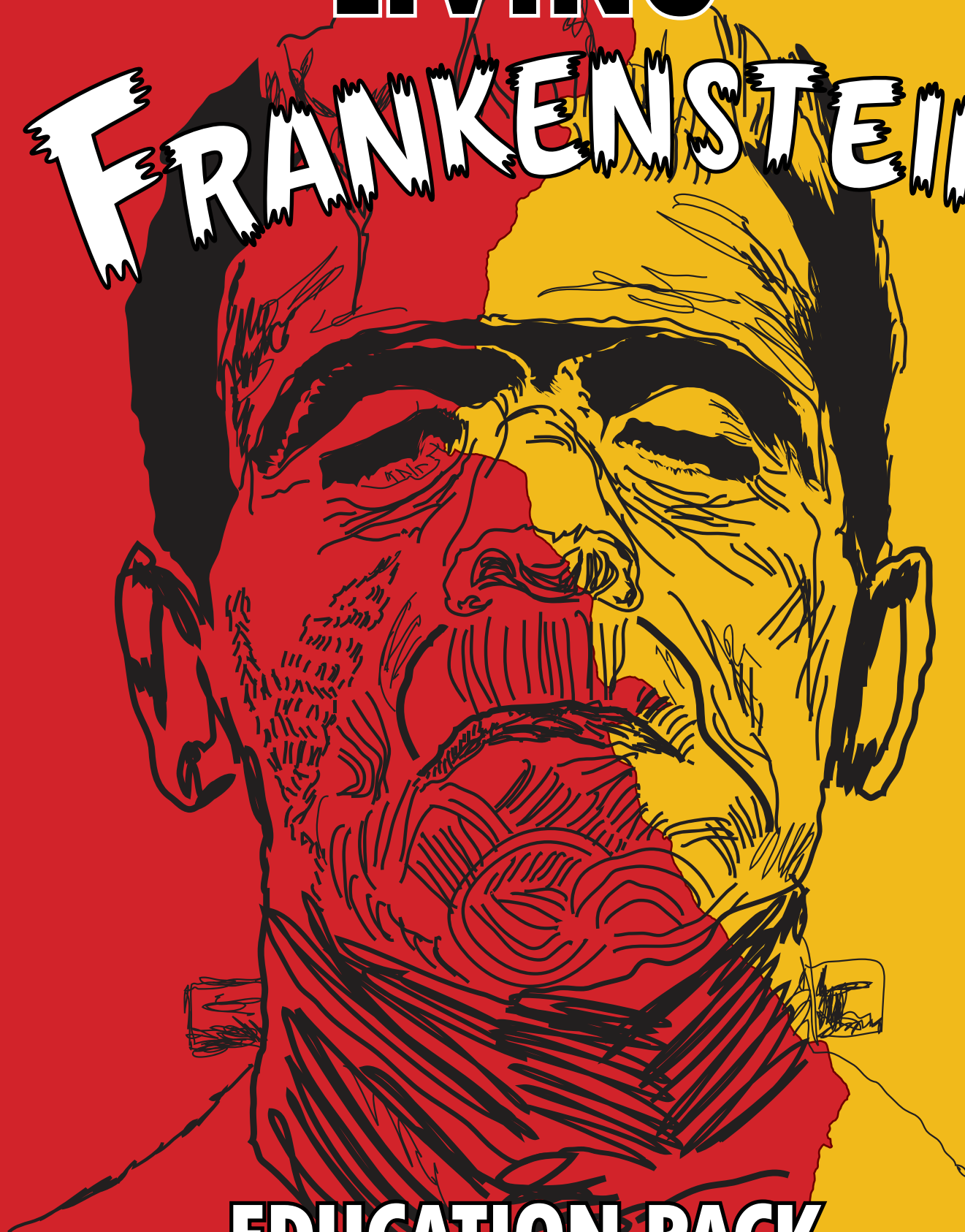




SCHOOL OF
ADVANCED STUDY
UNIVERSITY
OF LONDON

LIVING

FRANKENSTEIN



EDUCATION PACK

KEY STAGE 4

CONTENTS



Welcome to the School of Advanced Study's 'Living Frankenstein' resource pack, based on the 1999 Wordsworth Classics edition of Frankenstein. This pack includes overviews and expert criticism, as well as creative classroom activities on Mary Shelley's famous novel. It has been created with teachers and students of GCSE English Literature in mind, however we hope it can be a fun addition to any module exploring Frankenstein, the Gothic novel and this period of scientific enlightenment.

If you enjoyed using these resources or have some suggestions on how we could improve them, we would appreciate your comments via our short questionnaire at bit.ly/FrankensteinResources

About the author 3

Plot summary 4

Character profiles 7

From the expert's mouth

Frankenstein and the Gothic novel 11

Frankenstein and science 12

Frankenstein and gender 13

Frankenstein and screen adaptations 14

Activities

Murder, marry, avoid 15

Gothic scare-off 16

Wanted: a monster is at large! 18

Victor's trial 20

Frankenquiz 24

Teacher's resource | Key themes and interpretations 28

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Creators and design

Dr Amanda Phipps
Jo Chard

Editors

Maureen McTaggart
Rosemary Lambeth

Contributors

Prof Richard Marggraf Turley
Dr Emily Alder
Dr Sarah Artt
Dr Daniel Cook



ABOUT THE AUTHOR

Mary Wollstonecraft Shelley
(August 1797–February 1851)



Mary came from a literary background. Her father was William Godwin who wrote radical philosophical texts. Her mother was Mary Wollstonecraft Godwin whose book, *A Vindication of the Rights of Woman* was fundamental to the feminist movement of the 18th century. Wollstonecraft died shortly after giving birth to Mary, a tragedy that haunted Mary throughout her life.

