitterly angry and resentful.
 - b) Morose and almost mute.
 - c) Resigned and accepting.
 - d) Manic and delusional.
10. In his pleas to prevent Justine's death, what does Frankenstein do?
 - a) He tells them that the murderer was in fact him.
 - b) He tells them that the murderer was in fact a monster.
 - c) He makes passionate appeals but realises that it is pointless to end up being labelled a madman.
 - d) He makes passionate appeals and manages to convince them, but it is too late.

Victor Frankenstein's story (Chapters 9-10 – mourning and roaming)

1. How does Frankenstein react to the deaths of William and Justine?
 - a) He attacks the people involved in Justine's trial.
 - b) He begins working out how he can use his knowledge to restore them to life.
 - c) He throws himself into his family life.
 - d) He isolates himself and spends time boating contemplating suicide.
2. Where do the family go?
 - a) They stay at Geneva.
 - b) They go to another house at Belrive.
 - c) They visit relatives of Justine's.
 - d) They begin touring Europe.
3. Where does Victor suddenly decide to go?
 - a) He wishes to return to Ingolstadt.
 - b) He goes to the Alpine valley of Chamounix.
 - c) He travels to the banks of the Rhine.
 - d) He journeys to the graves of Justine and William.
4. How does Victor feel towards his surroundings near the sources of the river Aveyron?
 - a) He despises the indifference of the natural world.
 - b) He takes consolation in the majesty of nature.
 - c) He feels nothing but pain.
 - d) He experiences dizzying moments of hysteria.
5. Why does Victor eventually decide to ascend the summit of Montanvert?
 - a) He wishes to throw himself from the peak to his death.
 - b) He believes the monster may dwell there and he seeks to confront him.
 - c) He hopes that the sights will allow him to forget the cares of life.
 - d) He believes that he will be able to uncover the secrets of electricity in the higher climes.
6. Atop Montanvert, the creation approaches Victor. What is the first thing Victor says addressing it?
 - a) Devil
 - b) Fiend
 - c) Wretch
 - d) Insect
7. How does Victor respond to the arrival of the creation?
 - a) He sinks to his knees and wails.
 - b) He viciously berates it and attempts to attack him.
 - c) He cries out in fear and attempts to escape.
 - d) He begs for forgiveness for creating such a miserable wretch.
8. What does the creation say about his soul originally?
 - a) It glowed with love and humanity.
 - b) It was blank as an unwritten page but misery twisted it.
 - c) It was dark and malevolent but he desperately fought to overcome his evil nature.
 - d) He claims that he alone amongst the living was born soulless but has since gained one.
9. What does the monster demand that Victor initially does?
 - a) Make him a companion.
 - b) Destroy him.
 - c) Listen to his story.

- d) Kill himself.
- 10. What does Victor say he felt for the first time in relation to the monster?
 - a) The duties of a creator towards his creature.
 - b) Utter abhorrence.
 - c) Love and admiration.
 - d) Pride.

The creation's narrative (chapters 11-12 – early experiences)

1. What is the first thing that the creation eats?
 - a) Human flesh.
 - b) Nothing – he does not need to eat.
 - c) Berries.
 - d) Cheese.
2. What animal noises does the creation attempt to imitate in his first attempts at articulation?
 - a) Birds
 - b) Dogs
 - c) Pigs
 - d) Snakes
3. What does he find left by wandering beggars?
 - a) A set of books that he begins reading.
 - b) A dying fire that he reignites.
 - c) A bag of coins and some strange trinkets.
 - d) Religious iconography that he is enchanted by.
4. The creation enters a peasants' hut – how does the old man inside react?
 - a) He attacks and beats the creation until the creation runs away.
 - b) He is welcoming because he is blind.
 - c) He immediately runs away.
 - d) He calls the creation a daemon and a fiend but still gives him food.
5. The creation arrives at a village – how do they react to him?
 - a) They run away in fear.
 - b) They attack him by throwing stones and weapons until he runs away.
 - c) They keep him at a distance believing him to be a leper or diseased person.
 - d) They greet him as a friend and show him kindness.
6. The creation finds refuge in a hovel and observes the adjacent cottage. How does he react when he sees them playing music and being kind to one another?
 - a) He becomes angry and wrathful at how he is spurned by mankind.
 - b) He is filled with pure feelings of elation at the beauty of humanity.
 - c) He feels an intolerable mixture of pain and pleasure that he is unable to bear.
 - d) He announces his presence but they shriek in horror and fear and he despairs.
7. What does the creation discover is one of the causes of the uneasiness of the family in the cottage?
 - a) The creation's presence, they are unaware of him but it still seems to unsettle them.
 - b) Poverty.
 - c) They are not the rightful owners of the cottage and fear that their presence will become known.

- d) They dislike each other.
- 8. What is significant about the monster's interaction with the pool?
 - a) He saves Agatha from drowning in it.
 - b) He sees his own reflection and this convinces him that he is a monster.
 - c) He catches fish from it for the people in the cottage.
 - d) He considers drowning himself in it.
- 9. What does the creation do for the cottagers?
 - a) His roar scares away a pack of wolves that prowl nearby so that they call his call that of a 'monstrous angel'.
 - b) He fetches wood and clears the path for them so that they sometimes refer to his work as of a 'good spirit'.
 - c) He visits other farms in the area and steals food from them so that they refer to his gifts as 'cursed offerings'.
 - d) He eats rats and other vermin in the area so that their food-store is left untouched, they then refer to him as the 'ghost of a wildcat'.
- 10. What two ideas combine to cause the creation's spirits to be elevated?
 - a) His acquisition of speech means he considers introducing himself to the family and this is combined with the warming weather and season.
 - b) He realises that he can live in his hovel for ever and now has a steady supply of food and good will towards the family in the cottage.
 - c) He is encouraged by thoughts of revenge and destruction towards his maker and hears of the family also needing someone to help them with revenge.
 - d) He hears that misery loves company and realises that he can make the family's life unpleasant and then they will accept him.

The creation's narrative (chapters 13-14 – the De Lacey family)

1. There is a new arrival at the cottage, how does Felix initially address this new person?
 - a) As his sweet Arabian
 - b) As his lovely friend
 - c) As his cruel mistress
 - d) As his raven lady
2. Who is this new arrival at the cottage?
 - a) Elizabeth
 - b) Margaret
 - c) Safie
 - d) Justine
3. How does the creation learn speech and language?
 - a) He overhears the cottager's lessons.
 - b) The Old Man instructs him – as he is blind he doesn't know the creation's appearance.
 - c) He seems to already know it somehow.
 - d) He also visits a local school and listens to their lessons.
4. What is the book that Felix instructs Safie in?
 - a) Volney's Ruins of Empires
 - b) Milton's Paradise Lost
 - c) Goethe's The Sorrows of Werter
 - d) Plutarch's Lives
5. In listening to these lessons, what does the creation wonder about mankind?

- a) How people can bear to live with the awareness of mortality.
 - b) How man can be both powerful and virtuous as well as vicious and base.
 - c) Why it is that man is deemed superior to woman, when this appears the opposite in the creation's experience.
 - d) Why it is that God has not destroyed mankind already for its sins.
6. The creation discovers more about the history of the De Lacey family and the old man. Where have they come from?
- a) Paris, France
 - b) London, England
 - c) Geneva, Switzerland
 - d) Milan, Italy
7. Felix encounters Safie as he is appalled when her father is sentenced to death, why was the trial so awful?
- a) The trial dragged out terrible secrets and exposed them to the public.
 - b) It went on for years.
 - c) It was seen as an injustice – the father's wealth and religion seemed to be the cause of the sentence rather than the crime.
 - d) The judge presiding over the trial was notorious for harbouring a grudge against Safie's father.
8. Felix assists Safie and her father in their escape but why does Safie's father secretly not approve of the idea of them eventually marrying?
- a) He believed Felix to be of base stock.
 - b) As a Turk, he could not bear to see his daughter marry a Christian.
 - c) He considered Felix to be unattractive.
 - d) He cannot abide the idea of his daughter marrying a fugitive even one who helped him escape.
9. Why does Felix return to Paris?
- a) He runs out of money.
 - b) He is captured by the authorities and sent back.
 - c) Agatha and his father are put in prison.
 - d) He tires of travelling.
10. How do the De Laceys and Safie end up at the cottage?
- a) The De Laceys have their wealth taken and are exiled and Safie discovers their cottage then escapes her father to join Felix there.
 - b) The De Laceys flee the French government and Safie is sent by her father to meet them at the cottage.
 - c) The De Laceys are travelling through towards Constantinople to meet Safie but instead she has joined them at the cottage where they have taken a break in their route.
 - d) The De Laceys believe the cottage to be their ancestral home and Safie has joined them to restore it to its former glory.

The creation's narrative (chapters 15-16 – the end of his tale)

- 1. The creation finds some 'books', how does he get hold of them?
 - a) He steals them from the cottage.
 - b) He finds them in a bag.
 - c) He takes them from a passer-by.
 - d) He is given them by a kindly old man.

2. When the creation reads Paradise Lost, who does he eventually identify with?
 - a) God
 - b) Adam
 - c) Satan
 - d) None – he sees the work as irrelevant.
3. What other thing does the creation find and read at this point?
 - a) A letter from Felix to Safie detailing his love which moves the creation to tears.
 - b) Victor's journal detailing the months leading up to finishing the creation.
 - c) A letter from Elizabeth which causes the creation to realise Victor had people close to him.
 - d) A newspaper report about his appearances which terrifies him.
4. The creation decides to approach the old man and speak with him. How does he react?
 - a) He starts in fear and attacks him.
 - b) He speaks with him kindly because he is blind.
 - c) He is deeply suspicious and worried about who he is.
 - d) He gives him money and wants him to be on his way.
5. Agatha, Safie and Felix return to find the creation with the old man. How do they react?
 - a) They are scared of him and tell him to leave.
 - b) They question him sharply.
 - c) Felix attacks and beats him.
 - d) They all flee.
6. The De Lacey family depart after their encounter with the creation, what does the creation do to the cottage?
 - a) He burns it down to the ground.
 - b) He rips it apart with his bare hands.
 - c) He dwells inside it for a short time.
 - d) He fixes parts of it in the hope of their return.
7. The creation decides to leave, where is his destination?
 - a) South, to pursue the De Laceys.
 - b) Anywhere, he wanders aimlessly.
 - c) To the Arctic.
 - d) Geneva, to confront his creator.
8. On his journey, the creation encounters a girl at a river. What happens?
 - a) She slips and falls in the river. when the creation rescues her from drowning, he is shot at by a man.
 - b) She pushes the creation into the river. When he drags himself out, he is shot at by a man.
 - c) She is shot at by a man and the creation intercedes getting shot himself.
 - d) She shoots at the creation who escapes by diving into the river.
9. When he arrives at his destination, the creation encounters a child. What happens?
 - a) The creation tries to talk to the child and to begin with he seems friendly. However, the creation discovers that he is related to Frankenstein and murders him.
 - b) The creation tries to talk with him but is called a monster. When he realises that the child is related to Frankenstein, he murders him.
 - c) The creation murders the child immediately without provocation.
 - d) The child cries out at seeing the creation. He tries to keep him quiet but in doing so chokes him accidentally killing him.
10. The creation then sees a small portrait owned by the child, what does he do with it?

- a) He plants it on a sleeping woman to frame her for the child's murder.
- b) He destroys it by crushing it in his grasp.
- c) He leaves it on the child but recognises it to be Elizabeth – his next victim.
- d) He takes it and keeps it for himself due to the beauty of the woman depicted.

Victor's story (chapters 17-18 – demands and travels)

1. After the story, what does the creation demand?
 - a) That Victor destroys his work and never attempts such a thing again.
 - b) That Victor kills himself or he will kill all his family.
 - c) That Victor create him a female.
 - d) That Victor refines his appearance to make the creation less monstrous.
2. How does Victor initially respond to the creations' demands?
 - a) He accepts them but he is lying to get rid of the creation.
 - b) He refuses and states that not even torture would compel him.
 - c) He says that he will consider the demands and respond in time.
 - d) He accepts them willingly.
3. How does the monster initially make his argument more compelling?
 - a) He viciously threatens to work at the destruction of Victor's life.
 - b) He holds Victor over the edge of the cliff and threatens to drop him.
 - c) He begs and pleads on his knees.
 - d) He offers money and riches.
4. What are the more reasoned ideas that the creation provides to persuade Victor to his course of action?
 - a) That doing so would be of benefit to mankind.
 - b) That Victor will not see him again as he will disappear to the wilds of South America.
 - c) That helping him would mean that the creation would become a powerful ally of his.
 - d) That not to do so would damn him to eternal hell.
5. What is Victor's eventual decision?
 - a) He reluctantly decides to do what the creation has asked.
 - b) He stubbornly refuses to do what the creation has asked.
 - c) He deceitfully accepts what the creation asks him to do but only to trick him.
 - d) He seems to accept but says it in such a way that is ambiguous.
6. When he returns to Geneva, what does Victor do?
 - a) He sets to work on his task immediately.
 - b) He confesses everything to Elizabeth but she does not believe him.
 - c) He prevaricates and delays.
 - d) He hastens to ensure that his family can flee the creation.
7. What does Victor's father think is wrong with Victor?
 - a) He wonders whether it is due to some illness.
 - b) He worries that Victor wishes to marry someone other than Elizabeth.
 - c) He thinks that Victor hates him for not protecting William.
 - d) He believes that Victor is fundamentally evil.
8. Where does Victor decide to go at this point and why?
 - a) Back to Ingolstadt to recommence his work.
 - b) To England to gain further insights into his work and begin it far from home.
 - c) To the Alps to be alone.
 - d) To the De Lacey cottage to determine the truth of the creation's account.

9. Who travels with Victor?
 - a) Clerval
 - b) Elizabeth
 - c) The creation
 - d) No-one, he makes the journey alone.
10. Victor makes the journey partly by boat, which river does he travel on?
 - a) The Seine
 - b) The Danube
 - c) The Rhône
 - d) The Rhine

Victor's story (chapters 19-20 – England and the second creation)

1. Where does Victor first arrive and stay for a short while in England?
 - a) London
 - b) Dover
 - c) Southampton
 - d) Grimsby
2. What enterprise is Clerval engaged with?
 - a) Meeting with the great poets and writers of England in order to compile an anthology of their works.
 - b) Following recent events, he wishes to pursue a career in law so that he may right injustices.
 - c) Becoming a clergyman and so he is engaged in religious and philosophical works – much to Victor's discomfort.
 - d) Assisting the progress of European colonization and trade in India.
3. Victor and Clerval once again set off, where is their destination now?
 - a) Oxford
 - b) Edinburgh
 - c) Perth
 - d) Derby
4. Victor then travels on alone, where does he end up?
 - a) A remote Orkney island
 - b) The Isle of Skye
 - c) The Faroe Islands
 - d) The Isle of Man
5. Victor eventually begins work on his second creation here – how does he find the process?
 - a) He finds the work strangely calming and is methodical in the process.
 - b) He goes to it in cold blood and his heart sickens at the work of his hands.
 - c) He is once again enraptured with a fervour that blinds him to all else.
 - d) He is angered by the work as there are multiple setbacks that frustrate him.
6. What does Victor NOT realise about his female creation at this point?
 - a) That she might refuse to quit the neighbourhood of man.
 - b) That she might hate the original creation and quit him.
 - c) That she might conceive and propagate a race of devils.
 - d) That she might band with the original creation and kill her creator, Victor.