Mary's family house was often visited by interesting characters such as the poet Samuel Taylor Coleridge and the novelist Maria Edgeworth. Seventeen year old Mary met her future husband, the Romantic poet Percy Bysshe Shelley, when he began visiting their home in 1812. Although Percy often visited the house with his wife Harriet, a romance developed between Percy and Mary and they eloped to France in 1814.

When they returned to England the couple faced financial difficulties as their families spurned them for eloping. Mary often found herself shunned from certain social circles as the relationship was seen as scandalous. It was an exclusion that she suffered for the rest of her life. In 1815 Mary also struggled with the death of her first child who died soon after being born.

However, the Shelleys did still have literary friends. In 1816 the couple went to Lake Geneva in Switzerland to spend time with the poet Lord Byron who was having an affair with Mary's half-sister Claire. It was here that Mary wrote the first draft of *Frankenstein* which she would go on to publish in 1818.

In 1831 Mary explained in a preface to *Frankenstein* that she wrote the novel as part of a competition. Trapped indoors by bad weather, Mary along with Percy, Byron and a friend began to tell each other ghost stories. After initially feeling "that blank incapability of invention", Mary created *Frankenstein*. She claimed that the idea came from being a "silent listener" to conversations between Percy and Byron about topics such as philosophy, Darwin and "the nature of the principle of life".

Mary and Percy also wed in 1816, twenty days after Percy's wife Harriet committed suicide. Between 1817 and 1818 two more of the couple's children died. Then in 1822 Percy drowned in a sailing boat accident. For the rest of her life Mary helped her remaining son take over Percy's family estate.

Mary continued to write throughout her life, although *Frankenstein* remains by far her best known work. At times Mary's literary abilities and successes seemed to be eclipsed by the scandals and literary men in her life. Yet, *Frankenstein* has come to be viewed as a canonical text which deserves significant attention, as does its author.






"I busied myself to think of a story...one to make a reader dread to look around."
~ Mary Shelley




PLOT SUMMARY



THIS IS A STORY ALL ABOUT HOW...



Robert Walton  home to his sister in  charting his attempts to captain a  to the North Pole.






Walton's  becomes stuck in the . In the distance he and his crew see a "gigantic" (p. 20) figure travelling on a  which disappears into the .

Later, they see "a man in so wretched a condition" (p. 21) stranded on the . It is Victor Frankenstein.

Walton takes care of Victor who tells his story to the captain.

GETTING HIS GEEK ON




Victor has an idyllic  in  with adopted sister Elizabeth who is his "beautiful and adored companion" (p. 29).


Victor is a keen  of natural philosophy and . He leaves  for the  of Ingolstadt to further his .


He becomes obsessed with creating new life through .

IT'S ALIVE! THE MONSTER IS BORN

Victor collects , performing  until he makes a living man.

However, Victor is horrified by the ugliness of the , he has brought to life and  away from the .

Victor's friend Henry Clerval arrives at the  and looks after Victor.

He has become  from thinking about the , who has disappeared.




PLOT SUMMARY



ACTIVITY





HORROR AT HOME




Victor's father asks him to return  as his brother William has been murdered .


On his way Victor spots the  in the  and becomes convinced that he is William's murderer.




However, on reaching his  Victor's  explain that a beloved servant, Justine, is accused of the murder.

Although Victor knows Justine is innocent, he is afraid  about the  and so she is hanged for the crime.


THE MONSTER GRABS THE MIC



, Victor seeks solitude and travels to the  where he meets the .



The  tells of how he learned about society's disgust for him.

Innocent in the ways of the , he hid by the house of a poor  who he secretly observed. Here he learned how to speak and .

He wished to meet his "beloved cottagers" (p. 98), but they were .

After beating the , they abandoned the house in  for their lives.

 filled the  and he sought out his creator who had left him in this condition.

On the way to  the  met William who revealed he was Victor's brother.

He strangled the boy and planted evidence on Justine.

DEAL OR NO DEAL


The  asks Victor to create a  companion "as hideous as myself" (p. 112), promising to live in solitude with his partner.


Victor initially refuses, but finally gives in to the  pleas.




PLOT SUMMARY









Victor travels with Clerval to Scotland, but insists on going alone to the Orkney Islands where he secretly begins work on the new .

However, in a fit of  and guilt he destroys the half-made creation.




On seeing Victor has broken his promise, the  swears revenge.

THE MONSTER MURDER MASH

The  kills Clerval and frames Victor for the murder. In  Victor becomes very  and delirious.

Victor is finally found innocent and returns to  where he marries his adopted sister Elizabeth. The  kills Elizabeth on their  night.


Victor's father dies from a  after Elizabeth's murder.






Victor, broken and alone, swears to hunt down the . It was the  that Victor was chasing when Walton rescues him from the .

OH YEAH, WALTON, I REMEMBER HIM...

Walton takes over from Victor as the storyteller, explaining Victor's demise.

Victor becomes increasingly weak and . The  sneaks onto the  to mourn his creator's death.

Walton discovers the  who claims he will now commit suicide and disappears into the "darkness" (p. 170).