7. Victor then sees the original creation who has followed him, what does this prompt him to do?
 - a) Set fire to his laboratory.
 - b) Attack the original creation.
 - c) Beg the original creation to leave mankind alone and without a mate.
 - d) Tear the second work to pieces.
8. The creation presents Victor with a warning at this point, what does he say?
 - a) I shall be with you on your wedding-night.
 - b) I shall rain endless hell and torment upon your life.
 - c) All that you love shall perish in the storms of my wrath.
 - d) You shall pursue me to the ends of the earth and find no peace.
9. What does Victor do with the remains of his second creation?
 - a) He carefully sets up a pyre and burns it.
 - b) He scatters it about the island to leave it for the crows.
 - c) He puts it in a basket, rows out and throws it into the sea.
 - d) He digs a grave as best as he is able and buries it.
10. Victor then arrives in Ireland and is received with suspicion, what is Victor told to give an account of?
 - a) The mysterious happenings and rumours of a scientist working on a heinous experiment on an island.
 - b) The murder of a gentleman.
 - c) The recent appearance of a monstrous figure.
 - d) His dishevelled and bloody appearance.

Victor's story (chapters 21-22 – prison and marriage)

1. Henry Clerval's body has been discovered murdered. What seems to be the cause of his death?
 - a) Strangulation
 - b) Drowning
 - c) A hideous beating
 - d) Grievously stabbed
2. How does Victor react when he sees Henry Clerval's body?
 - a) He is dumbstruck in horror and makes no comment.
 - b) He undergoes convulsions and enters into a fever for two months during which he raves.
 - c) He screams in anger and desperately attempts to escape so that he can gain vengeance.
 - d) He sinks into depression and tears, endlessly crying, sobbing and wailing.
3. How is Victor treated by the magistrate Mr Kirwin?
 - a) He is maltreated to the point of torture.
 - b) He is treated kindly, given the best room that is possible and treated by a nurse and physician.
 - c) He is questioned almost daily.
 - d) He is treated with utter contempt and hatred, the magistrate does not give him any opportunity to explain himself.
4. What significant figure in Victor's life comes and sees him?
 - a) Elizabeth
 - b) The creation
 - c) His father
 - d) Clerval's ghost/memory.

5. Eventually, Victor leaves to begin his return journey to Geneva. How is this possible?
 - a) It is proved that Victor was on the island when Clerval died and so he is acquitted.
 - b) He escapes under cover of darkness.
 - c) On his way to court, the creation ambushes the carriage and frees Victor.
 - d) Victor uses his wealth and influence to manipulate his way out.
6. Victor tells his father that he is the true murderer of Justine, William and Clerval. What explanation does he provide for this?
 - a) He speaks about the creation but his father does not believe him.
 - b) He provides a convoluted and confusing reasoning for him being murderer which causes his father to believe Victor to be insane.
 - c) He simply explains that it was him who strangled or hung them even though this was proven to be impossible.
 - d) None, he remains silent and does not mention the creation.
7. Victor then receives a letter from Elizabeth, in it what does she think is the cause of Victor's unhappiness?
 - a) She questions whether Victor loves another.
 - b) She has guessed at the truth and believes Victor to have created a monster.
 - c) She believes it is her own inferiority compared to his intellect – that Victor could not marry one so poor in capacity.
 - d) She believes it to be that Victor is frustrated in his works and does not want to prevent him from becoming the great scientist he aspires to be.
8. Victor at this point recalls the monster's warning and then writes a response to Elizabeth. What does he say?
 - a) He says that she must forget all thoughts of him and pursue love and happiness far from his despair.
 - b) He rashly instructs her to arrange for them to elope to the new world in South America.
 - c) He pledges himself to her but says that he has a dreadful secret that he won't reveal it until after they are married.
 - d) He confesses everything and explains exactly what has happened but the letter is never received.
9. Victor returns to Geneva and eventually marries Elizabeth, why does Victor have mixed feelings about this?
 - a) He does not truly love Elizabeth.
 - b) He believes that the creation intends to kill him once he is married.
 - c) He believes that the creation intends to kill Elizabeth once he is married.
 - d) He feels that someone such as he does not deserve happiness.
10. What does Victor ensure that he carries about his person at this point?
 - a) His notes and journal.
 - b) Vast quantities of money.
 - c) Pistols and a dagger.
 - d) A special poisonous vial he has concocted.

Victor's story (chapters 23-24 – honeymoon and pursuit)

1. Victor and Elizabeth honeymoon at an inn. What does Victor do to protect Elizabeth from the possibility of his having a violent encounter with the creation?
 - a) He tells her to retire to their room alone.
 - b) He stays continually by her.

- c) He shuts her in a wardrobe – much to her protestations.
 - d) He tells her to stay amongst company and heads outside to face the creation.
2. Victor hears Elizabeth’s sudden cry and rushes in to find her killed by the creation. How does he react?
 - a) He faints.
 - b) He roars in anger and launches himself from the window after the creation.
 - c) He attempts suicide but is prevented by people at the inn.
 - d) He desperately attempts to restore her to life even though it is clearly impossible.
 3. Victor then returns to Geneva with his father, what happens?
 - a) He finds his father also murdered.
 - b) His father tells him that he cannot bear to see Victor as he has brought too much death to their house and so banishes him.
 - c) His father dies from grief.
 - d) His father joins Victor in searching for the creation but dies due to exposure.
 4. What happens to Victor after these traumas?
 - a) He finds himself in a dungeon having been declared mad.
 - b) He falls into grief and melancholy and spends longer on the boat on the lake.
 - c) He returns to Ingolstadt.
 - d) He searches for the creation by simply wandering into the Alps.
 5. Eventually Victor appeals to a criminal judge in order to accuse the creation of these crimes. What is the outcome of this?
 - a) The judge accepts Victor’s story and a large constabulary is summoned to commence the search for the monster.
 - b) The judge refuses to believe Victor and calls him mad – he is then cast out.
 - c) The judge believes Victor and offers proper measures to bring the creation to justice but warns that it is unlikely that they would be able to find such a being.
 - d) The judge, instead, determines that Victor is ultimately guilty and attempts to put him on trial but Victor escapes to pursue the creation.

Chapter 24

6. Victor now quits Geneva for ever. What is his first destination?
 - a) He goes to Ingolstadt, where it all began.
 - b) He goes directly to the Arctic, believing the creation will seek colder climes.
 - c) He goes to the cemetery where his family reposed.
 - d) He goes to the Alps, back where he heard the creation’s story.
7. Victor swears that the creation will feel despair and calls upon spirits of vengeance. What happens next?
 - a) He hears a fiendish laugh and the creation says he is satisfied that Victor is determined Victor live.
 - b) The creation leaps out and attacks him. Victor ends up being thrown into an open grave but then left.
 - c) Victor sees the creation and shoots him several times with his pistol but the creation merely bounds away.
 - d) Victor hears an ethereal voice that is possibly Elizabeth which seems to suggest that Victor should find peace.
8. As Victor pursues the creation across the wilderness of Tartary and Russia, what does the creation do?
 - a) Stays completely hidden, Victor is merely guessing where to find the creation.

- b) Leaves a wake of destruction and fear – villagers that Victor sees are panicked and tell stories of a fiend or monster who attacks with inhuman power.
 - c) Leaves markings to guide Victor and things like dead hares to refresh Victor.
 - d) Stays always in sight but just too far for Victor to get to.
9. The creation journeys over the frozen sea pursued by Victor. How does the creation get hold of his sledge?
- a) He purchases it from a wretched hamlet.
 - b) He scares the inhabitants of a hamlet away and takes their winter store and sledge.
 - c) He constructs one.
 - d) He is given one willingly by an inhabitant of a hamlet who heard his story and felt it was justified.
10. Eventually, Victor relates how he narrowly avoided tragedy as the floes broke up and got to Walton's ship. What does he attempt to make Walton swear at the end of his story?
- a) To abandon his arrogant folly and return to those who love him.
 - b) To kill the creation if he appears.
 - c) To pursue the creation like Victor has done, relentlessly and without end until he is destroyed.
 - d) To never create a monster as Victor has done.

Walton's letters in continuation

1. Walton asks Victor on the particulars of the creature's formation. How does Victor respond?
 - a) Victor describes the process in detail but Walton fears writing it down lest another follow his path.
 - b) Victor describes the process but Walton has not sufficient understanding to transcribe the method.
 - c) Victor calls Walton mad and tells him to not increase his miseries by creating an enemy.
 - d) Victor confesses that he barely knows how to describe it, his discovery was incomplete and clearly a mistake.
2. Victor realises that Walton has made notes on his story. What does he do?
 - a) He demands that Walton burn all records but Walton doesn't and instead sends them in his letters to his sister.
 - b) He corrects and augments them in many places for the sake of posterity.
 - c) He tells Walton to publish his story and tell the world as a warning.
 - d) He reads through the notes crying out in anguish and then grows silent.
3. What then happens to Walton's ship that imperils it?
 - a) A violent storm besets them and many hands are lost.
 - b) In the night, they are attacked by a monstrous figure – presumably the creation – but stave him off with boat-hooks and harpoons.
 - c) They are surrounded by mountains of ice and become stuck.
 - d) They discover that their provisions have run dangerously low.
4. Due to the recent dangers, the crew ask Walton to turn back and return Southwards. How does Victor react to this?
 - a) He asks to be left on the ice to pursue the creation.
 - b) He agrees with the crew and tells them to save themselves and no longer pursue this arrogant course.
 - c) He vehemently tells the men to carry on so that they return as heroes.
 - d) He groans in his illness and looks on in despair.

5. What does Walton ultimately decide to do?
 - a) Continue to the pole.
 - b) Return southwards.
 - c) Nothing – he is plagued by inaction.
 - d) Pursue the creation.
6. What is Victor's dying request and advice to Walton?
 - a) To destroy the creation. Also, to avoid ambition but then immediately questions why he is saying this when someone else might succeed where he failed.
 - b) To leave the creation be. Also, to never love anything as these will be torn from your heart.
 - c) To destroy the creation no matter what the cost – even if it is his life. He then advises him to use fire.
 - d) To return home and forget everything that has happened here.
7. How does Victor die?
 - a) The creation suddenly leaps into the room and strangles Victor.
 - b) Walton and the crew leave Victor out on the ice, Victor desperately attempts to go after the creation but dies in the process.
 - c) He dies lying in a bed on Walton's ship from illness and exhaustion.
 - d) He kills himself in a futile attempt to get to the creation, he falls overboard.
8. Walton then encounters the creation. What does the creation say about his feelings?
 - a) He says that he feels glorious in ruining Victor's life.
 - b) He claims to feel only cold and lifeless.
 - c) He says he hates himself.
 - d) He says he feels jealous of Walton's closeness with Victor.
9. What does Walton do to the creation?
 - a) He attacks him but the creation easily evades him.
 - b) He asks him to come back to England as a medical marvel but the creation refuses and leaves.
 - c) Nothing, the creation springs away presumably to build his own funeral pyre.
 - d) He grievously wounds the creation but it manages to escape but Walton considers his pact held because no creature could survive such a blow.
10. What is the last line of the novel?
 - a) He was soon carried away by the flocs and lost in light and distance.
 - b) He soon drifted away on the waves and was lost in darkness and silence.
 - c) He soon moved away over the frozen waves and was lost in darkness and doubt.
 - d) He was soon borne away by the waves and lost in darkness and distance.

III. Linguistic and Structural Devices Quiz

Linguistic and Structural Device Quiz – 10 credits per task.

What follows is a list of literary techniques that are relevant to Frankenstein. For each one, there is a question or task for you to complete. Below we have provided an extract from the novel because this contains many of the techniques in the list. However, for many of the devices you will have to draw upon your knowledge of the rest of the novel.

Extract:

Chapter 5

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 being into the lifeless thing that lay at my feet. It was already one in the morning; 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 dull yellow eye 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 delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

I passed the night wretchedly. Sometimes my pulse beat so quickly and hardly that I felt the palpitation of every artery; at others, I nearly sank to the ground through languor and extreme weakness. Mingled with this horror, I felt the bitterness of disappointment; dreams that had been my food and pleasant rest for so long a space were now become a hell to me; and the change was so rapid, the overthrow so complete!

Morning, dismal and wet, at length dawned and discovered to my sleepless and aching eyes the church of Ingolstadt, its white steeple and clock, which indicated the sixth hour. The porter opened the gates of the court, which had that night been my asylum, and I issued into the streets, pacing them with quick steps, as if I sought to avoid the wretch whom I feared every turning of the street would present to my view. I did not dare return to the apartment which I inhabited, but felt impelled to hurry on, although drenched by the rain which poured from a black and comfortless sky.

I continued walking in this manner for some time, endeavouring by bodily exercise to ease the load that weighed upon my mind. I traversed the streets without any clear conception of where I was or what I was doing. My heart palpitated in the sickness of fear, and I hurried on with irregular steps, not daring to look about me:

*Like one who, on a lonely road,
Doth walk in fear and dread,
And, having once turned round, walks on,
And turns no more his head;
Because he knows a frightful fiend
Doth close behind him tread.*

[Coleridge's "Ancient Mariner."]

Continuing thus, I came at length opposite to the inn at which the various diligences and carriages usually stopped. Here I paused, I knew not why; but I remained some minutes with my eyes fixed on a coach that was coming towards me from the other end of the street. As it drew nearer I observed that it was the Swiss diligence; it stopped just where I was standing, and on the door being opened, I perceived Henry Clerval, who, on seeing me, instantly sprung out. "My dear Frankenstein," exclaimed he, "how glad I am to see you! How fortunate that you should be here at the very moment of my alighting!"

Linguistic and Structural Devices Quiz:

Allegory – a story or similar that carries a slightly hidden meaning which is often moral or political (similar to a fable) which is supposed to make a point or direct its readers to realise something.

- Explain how Frankenstein can be viewed as an allegory.

Allusion – referring to other texts or key contextual ideas often without explicitly explaining or even naming them. This is very similar to intertextual references.

- Identify an allusion made in Frankenstein.

Antagonist – the main opposing character and traditionally the villain of the story. They are usually set against the protagonist and cause complications and problems for them.

- Identify a possible antagonist in Frankenstein.

Antanacsis – a term for when words or phrases are repeated in order to convey an alteration in their meaning. For example, in Othello he says “Put out the light, then put out the light...” to emphasise the literal meaning followed by the figurative meaning (killing).

- There is a notable example of this in the creation of the ‘monster’ at the beginning of chapter 5. Identify the line in which a word is repeated but where its second utterance has a completely different tone or meaning.

Archaism – this is a word that is associated with old styles of speech or spelling. It can be regarded as more broadly archaic language and is most obvious when a writer intentionally deploys more old-fashioned modes of writing than is typical of their time for effect. A common method of this is to use biblical language which draws from the style of grammar and language choices in the bible.

- Which character uses archaisms and what examples can you find of this?

Archetype – characterisations which draw upon familiar conventions or trajectories of behaviours such as the tragic hero who falls from a position of grace or esteem to a lowly level.

- Identify a character and their archetypes in the novel.

Doppelganger – literally a ‘double-walker’ this is a look-a-like or someone who acts as another version or representation of a character. In literature, the doppelganger rarely appears to be visibly similar but they are usually a ‘double’ to a character who reflects another side of them. For example, the doubling of Dr Jekyll with Mr Hyde.