Walton's  has been stuck in the  and the crew have threatened mutiny. When the  melts and they can move, he returns to  having gained only Victor's .



CHARACTER PROFILES



Robert Walton

Walton's letters to his sister open and close the novel. Walton is a romantic and previously tried to become a poet. He is driven by his emotions and dreams of adventure.



He attempts to captain a ship to the North Pole. When stuck in ice, he rescues Victor Frankenstein and begins to copy down his harrowing story. A number of similarities can be found between the two ambitious men.

Walton's crew eventually threaten mutiny if he does not give up the seafaring mission and so the novel ends with Walton returning to England.

Elizabeth Lavenza

Elizabeth is adopted by the Frankenstein family and introduced to Victor as a sister. She is adored by the family for being beautiful inside and out.

She is a loving and kind figure, caring for William and Ernest Frankenstein when their mother dies. She also believes her servant Justine's claims that she did not kill William and defends her in court.

Elizabeth tries to support Victor throughout his suffering. Towards the end of the novel she marries Victor, but on her wedding night she is murdered by the monster.

Victor Frankenstein

Victor is the novel's main protagonist. At the beginning of the novel Walton rescues an exhausted Victor from the ice. Victor tells Walton about his happy childhood in Geneva with his beloved sister Elizabeth and his youthful passion for science.

His interests take him to the University of Ingolstadt where he becomes obsessed with creating life. After intense study and the collection of body parts from graveyards he creates the monster. However, Victor is horrified by his creation and his health begins to deteriorate.

The monster blames Victor for society's rejection of him and seeks revenge by murdering Victor's brother William. When Victor refuses to make the monster a female companion he also murders Victor's friend Henry Clerval and his new wife Elizabeth.

Victor pursues the monster up until the point that he meets Walton. Victor cannot recover from his struggles and dies on the ship after recounting to his friend the misfortunes he has suffered.



CHARACTER PROFILES



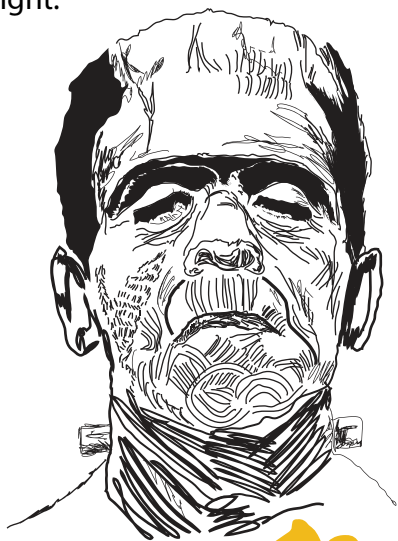
The monster

The monster is created by Victor Frankenstein from human remains. He is described as gigantic and hideous. Victor and all who see him turn away in disgust.

Initially the monster lives in woods and forests, until he finds a secret shelter next to the De Lacey family. Through observing them he learns how to speak and read and hopes they will become his protectors. However, when the monster reveals himself to the family they are terrified and quit the house.

The monster seeks revenge from his creator for his suffering. He kills Victor's brother William and frames Justine. When Victor refuses to make him a female companion, he kills Henry Clerval and frames Victor for the murder. Finally he kills Elizabeth on the night she marries Victor.

The monster then runs away from Victor. However, upon Victor's death he comes to mourn his creator. He then claims he will commit suicide, and disappears into the night.



Henry Clerval

Henry is Victor's childhood friend. He comes to the University of Ingolstadt and finds Victor made ill from the creation of the monster. He nurses Victor back to health and is shown to be an attentive and caring friend.

Henry also accompanies Victor to England and then Scotland. While Victor is withdrawn and depressed from the prospect of making the monster's companion, Henry embraces life, nature and the adventure.

Henry is killed by the monster after Victor refuses to make the monster a female companion.

The De Lacey Family

The De Lacey family live in a poverty stricken home. The family consists of a blind old man who is father to Agatha and Felix. Felix is in love with a Turkish woman called Safie who comes to live with the family.

The monster secretly observes them and they unknowingly teach him how to speak and read. The monster sees their deep affection for each other and wishes to join the family.

The monster secretly introduces himself to the blind old man who initially sympathises with his story of loneliness. However, when the rest of the family see the monster they beat him and flee the house.



CHARACTER PROFILES



William Frankenstein

William is one of Victor's younger brothers and the much loved child of the Frankenstein family. When out playing in the woods he meets the monster and is horrified. William reveals to the monster he is Victor's brother and the monster kills him.

William's death causes Victor extreme remorse for having created the monster.



Alphonse Frankenstein

Alphonse is Victor Frankenstein's father. He is a respectable and wealthy man who marries Caroline Beaufort, and brings up the orphaned Elizabeth Lavenza as his daughter.

Alphonse is very sympathetic and caring towards Victor. He comes to Victor's rescue in Ireland when he is imprisoned. He also wants his son to find happiness by promoting his marriage to Elizabeth.

Alphonse dies from heartbreak at the murder of Elizabeth.

Caroline Beaufort

Caroline is orphaned when her father dies. A friend of her father's, Alphonse, looks after and eventually marries Caroline. She is shown to be a caring woman who is kind to the poor and adopts the orphan Elizabeth.

Caroline dies before Victor leaves for university. She contracts scarlet fever by nursing Elizabeth through the illness.

Ernest Frankenstein

Ernest Frankenstein is the younger brother of Victor. He loses his brother William while playing in the woods and later finds him murdered.