- Who could be viewed as a pair of doppelgangers in the novel?

Dramatic irony – usually a term for drama – when the audience or reader is aware of things that the characters are not. Often this is done to heighten tension as we know the truth and realise that this will inevitably be revealed and cause problems for the characters.

- Explain a moment in the novel in which there is dramatic irony.

Embedded Narrative – a structure of story writing where there are stories contained within other stories and these are usually not chronological (in time sequence). Sometimes this is referred to as a ‘Chinese Box’ or ‘Russian Doll’ structure.

- Explain how Frankenstein is written using an embedded narrative structure.

Epistolary form – a narrative written using documents, letters, diary entries or similar. Usually to establish a sense of realism or verisimilitude.

- Explain the epistolary features of Frankenstein.

Figurative language – using words or phrases that are not intended literally (as in they are not strictly ‘true’) for artistic effect. For example, saying ‘the fire is hot’ is literal. Saying ‘the fire is hungry’ is figurative.

- Identify an example of figurative language.

Flashback/analepsis – when a part of the narrative is told retrospectively after it has happened rather than in chronological order from beginning to end. It is opposed by prolepsis which is when the narrative jumps forward.

- Identify a part of the novel which is a flashback.

Foreshadowing – when later events are hinted at or even explicitly referred to in order to develop a sense of tension. Sometimes this can be through similar events occurring which hint at later

repetition and sometimes it can be through the narrator telling us they had a bad feeling or even that something terrible will happen.

- Identify an example of foreshadowing in the novel.

Frame Narrative – a structure of story in which there is a ‘frame’ around the edge of it. This is usually done through a separate narrator or character encountering the main narrative and communicating their story – i.e. finding their letters or listening to their story and telling us this. Often it is a way of establishing a distance from the central narrative which makes it seem more believable or at least adds an edge of uncertainty.

- Explain what the ‘frame’ for the novel of Frankenstein is.

Hamartia – usually applied to drama – this is a term for describing a character’s fatal flaw or an error in judgement that once made causes their downfall. This downward movement is referred to as peripeteia.

- Identify Victor Frankenstein’s hamartia.

Hyperbole – exaggeration or overstatement.

- Identify an example of hyperbole.

Imagery – a very broad term to describe when the writer uses descriptions to create a vivid visual impression for effect and often uses figurative terms to do so. Imagery can come in many different forms and should usually be prefixed with terms such as ‘gothic’, ‘pastoral’, ‘romantic’, ‘graphic’, ‘animal’, etc. to create a compound noun phrase such as ‘violent imagery’ to make the analysis of the text clearer.

- Identify an example of imagery and provide an adjective to qualify it such as describing it as disturbing imagery.

Intertextual reference/intertextuality – either referring to another text such as another story, poem, novel, etc. or shaping the story or ideas in a story to reflect, parody, pastiche, mimic, satirise, or otherwise allude to another text outside of the story. See allusion.

- Identify an intertextual reference in Frankenstein.

Irony – a broad term for when things mean the opposite of what they appear to mean (such as sarcasm) or when the situation is at odds with what seems to be the case (such as a doctor killing someone). See also dramatic and tragic irony.

- Identify a part of the novel which seems ironic.

Juxtaposition – when two or more very different things are put together for effect. For example: ‘chalk and cheese’ or ‘dirt and jewels’. This can include things such as ‘contrast’ in which opposite things are put together for effect (such as light and dark).

- Identify an example of juxtaposition in Frankenstein.

Liminality or liminal spaces – Liminality is the ambiguity between borders or separations of things. Liminal spaces are the transitional zones from one thing to another. In literature, certain things can be said to be operating within liminal spaces which means that they are ambiguously defined (neither this or that) or have finished being one thing but not have moved onto being something else. This can be applied quite broadly and conceptually such as the uncertainty over whether an action breaks a social taboo or more physically such as how unclear the exact location of a countries’ borders might be.

- Identify a way in which the novel presents liminality or liminal spaces.

Literary foil – a character who is intended to reflect, highlight and emphasise the attributes of the protagonist. This is not necessarily the antagonist but is instead another character who may have similar or starkly different qualities to the protagonist but they are often used to demonstrate a different possibility. They can be used as a partial antagonist to highlight the ‘good’ qualities of the protagonist (i.e. Draco Malfoy in Harry Potter) or a morally superior secondary character to highlight the fall of the protagonist (i.e. Banquo in Macbeth).

- Identify a character who could be said to be Victor Frankenstein’s literary foil.

Metaphor – a direct figurative comparison. Unlike a simile this is when you say something is something else (that it is not) for effect.

- Identify a metaphor.

Microcosm – when a small scale situation can reflect or symbolise a much larger scale thing. For example, a small ant colony representing a whole civilisation. Often this is social – a small scale group representing larger scale parts of society.

- Identify a microcosm in the novel.

Motif – a recurring thing, idea, event, concept or phrase which repeats throughout a text. This can be as specific as a particular line or as general as similar events repeatedly occurring.

- Identify a motif in Frankenstein.

Paradox – when something (often a statement) seems absurd or contradictory but turns out to be true. This can also mean when something is inherently contradictory such as the ‘living dead’ (oxymoron) or even more broadly when an idea/event/character seems impossible.

- Identify an example of paradox in the novel.

Parallel narratives – a narrative structure in which different stories follow similar paths. This might be more thematic and conceptual such as the relationships between Oberon and Titania paralleling that of Hippolyta and Theseus in A Midsummer Night’s Dream.

- Identify a parallel narrative in Frankenstein.

Personification – giving objects or things human characteristics such as actions or emotions such as the trees danced or the clouds wept. When this is applied to the setting to reflect the mood it can also be termed pathetic fallacy.

- Identify an example of personification/pathetic fallacy (there is some in the extract).

Protagonist – the main character and traditionally the hero of the story. In a story that bears their name they can be called the ‘title character’ or the ‘eponymous character’ such as ‘Hamlet’.

- Identify the protagonist of Frankenstein.

Realism – creating a fictional setting which attempts to convey a sense of it being ‘real life’. In truly realist fiction there are no supernatural or mystical elements.

- Explain how Frankenstein could be said to contain realist elements.

Rhetorical question – a question that does not expect or require an answer. This is usually to show doubt or uncertainty such as “what could I possibly do?” or conversely to emphasise the presumed answer to make the point seem obvious: “who wants to get rich?”

- Identify a rhetorical question (you can use the extract).

Symbolism – the use of specific objects, events and things to reflect bigger concepts such as a cross being used to represent Christianity. Sometimes, these symbols recur throughout a text.

- Identify a symbol.

Tragic irony – a complex situational term which usually applies for when a character lacks knowledge or ability which would otherwise avert a terrible circumstance. Quite often this lack of knowledge is a simple oversight or easily rectified problem but by it failing to be corrected it results in an awful outcome. For example, in Romeo and Juliet – Romeo does not realise that Juliet is merely feigning death rather than dead and so kills himself.

- Identify an example of tragic irony.

Unreliable narrator – this is a term for when the reader has reasons to not trust the truth of the narrative account provided by a narrator. Often this is done very subtly and so we may not question the account until we examine the bias or perspectives of the narrator. Arguably all narrators carry an element of unreliability.

- Who might be regarded as being an unreliable narrator in Frankenstein?

IV. Short Answer Questions

Answer the questions with short responses. These become progressively more challenging.

Main Character Questions (5 credits for each question):

1. What is the name of the main eponymous protagonist of the novel?
2. What is interesting about the name of the creation?
3. Who is Victor Frankenstein's eventual wife?
4. What is the name of Victor's closest friend?
5. What is the name of the person adventuring in the arctic who finds Victor on the ice?
6. Who is Walton writing to (what is her name)?
7. What is the name of Victor's father?
8. What is the name of Victor's mother?
9. What is the name of Victor's younger brother who gets murdered?
10. What is the name of the family that the monster watches?