At the end of the novel he is the only surviving member of the Frankenstein family.

Justine Moritz

Justine is a much loved servant at the Frankenstein family home, loved especially by Elizabeth.

However, when the monster kills William he plants evidence on Justine to frame her for the murder. Despite initial claims of innocence, Justine is overwhelmed by her time in prison and the court case against her. She confesses to the murder and is hanged.



CHARACTER PROFILES



Mr Kirwin

Kirwin is the Irish magistrate who sends Victor to prison for the murder of Henry Clerval. However, he is sympathetic towards Victor and tries to make his stay in prison as comfortable as possible. He eventually frees Victor when evidence is found that proves his innocence.

M. Waldman

Waldman is a professor of chemistry at the University of Ingolstadt. While he views Victor's studies before university as outdated, he nurtures the young man's enthusiasm for the sciences. Waldman promotes in Victor the idea that the sciences hold the answers to life's big questions.

M. Krempe

Krempe is a professor of natural philosophy at the University of Ingolstadt. He dismisses the scientific literature that Victor has been reading and, much to Victor's annoyance, tells him he must learn everything afresh.



FROM THE EXPERT'S MOUTH

Frankenstein and the Gothic novel

Dr Daniel Cook (University of Dundee)



If knowledge is enlightening (en-light-ening), then Gothic fiction glories in darkness: dimly lit laboratories, graveyards in the dead of night, and gloomy landscapes. It is also associated with violent weather: fog, icy blizzards and relentless rain.

Fittingly, for a dark and foreboding genre, the origin of the Gothic in English literature is not completely clear. The first novel to be labelled 'a Gothic story' was the second edition of Horace Walpole's *The Castle of Otranto* published in 1764. The book includes a giant helmet squashing the sickly son of a bossy tyrant, and the characters are left shocked and confused by superstition.

By the 1790s, Gothic fiction had not only become one of the most popular genres around, it had developed many of the features that are now associate with it: emotional extremes, bleak and isolated environments, the supernatural, and murderous loners among other things. The leading Gothic writer was without doubt Ann Radcliffe, whose most famous novel, *The Mysteries of Udolpho* (1794), focused on psychological terror. Another popular Gothic novel was Matthew Lewis' *The Monk* (1796), which focused on physical horror.

By 1818 the Gothic genre had become too popular for its own good and was parodied by writers such as Jane Austen in *Northanger Abbey* (written in 1803; first published in 1817). Mary Shelley's *Frankenstein* (1818) was a return to the Gothic heydays of the 1790s. She combined Radcliffe's terror (seen in

Victor's nightmares, for instance) and Lewis's horror (seen in the murder spree of the monster).

Frankenstein is full of Gothic themes and tropes, though Shelley brings the lightning into the laboratory. The scientist conquers nature; but the monster gets revenge on the man who rejects him by taking the lives of his loved ones. Like a new mother struck with postnatal depression, he cannot face the yellowing body he has brought into the world. But Victor and the monster are not so different: they vow to destroy each other. Both seek deeper knowledge about humanity: Victor in outdated science books, the monster in *Paradise Lost* and the Bible. Equally isolated from society, they nevertheless seek inclusion. That is the tragic legacy of *Frankenstein*. Victor thinks that by creating life he will "pour a torrent of light into our dark world", but all he brings is a new darkness.

Shelley also radically revised how the supernatural was used in the Gothic tradition. For example, Victor gathers body parts and brings them to life using the teachings of ancient science as well as the latest physics and biochemistry experiments from the period. In a sense, *Frankenstein* predicts the beginning of what we now recognise as science fiction.



FROM THE EXPERT'S MOUTH

Frankenstein and science

Dr Emily Alder (Edinburgh Napier University)



The spark of life: Victor

Victor Frankenstein brings his creature to life with “a spark of being”. At the time Mary Shelley was writing, scientists were debating the nature of human life. Scientists who favoured ‘vitalism’ held that life (which we might also call consciousness, or the soul) was a kind of substance, *added* to the physical body. Electricity (for example, through the new process known as Galvanism) was considered a possible explanation for this added substance. Materialist scientists disagreed. They thought life was a product of all the materials that make up the human body.

Either way, these explanations challenged the traditional religious idea that the origin of life is divine. By artificially creating a living being, Victor transgresses the role of God. He also takes over the mother’s reproductive role – the creature only has one parent: Victor. The suggestion that neither women nor God are necessary anymore for creating new life made Shelley’s story controversial. This is why we often hear *Frankenstein* referred to in discussions of genetic engineering or so-called test-tube babies. But Victor’s true mistake is that he does not take responsibility for the consequences of his scientific experiment.

Science and literature: the monster

Victor is highly trained in medical and physical science, but the monster’s education is different. At first, he knows nothing at all, and learns by experience. Putting his hand in a fire, he learns that

although warmth is nice, flames burn. When people he meets either flee or pelt him with stones, he learns unhappy social facts: he looks monstrous and he is feared and unwanted. He also learns by reading, after he finds John Milton’s *Paradise Lost* and Plutarch’s *Lives* in a discarded satchel. Through poetry and prose he learns about religion, morality, and what it means to be a person. From watching Safie and Felix’s family, he also learns about love and family relationships. This makes him believe that his ‘parent’, Victor, was wrong to abandon him, and he turns against the Frankenstein family.