Minor Character Questions (10 credits for each question):

1. What is the name of the maid who works for Victor's family and gets hanged?
2. Who is the older man in the cottage that the creation watches?
3. What is the name of the older brother in the cottage the creation watches?
4. What is the name of the sister in the cottage the creation watches?
5. What is the name of the woman who joins the cottage that the creation watches?
6. Who is the first professor at Ingolstadt that tells Victor to begin his studies anew?
7. Who is the second professor at Ingolstadt that teaches Victor chemistry?
8. Who is the magistrate who accuses Victor of murdering Clerval?
9. Who is Victor's mother's father, the merchant friend of Victor's father?
10. What is the name of Victor's other younger brother who survives (the only Frankenstein to do so)?

Short Plot Questions (10 credits for each question)

For these responses you are expected to write a very short response of only a few sentences just to get some of the key ideas of the novel across. The questions should guide you in order of the plot from start to end (your responses might differ slightly from the answers provided):

1. At the start of the novel Walton writes four letters, what are they about?
2. Victor Frankenstein begins telling his story – what does he tell us about his childhood and youth?
3. At university, Victor begins working on something – what is it and how does it turn out?
4. Victor then returns to Geneva – why does he go back and what happens?
5. Grief-stricken, where does Frankenstein go and who does he meet?
6. The creation then tells his story – what does he say happened to him?
7. What does the creation request of Victor and what is the result of this request?
8. What happens with Victor and Elizabeth?
9. Where does the creation lead Victor?
10. Walton resumes his letters towards the end of the novel – what are the final events?

Longer Response General Questions (20 credits for each question):

These questions require a bit more detail to write a response to – a few sentences to a paragraph (your answers may differ from the ones provided).

1. What is the idea of the doppelganger and how does it relate to Frankenstein?
2. Who are the main narrators in the novel and what is interesting about the narrative sequencing?
3. Who are the female characters and how are they presented within Frankenstein?
4. What are the settings used in Frankenstein and why are they important?
5. Who dies in the novel and why?
6. How is the idea of justice presented within Frankenstein?
7. How is nature presented within the novel?
8. How is science presented in the novel?
9. What are the potential similarities with the figures from the story of Genesis from the bible or Paradise Lost and Frankenstein?
10. The subtitle of the novel is 'The Modern Prometheus', why?

V. Wider Reading

Wider Reading – 50 credits for each summary completed and 10 for each task.

Read the following linked articles, summarise the contents of the article in a few sentences and then write a short response to the task relating to this wider reading.

Frankenstein: graveyards, scientific experiments and bodysnatchers

Article written by: Ruth Richardson

<https://www.bl.uk/romantics-and-victorians/articles/frankenstein-graveyards-scientific-experiments-and-bodysnatchers>

Read and summarise the article in your own words and then complete the task.

Tasks:

Richardson argues that thoughts of:

- Death
- Scientific experimentation
- Gothic tales

Run throughout Frankenstein. Find and explain three quotations from the novel that best demonstrates each of these ideas. 10 credits for each bullet point.

Mary Shelley, Frankenstein and the Villa Diodati

Article written by: Greg Buzwell

<https://www.bl.uk/romantics-and-victorians/articles/mary-shelley-frankenstein-and-the-villa-diodati>

Read and summarise the article in your own words and then complete the task.

Tasks:

Find and explain quotations from the novel that relates directly to each of these ideas:

- The year with no summer – consider moments of storms or extended darkness.
- Landscape – consider descriptions of the Rhine and Alps.
- The Villa Diodati – consider Lake Geneva
- Ghost Stories – consider supernatural elements of the novel.

10 credits for each bullet point.

The Origins of the Gothic

Article written by: John Mullan

<https://www.bl.uk/romantics-and-victorians/articles/the-origins-of-the-gothic>

Read and summarise the article in your own words and then complete the task.

Tasks:

List any connections you can make between the other gothic novels mentioned and 'Frankenstein':

- 'The Castle of Otranto'
- 'The Mysteries of Udolpho'
- 'Northanger Abbey'

10 credits for each bullet point.

After this – write a short explanation as to how the idea of the 'double' operates within Frankenstein. 10 credits.

The Science of Life and Death in Mary Shelley's Frankenstein

Article written by: Sharon Ruston

<https://www.bl.uk/romantics-and-victorians/articles/the-science-of-life-and-death-in-mary-shelleys-frankenstein>

Read and summarise the article in your own words and then complete the task.

Tasks:

Answer the following questions:

- Why might it be significant that Mary Shelley's mother was 'brought back to life and misery'?
- How do the ideas of 'Incomplete' and 'absolute' death relate to the creation?
- Why is Galvanism significant?
- In terms of the debate between John Abernethy and William Lawrence about the nature of life – what view does Shelley appear to take? Is life 'superadded' or simply a working operation of all the body's functions?

10 credits for each bullet point.

Women as the submissive sex in Mary Shelley's 'Frankenstein'

Article written by: Stephanie S. Haddad

<http://www.inquiriesjournal.com/articles/139/women-as-the-submissive-sex-in-mary-shelleys-frankenstein>

Read and summarise the article in your own words and then complete the task.

Tasks:

For each female character in the novel (Safie, Elizabeth, Justine, Margaret and Agatha), find and explain a quotation (in addition to those in the article) which supports the idea of their passivity. 10 credits for each character.

Longer Articles (100 credits for each summary completed and 50 for each task – short essay responses).

Why Frankenstein is the story that defines our fears

Article written by: Rebecca Laurence

<https://www.bbc.com/culture/article/20180611-why-frankenstein-is-the-story-that-defined-our-fears>

Read and summarise the article in your own words and then complete the task.

Task:

What different 'fears' have been expressed through the story of Frankenstein over the years? Evaluate which fears are most applicable to the message of the novel.

How to make a monster: what's the science behind Shelley's Frankenstein?

Article written by: Kathryn Haruko

<https://www.theguardian.com/science/blog/2018/feb/22/how-to-make-a-monster-whats-the-science-behind-shelleys-frankenstein>

Read and summarise the article in your own words and then complete the task.

Task:

To what extent is the novel intended to be read 'scientifically'?

Frankenstein at 200 – why hasn't Mary Shelley been given the respect she deserves?

Article written by: Fiona Sampson

<https://www.theguardian.com/books/2018/jan/13/frankenstein-at-200-why-hasnt-mary-shelley-been-given-the-respect-she-deserves->

This is a longer article than the others.

Read and summarise the article in your own words and then complete the task.

Task:

To what extent is Shelley's identity as a woman integral to the novel Frankenstein?

The Strange and Twisted Life of “Frankenstein”

Article written by: Jill Lepore

<https://www.newyorker.com/magazine/2018/02/12/the-strange-and-twisted-life-of-frankenstein>

This is a longer article than the others.

Read and summarise the article in your own words and then complete the task.

Task:

To what extent do you agree with the views that the creation can be seen as:

- An embodiment of a baby or infant?
- A slave?

VI. Critical Theory

Read the articles below, then answer the following questions.

You will receive 150 credits for each completed task.

For each of the critical approaches below, you should read the short description of the theory and consider how it might apply to Frankenstein. Following this, read the critical article and then write a response in which you should apply your own approach or thinking to the critical ideas.

The articles linked below are a mixture of academic critics and other writing, they are not intended to be cited as academic criticism in essays, but you should use them to gain an understanding of the critical theories and ideas surrounding Frankenstein.

Feminism:

This critical approach often focusses upon the representation or under-representation of female characters and explores the impact of patriarchal forces within society. Feminists examine and criticise gender inequality within society.