Because the monster and Victor have had such different educations, they see the world differently, make different mistakes, and tell us different versions of the story. We, the readers, are like Robert Walton, who listens to them both. Only then can Walton make the correct decision to abandon his dangerous Arctic expedition and save the lives of his crew. Shelley’s book suggests that if we want to understand the world properly and act in the best way, we need many different kinds of knowledge: not just about science, not just about people, and not just about stories – we need them all.



FROM THE EXPERT'S MOUTH

Frankenstein and gender

Professor Richard Marggraf Turley (Aberystwyth University)



Just as Victor's monster is made using parts from several male bodies, the novel itself is stitched together from tales told by men. Each male narrator is 'extreme' in some way – as Victor explains each strives to "be more than men". *Frankenstein* uses a framing narrative, a technique which describes a story that includes another story within it. The framing narrative is told from the perspective of fearless Arctic explorer Robert Walton in letters to his sister, Mrs Margaret Walton Saville. Victor's story of his relationship with the monster is mediated (re-told) through Walton's letters. The monster is also given substantial space to describe his sense of betrayal and mistreatment at Victor's hands.

By contrast, the novel contains few female characters. Margaret, who receives Walton's letters and journal (and in a sense, is *Frankenstein's* first reader), isn't heard from at all. Justine and Elizabeth seem to exist primarily as victims of male violence. Similarly, the female creature Victor begins to build is violently dismembered, literally torn limb from limb in one of the novel's most shocking scenes.

Why are Mary Shelley's women given such limited voice in the novel, so little 'agency' (the power to act and influence events)? After all, Mary Shelley was the daughter of the early feminist Mary Wollstonecraft, whose *A Vindication of the Rights of Woman* (1792) was one of the first works of feminist philosophy. One answer is that she is surrounded by 'heroic', self-centred men such as her father the philosopher William Godwin, her husband Percy Shelley and his friend Lord Byron, who were both Romantic poets. With this in mind, Mary Shelley may

have set out to write a critique of Romantic masculinities.

In particular, she focuses on aggressive, overreaching men with a fear of physical intimacy. All three male protagonists, Victor, the monster and Walton, are revealed to be not only self-destructive but also toxic for all those around them, particularly women. Consider the key scene in which the monster appears at Victor's and Elizabeth's wedding bed. The novel uses the literary device of doubling (where characters mirror/appear similar to each other) which allows us to see the monster's presence here as representing Victor's sense of masculine inadequacy. In a psychological sense, Victor has 'summoned' his monster, his eight-foot-tall doppelgänger (double), to stand in for him on his wedding night. Here the monster does what Victor cannot do, namely 'consecrate' his marriage, with violent consequences.

In terms of gender and masculinity, *Frankenstein* is a complex and self-aware novel. While it is clearly about the monster's struggle with prejudice, neglect and rejection, it is equally about the female experience of male violence. *Frankenstein* is concerned with the importance of loving family structures as well as warning about the danger of tyrannical male ambition. It focuses on Victor's own self-doubts and agonies, but also the larger anxieties and struggles of the period about 'heroic' intellect and discovery. Finally, while the novel explores the stories of Walton, Victor and the monster, it is rooted in Mary Shelley's personal experiences of overbearing, destructive masculinities.



FROM THE EXPERT'S MOUTH Frankenstein and screen adaptations

Dr Sarah Artt (Edinburgh Napier University)



First adapted for the cinema in 1910, *Frankenstein's* cinematic journey stretches all the way to the present. Yet, when people think of an image to associate with *Frankenstein*, they usually imagine the performance created by Boris Karloff as the monster in James Whale's 1931 film. This is a film whose creation sequence is so visually influential that we have encountered it over and over, rarely seeing it in its original context. It has been widely and frequently parodied, in films like *Young Frankenstein* (Mel Brooks, 1974), *Weird Science* (John Hughes, 1985) and *Frankenweenie* (Tim Burton, 2012). Even more recent television series like *Penny Dreadful* (John Logan, 2014-16) draw on the imagery of this creation scene with its snapping electrical currents.

The 1931 *Frankenstein* was made on the back of the success of Universal Pictures' *Dracula* (Tod Browning, 1931) with Bela Lugosi in the lead role. Similarly, in 1993 Francis Ford Coppola released his lavish *Bram Stoker's Dracula*—an adaptation filled with Gothic trimmings and packed with star performances. Kenneth Branagh's high profile *Mary Shelley's Frankenstein* (1994) follows previous screen adaptations. Branagh's version is a film that abounds with references: the film refers to a variety of cultural and literary texts, it refers to Mary Shelley's novel and the film's own cinematic ancestors.

An example of this is the film's depiction of the birth of Victor's brother William, during which their mother dies. This scene of William's birth does not occur in Shelley's novel—this is only in the 1994 adaptation. This particular sequence is

part of how the film tries to position itself as part of the horror genre, but it also parallels Mary Wollstonecraft Shelley's own birth, after which her mother Mary Wollstonecraft Godwin died. Scenes like this, which allude to a famous author's personal life, are one of the ways in which screen adaptations make use of more than just the source text.

Most *Frankenstein* film and television adaptations are not wholly faithful to Shelley's novel. They are usually also adapting some of *Frankenstein's* earlier cinematic imagery, whether it comes from James Whale, or Tim Burton. In this way, screen adaptations comment on the relevance *Frankenstein* has for us now.

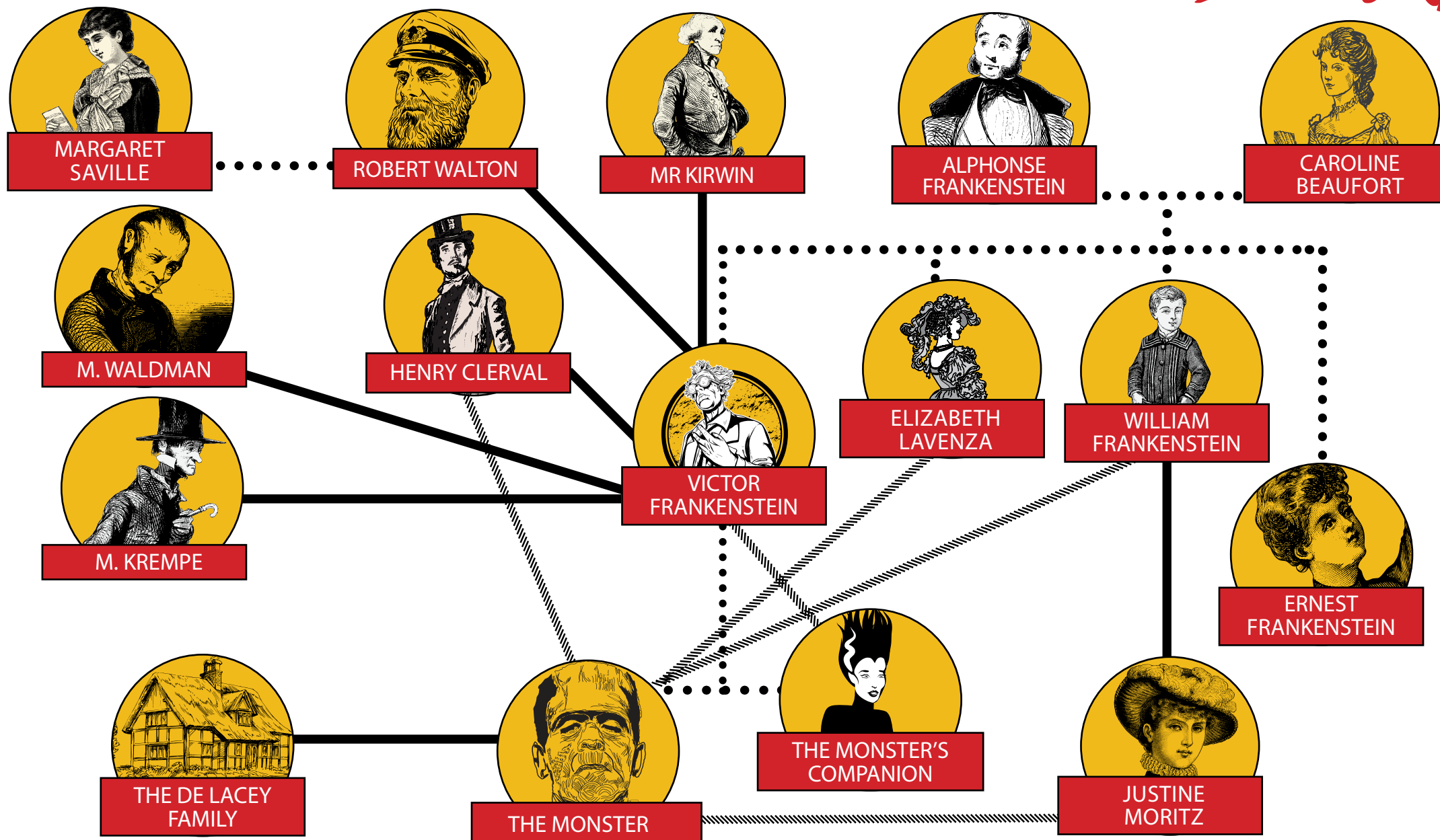
If you want to find out more about film and TV adaptations of *Frankenstein* check out [The Age of Frankenstein Project](#).



Label the lines to show how the characters are connected

Label the lines to show how the characters are connected

LIVING FRANKENSTEIN



GOTHIC SCARE-OFF

ACTIVITY



Mary Shelley was inspired to write *Frankenstein* when she and her friends had a ghost story competition. While on holiday, bad weather meant that they were trapped inside a villa on Lake Geneva and looking for ways to pass the time. With the wind howling and the rain knocking at the door (or so we would like to imagine) the scene was set for a scare-off!

When Mary Shelley came up with her ghost story it included many Gothic and Romantic literary features. The Gothic novel came from an artistic movement called Romanticism which focused on intense emotions and the wonder of nature. The Gothic novel included these features as well as darker, supernatural themes. To find out more about the Gothic novel and Romanticism check out Daniel Cook's essay in 'From the expert's mouth'.

Now you may be in a classroom rather than living it up at a Swiss villa, but this doesn't mean your imagination can't take flight on Gothic Airways! Try your hand at writing a spooky story which would even give Mary Shelley the chills.

Activity:

Write a short story of no more than two pages. Let your imagination run wild and be inspired by Mary Shelley's use of Gothic and Romantic literary features.

Things to think about: Where will you set your terrifying tale? Who will be the main characters? What will be the big spook which will make your reader jump out of their seat? How will you tell the whole story in only two pages?