Read this article:

Frankenstein, Gender, and Mother Nature

By Anne K. Mellor

<https://www.frankenbook.org/pub/frankenstein-gender-mother-nature/release/3>

Task:

Mellor calls 'Frankenstein' a "feminist novel". Write a response to these arguments that considers the strengths and weaknesses of this view.

Marxism:

This critical approach often focusses upon the representation of class struggles and wealth inequality in society. Marxists examine and criticise capitalist forces in society.

Read this article (you may want to only read the first section which deals with Frankenstein, but you can continue to read the rest which relates to Dracula):

The Dialectic of Fear

By Franco Moretti

<http://knarf.english.upenn.edu/Articles/moretti.html>

Task:

Moretti broadly argues that the conflict between Frankenstein and the creation is representative of the struggle between the proletariat (working) and bourgeoisie (capitalist/middle-upper) classes. Write a response to these arguments that considers the strengths and weaknesses of this view.

Psychoanalysis:

This critical approach often focusses upon the mind and the ideas of unconscious desires within characters. Psychoanalytic criticism frequently explores taboos and aspects of society and culture that cause mental discomfort. Psychoanalysts examine and criticise how intentions that are presented to us by characters are often expressions of deeper repressed desires (that the producer may not even be conscious of).

It is a good idea to gain a working understanding of psychoanalytic theory before reading these articles so that you understand the concepts of:

The Freudian (iceberg) model of the mind with the: id, ego and superego

Infant stages of development: oral, anal, phallic, latency and genital stages.

Oedipus complex

Eros (life/sex/desire) and Thanatos (death/destruction/nihilism) drives

You can watch this to get a bit of an understanding:

<https://www.youtube.com/watch?v=sx2B8ltzldU>

Read these two articles for a sense of psychoanalytic criticism:

An Examination Of the Psychological Mind of Mary Shelley's Victor Frankenstein

<http://www.public.asu.edu/~hiroshi/eng400/frankenstein/project/student/bangerteressay.html>

Frankenstein's Oedipal Desires: A Freudian Perspective

<https://foundationsofliterarystudies.wordpress.com/2018/10/02/frankensteins-oedipal-desires-a-freudian-perspective/>

Task:

Both Bangerter and Gonzalez argue that Frankenstein is motivated by repressed desires that he is not even aware of such as an infantile fascination with defecation and an oedipal desire for his deceased mother. Write a response to these arguments that considers the strengths and weaknesses of this view.

Post-Colonialism:

This critical approach often focusses upon the relationship between a colonised society the coloniser's dominance of them. It explores the concepts of 'the other' – how individuals and groups come to be labelled as distinct from a collective identity (i.e. 'us and them') and how this is used to marginalise and demonise. Post-Colonialists examine and criticise the impacts that colonisers have upon the culture and identity of colonised societies.

Read this article (it is quite long – the most relevant for Frankenstein is up to the line: "The feminist critique of representation, {22} therefore, has problematized not only the ambivalent image of the Monster, but also of women, of Otherness, and the Imperial and colonized subject."):

Race, Gender, and Imperial Ideology in the Nineteenth Century

<http://knarf.english.upenn.edu/Articles/sullivan.html>

Task:

Sullivan argues that the relationship between Frankenstein and his creation is like that between the coloniser and the colonised. Write a response to these arguments that considers the strengths and weaknesses of this view.

Gender/Queer Studies:

This critical approach often focusses on the representation of gender within texts and considers the degree to which gender identity can be questioned or exposed as based upon flawed stereotypes. It often explores non-heteronormative ideas such as aspects relating to LGBTQ+ whether explicitly or implicitly shown through texts. Gender or Queer theorists examine and criticise how gendered assumptions confine and repress people in society.

Read this article:

Exploring The Inherent Queer Undertones Of Mary Shelley's "Frankenstein"

<https://litreactor.com/columns/exploring-the-inherent-queer-undertones-of-mary-shelleys-frankenstein>

Task:

Shultz argues that underpinning Frankenstein is a repressed 'queer' relationship between Victor and his creation. Write a response to these arguments that considers the strengths and weaknesses of this view.

Structuralism:

This critical approach looks at the structure of a text from the building blocks of words right through to narrative and intertextual links. It often explores the sequencing of stories, adherence to conventions, usage of characters and archetypes and considers intertextual connections. Structuralists examine how texts are interdependent and explore connections and links rather than focussing on small scale examples in isolation.

Read this article (this is shorter than the others but touches upon the key ideas – you may want to read up on Ferdinand de Saussure for a wider understanding of structuralism):

Structuralism & Semiotics: An Application

<http://eenglishh.blogspot.com/2008/12/structuralism-semiotics-application.html>

Task:

Chandler argues that each exchange of a 'text' (a book, letter or similar) operates as a signifier which creates the overall tragedy of Frankenstein. Write a response to these arguments that considers the strengths and weaknesses of this view.

Post-Modernism:

This critical approach is a response to the era of 'modernism' in the early 20th Century. It is a very broad term grouping together a lot of different ideas but often centres on the idea that it is impossible to derive one single interpretation or meaning from a text, particularly if that is presented by the author (see Roland Barthes – The Death of the Author). Instead, meaning is dependent on reader interpretation and as such it shifts and changes in each reading. It often explores ambiguities and uncertainties in a text and looks at aspects such as unreliable narrators.

Read this article (this is shorter than the others but touches upon some of the key ideas):

Frankenstein: A postmodern novel written long before modernism

<https://www.irishtimes.com/culture/books/frankenstein-a-postmodern-novel-written-long-before-modernism-1.4352486>

Task:

Byrne argues that Frankenstein is an example of a post-modern novel despite being published over 100 years before the 'modernist' era. She considers how it has multiple unreliable narrators, different versions and lacks a coherent 'truth' or meaning. Write a response to these arguments that considers the strengths and weaknesses of this view.

New Historicism:

This critical approach seeks to identify the social and historical contexts and use these as a basis to investigate the meanings or interpretations from a text. It distinguishes itself from 'Historicism' with the 'New' because it draws upon Post-Modernist ideas that there is no longer a fixed meaning. Consequently, New Historicists are often at pains to illustrate that their own interpretation is as much based upon their own identity and time period as much as they are rooted in exploring the time of the text itself. Critics such as Stephen Greenblatt have pioneered this movement. New Historicists often examine and criticise how dominant social and cultural modes of thought shaped a texts' construction but are also challenged by it.

I was unable to find a suitable article for this critical approach. Instead, I have linked a few contextual articles. It is also worth taking a renewed look at Percy Shelley and Mary Shelley's introductions to the novel as they both touch upon multiple contextual issues that can be drawn into interpretations of the novel. I've also linked a short article on Shelley's motherhood.

Mary Shelley and Motherhood:

<http://www.suzanneburdon.com/blog/2017/5/13/mary-shelley-and-motherhood>

Percy Shelley's Preface:

<https://www.owleyes.org/text/frankenstein/read/preface#root-218946-4>

Or

<https://www.gutenberg.org/files/42324/42324-h/42324-h.htm#:~:text=October%2015%2C%201831.-,PREFACE.,-The%20event%20on>

Mary Shelley's Introduction:

<https://romantic-circles.org/editions/frankenstein/1831v1/intro>

What moves the Monster? Anthropomorphizing Revolution from Darwin's Colossus to Frankenstein's Creature

<https://ageofrevolutions.com/2020/04/20/what-moves-the-monster-anthropomorphizing-revolution-from-darwins-colossus-to-frankensteins-creature/>

Task:

With your contextual understanding of the novel, explain one significant aspect of the novel such as the degree to which the novel can be read as a representation surrounding fears of the French Revolution.