To make sure you get that Gothic vibe your story must include three of the following elements of a Gothic novel:

- Pathetic fallacy
- Satanic imagery
- Intense emotions, especially distress and madness
- The supernatural
- The sublime
- A spooky and/or gloomy setting
- A flawed or fallen protagonist (also called a 'Gothic hero')
- Symbolism
- Power vs. vulnerability
- Isolation

For extra points also try to include some of these objects and phrases taken straight from the pages of *Frankenstein*:

- "a leak" (p. 19)
- "dogs" (p. 20)
- "soup" (p. 21)
- "the dull yellow eye" (p. 45)
- "torn by remorse, horror and despair" (p. 70)
- "The moon" (p. 80)
- "a piece of cheese" (p. 84)
- "the light of a frightful dream" (p. 140)
- "the devil eluded my grasp" (p. 155)
- "Scoffing devil!" (p. 156)
- "I vow vengeance" (p. 156)
- "gigantic in stature" (p. 166)



GOTHIC SCARE-OFF

ACTIVITY



GOTHIC GLOSSARY

PATHETIC FALLACY

Describing nature, things or animals as having human emotions which often reflect the mood of the narrative. For example, "a fierce wind arose from the woods... and produced a kind of insanity in my spirits" (p. 106)

AO4 galore! This is a great activity to practice your use of language and sentence structure for clarity, purpose and effect!

SUPERNATURAL

An event or things which appears to exceed what is natural and the laws of science. For example, our old friend the monster!

Get into your AO2 groove! This activity will help you pinpoint and analyse the Gothic and Romantic literary features used by Shelley and experiment with how they create meaning and effect.

SUBLIME

Something that creates an overwhelming response or emotional reaction such as awe, terror or joy. For example, when the monster describes his imminent suicide "I shall ascend my funeral pile triumphantly, and exult in the agony of the torturing flames" (p. 170).

SYMBOLISM

When an image is used to represent something such as an idea, quality or emotion. For example, the monster's "hovel" outside the De Lacey family's cottage symbolises his lowly place in the world and that he remains on the outskirts of society wishing to join in (p. 83).



WANTED: A MONSTER IS AT LARGE!

ACTIVITY



Towards the end of the novel, Victor Frankenstein finally breaks his silence about the monster and reports him to a magistrate. Although the magistrate doubts that the monster could be caught, or even exists, he is “intimidated” by a furious Victor. The magistrate finally promises that “I will exert myself; and if it is in my power to seize the monster, be assured that he shall suffer punishment” (p. 153).

The authorities have been notified that a murderer is on the run. We believe that you may have knowledge that could help us catch the unusual criminal. We therefore ask that you create a ‘wanted’ poster to distribute among the public and help apprehend the criminal.

1. Provide a description of the monster’s appearance, being as accurate as possible about his characteristics so people know what to keep an eye out for.
2. A photo speaks a thousand words, but unfortunately we don’t have one of the monster! Create a police sketch to circulate among the public so that he sticks in their mind.
3. If someone recognises the monster what do they need to know about his behaviour? Should he be approached or will he be armed? Provide an outline of his personality to keep the public safe.

Flex your AO1 muscle! Include quotes from the novel to support your claims about the monster’s appearance and personality.

Pack an AO4 punch! Your poster needs to make people stop and take notice so use your vocabulary and sentence structure for maximum clarity and effect.



WANTED!

REWARD:



DESCRIPTION:

IF YOU SEE HIM

VICTOR'S TRIAL



Frankenstein's monster kills William, Justine, Henry and Elizabeth. Yet is he the only guilty party? Does Victor Frankenstein, as the monster's creator, hold a share of responsibility?

Victor changes his mind throughout the novel as to whether or not he is guilty. When returning to Geneva, after the death of Henry Clerval, Victor cannot shake from his mind that "my friend and dearest companion, had fallen a victim to me and the monster of my creation" (p. 140). However, when Victor is close to death at the end of the novel he explains that "I have been occupied in examining my past conduct; nor do I find it blameable" (p. 165).

This debate will decide if Victor is really to blame or not. Victor must appear before a Judge to face his fate by trial.

Set-up:

1. Divide the group into the following characters:

- Victor Frankenstein
- Frankenstein's monster
- Judge
- Defendants
- Prosecutors

2. Give each of the above the card which matches their characters and a minimum of ten minutes to prepare for the trial of Victor Frankenstein.

3. The trial begins! The Judge explains the crimes that Victor Frankenstein is accused of and asks both the defence and the prosecution to outline their cases. (Each character has one minute to present their case, with the Judge keeping the court to time).

4. The key witness takes to the stand. Frankenstein's monster gives his statement either defending or accusing Victor Frankenstein of the crimes. The defence and the prosecution take it in turns to ask him three questions, gathering information that will support their cases. (Frankenstein's monster has one minute to explain his story of events).

5. Finally Victor Frankenstein himself appears on the stand outlining why he is innocent. The defence and the prosecution take it in turns to ask him three questions, gathering information that will support their cases. (Victor Frankenstein has one minute to explain his story of events).

6. The Judge must now declare which side provided the strongest evidence and most persuasive case for finding Victor either innocent or guilty. The Judge's verdict is final!

A tonne of AO1 fun! It's time to develop an informed personal response in your arguments, but maintain a critical and professional style, no brawling in the court!

Give 'em more AO4! Stun the court with your amazing delivery style and vocabulary. Think carefully how you can use them to persuade, argue or demonstrate authority.



VICTOR'S TRIAL

ACTIVITY



Judge

It is your responsibility to keep order in the court and ensure speakers keep to time.

You must tell the group what Victor is accused of – being responsible for the murders of William, Justine, Clerval and Elizabeth.