Deconstructionism:

This critical approach derives from Post-Modernist thinking and is largely pioneered by the thinking of Jacques Derrida. Deconstructionist criticism is tricky to pin down and summarise because it deals with the ideas that there is no central meaning or truth. Often it illustrates commonly understood binaries such as good and evil and then seeks to explore how neither carry meaning except in opposition to one another and thereby both lose meaning entirely. It draws upon ideas from structuralism in terms of the need for intertextual references, New-Historicist need to understand context and Post-Modernist explorations of ambiguities. Deconstructionists examine and criticise absences and gaps in texts. They are drawn to uncertainty and the lack of meaning – rather than focussing on what is in a text, a Deconstructionist might explore what is not in a text and why.

Read this article:

An Exercise in Literary Deconstructionism: Frankenstein by Mary Shelley

<https://drconway.wordpress.com/2010/02/02/an-exercise-in-literary-deconstruction-frankenstein-by-mary-shelley/>

By Christopher Conway

Task:

Conway argues that the established binaries of men of prestige and reputation versus commerce and service and also matrilinearity and patrilinearity are questioned and dissolved in the opening paragraphs. Choose another passage of Frankenstein and see if you can identify some binary oppositions and then deconstruct their meanings.

Eco-Criticism:

This is a relatively recent critical approach that often seeks to explore the representation of the environment and ideas relating to climate within texts. It examines how interconnected settings are with characterisation and explores how meaning and situation is shaped by the surroundings as much. Often there is a consideration of 'nature' and how it is mistreated or exploited. Eco-Critics examine and criticise how either overlooking or actively denigrating environmental aspects within texts can lead to a failure to appreciate its impact upon society.

Read this article (it is very short):

Ecocriticism and Frankenstein

<https://foundationsofliterarystudies.wordpress.com/2018/11/16/ecocriticism-and-frankenstein/>

Task:

Gonzalez identifies how when Victor abuses nature, the results are negative, but nature can also act as a restorative force. How else is 'Nature' represented in the novel and what message is Shelley attempting to present about our treatment of 'Nature'?

VI. Academic Research

Choose a website/article to read and create a 10-point summary. Once you have created your summary you should then make notes on how the information can be linked to *Frankenstein* or any other critical theories you have learnt about.

50 credits for each completed summary and 30 credits for each set of notes.

1. Watch this BBC documentary on Frankenstein: Birth of a Monster to gain an in-depth contextual understanding of the novel:

<https://www.youtube.com/watch?v=73im4ovhd0g>

2. Watch these National Theatre Videos relating to the 2011 production of Frankenstein:

Trailer and Sequences of clips from the production:

<https://www.youtube.com/watch?v=DmkQHV8e4Rk&list=PLJgBmjHpggs4rKf-Xlvhbw2ihIM8eN4rT>

Mary Shelley Biography: <https://www.youtube.com/watch?v=E4p96vqI3zA>

Directing Frankenstein: <https://www.youtube.com/watch?v=E67Ty4diDgE>

Character Study: <https://www.youtube.com/watch?v=OG09oYID6vw>

Cruelty, Violence and the Creature: <https://www.youtube.com/watch?v=irZav2XfPLs>

3. Watch this crash course in Frankenstein by John Green:

Part 1: <https://www.youtube.com/watch?v=SyyrwoCec1k>

Part 2: <https://www.youtube.com/watch?v=hRDjmyEvmBI>

4. Read a range of these original reviews of the novel to get an understanding of how the novel was read and received at the time. Particularly, you should pay attention to Percy Shelley's own review (originally it was published anonymously).

<http://knarf.english.upenn.edu/Reviews/reviews.html>

5. Compare the different versions of Frankenstein to consider the truth behind Mary Shelley's statement in her introduction that her alterations "are principally those of style. I have changed no portion of the story, nor introduced any new ideas or circumstances."

A summary of the differences:

<https://edwardjames.com/teaching/frankenstein-1818-and-1831/>

Ann K. Mellor on revising Frankenstein:

<http://knarf.english.upenn.edu/Articles/mellor9.html>

1818 version:

https://romantic-circles.org/editions/frankenstein/1818_contents.html

1831 version:

https://romantic-circles.org/editions/frankenstein/1831_contents.html

6. Read this article 'Mary Shelley's "Frankenstein" (1818) — A Summary of Modern Criticism' by Philip V. Allingham for a broad summary of some of the critical ideas and literary theory relating to Frankenstein:

<https://victorianweb.org/previctorian/mshelley/pva229.html>

7. Read this lengthy article on 'Patriarchal Fantasy and the Fecal Child in Mary Shelley's Frankenstein and its Adaptations' by John Rieder for an in-depth Psychoanalytic interpretation of the novel.

<https://romantic-circles.org/praxis/frankenstein/rieder/rieder.html>

8. Read this lengthy article by Lewis R. Gordon on 'Decolonizing Frankenstein' for an in-depth examination of Post-Colonialism in relation to Frankenstein drawing upon the ideas of Frantz Fanon:

<https://commonreader.wustl.edu/c/decolonizing-frankenstein/>

9. Read this lengthy essay "'Acorns and berries afford me sufficient nourishment": an ecocritical reading of the monstrous in Mary Shelley's Frankenstein and Patrick Ness's A Monster Calls' by Mascha Hansen for an example of Eco-Criticism:

<https://www.nature.com/articles/s41599-019-0353-3>

10. Watch a film or stage adaptation of Frankenstein in full. There are many different productions which vary dramatically in faithfulness to the text and quality but any version you see can inform your understanding of how Frankenstein (and the monster) has become a cultural cornerstone. The Kenneth Brannagh 1994 version: Mary Shelley's Frankenstein, is not particularly faithful (an aspect involving Elizabeth's death is very interesting but completely different from the novel) but it does draw out many key themes of the novel.

VII. Exam Style Questions

Exam Style Questions:

100 credits for each completed essay. These questions are not exam board specific and so you may want to speak with your teacher and look at your exam board websites for more information on questions relating to your text.

Although it will vary across all exam boards, you will be assessed on the following AOs in A Level Literature:

Assessment Objectives:

AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.

AO2: Analyse ways in which meanings are shaped in literary texts.

AO3: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

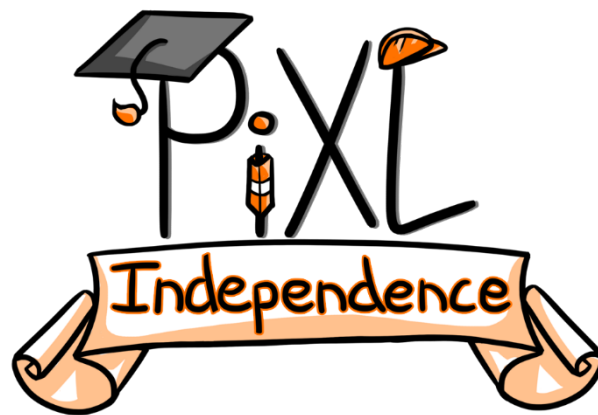
AO4: Explore connections across literary texts.*

AO5: Explore literary texts informed by different interpretations.

* Regarding AO4, you may need to compare Frankenstein with another text.

Once you have completed your essay, go through and highlight where you have hit the various assessment objectives and identify areas for improvement.

1. To what extent can 'Frankenstein' be seen as a rejection of the aims of scientific endeavour?
2. "Victor is the true monster of the novel"
Discuss the truth of this statement.
3. How is the character of the creation presented within the novel?
4. Explore how Shelley uses settings within the novel.
5. Analyse the ways in which Shelley presents the effects of love in 'Frankenstein'.
6. Consider whether 'Frankenstein' operates as a traditional tragedy.
7. Why are women presented as marginalised and subservient throughout 'Frankenstein'?
8. How does the narrative structure of 'Frankenstein' affect our understanding of the novel?
9. Compare the characters of Victor and the creation – evaluate who the reader is directed to sympathise with.
10. How is the concept of justice undermined within 'Frankenstein'?



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