You must keep in mind the rules of the law.

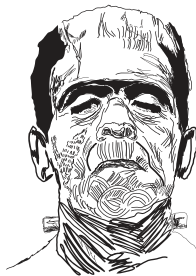


Prepare:

An opening statement outlining the crimes that Victor is accused of and the laws by which he must be found guilty or innocent.

Frankenstein's Monster

You can decide whether you wish to defend or testify against your creator Victor Frankenstein. Will you take sole responsibility or wish to share the blame?



You will then have one minute to explain your side of the story, before being questioned by the prosecution and defence.

Prepare:

A one-minute opening statement declaring if you wish to defend or testify against Victor Frankenstein and your reasons why. Explore the text to see what the monster has said about Victor Frankenstein's responsibility.

Think of questions you may be asked by the prosecution and by the defence and prepare answers to support your plea.



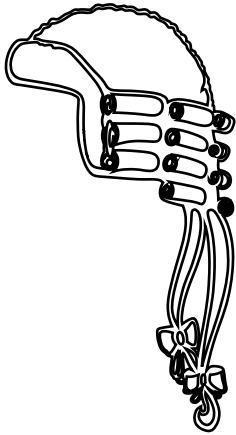
VICTOR'S TRIAL

ACTIVITY



The Prosecution

It is your job to prove that Victor Frankenstein is guilty of the murders of William, Justine, Henry and Elizabeth.



You will have to build a case against Victor Frankenstein and be prepared to ask both Victor and the key witness, Frankenstein's monster, questions to prove your case.

Prepare:

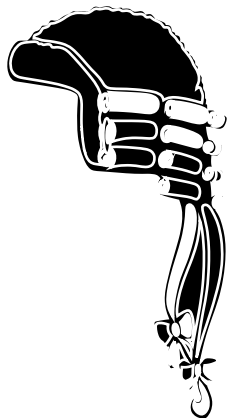
As a group prepare a one-minute opening statement explaining the evidence that proves Victor Frankenstein is guilty. Find evidence in the novel to make your case.

Prepare three questions for Victor Frankenstein and three questions for Frankenstein's monster that will help support your case. You might need to make some quick edits depending on what they say in their opening statements.

Pick one or two members from the group to speak on behalf of the prosecution.

The Defence

It is your job to prove that Victor Frankenstein is innocent of the murders of William, Justine, Henry and Elizabeth.



You will have to build a case to defend Victor Frankenstein and be prepared to ask both Victor and the key witness, Frankenstein's monster, questions to prove your case.

Prepare:

As a group prepare a one minute opening statement explaining the evidence that proves Victor Frankenstein is innocent. Find evidence in the novel to make your case.

Prepare three questions for Victor Frankenstein and three questions for Frankenstein's monster that will help support your case. You might need to make some quick edits depending on what they say in their opening statements.

Pick one or two members from the group to speak on behalf of the defence.



VICTOR'S TRIAL



Victor Frankenstein

You refuse to take responsibility for the murders of William, Justine, Clerval and Elizabeth so enter a plea of "not guilty".

You will then have one minute to argue your case, before being questioned by the prosecution and defence.

Prepare:

A one minute opening statement declaring why you are innocent. Find evidence in the novel to make your case.

Think of questions you may be asked by the prosecution and by the defence and prepare answers to support your plea.



FRANKENQUIZ

ACTIVITY



It's an AO3 spree! This quiz will test your knowledge of the text and the context in which it was written. See if any of the questions about Mary Shelley make you think again about the novel.

Do you know your *Frankenstein* facts from your *Frankenstein* fiction? Get your Frankenfun on by completing this quiz and seeing if you can bring the monster to life.

Answer the questions by colouring in the monster's head. For each answer you get right, you get a piece of the monster. See how far you can get in creating life! The correct answers are at the end of this activity (no peeking before!)

1. What is the subtitle of *Frankenstein*?

- a) The Monster Lives
- b) The Pursuit of Knowledge
- c) The Modern Prometheus



If you get this right, you've got the scalpel needed to begin creating the monster.

2. How old was Mary Shelley when *Frankenstein* was first published?

- a) 20
- b) 25
- c) 29



Make sure your head's screwed on!

3. Where did Victor grow up?

- a) London
- b) Geneva
- c) Paris



Torso time

4. What colour is the monster's complexion?

- a) 'Pallid white'
- b) 'Ghastly green'
- c) 'yellow skin'



Put your left arm in

5. Who was Mary Shelley's mother?

- a) Catherine Macaulay
- b) Mary Wollstonecraft Godwin
- c) Mary Robinson



You're halfway to creating your creature!



FRANKENQUIZ



6. Where does Victor Frankenstein go to make the monster's female companion?

- a) Orkney Islands
- b) Jersey
- c) Aberdeen



Get this one right and your monster can hop

7. Who is the only surviving member of the Frankenstein family at the end of the novel?

- a) Ernest
- b) William
- c) Felix



You have all of the parts in place!

8. Under what circumstances did Mary Shelley come to write the novel?

- a) A competition with Percy Bysshe Shelley over who was the best writer
- b) A ghost story competition among friends
- c) A national women's literary competition



A quick injection to start the process!

9. How does Victor's mother Caroline Beaufort die?

- a) She is strangled by the monster
- b) She contracts scarlet fever
- c) She dies during childbirth



Pull the lever to electrify your being!

10. How many TV programmes and films has the monster featured in?

- a) 119
- b) 177
- c) 223



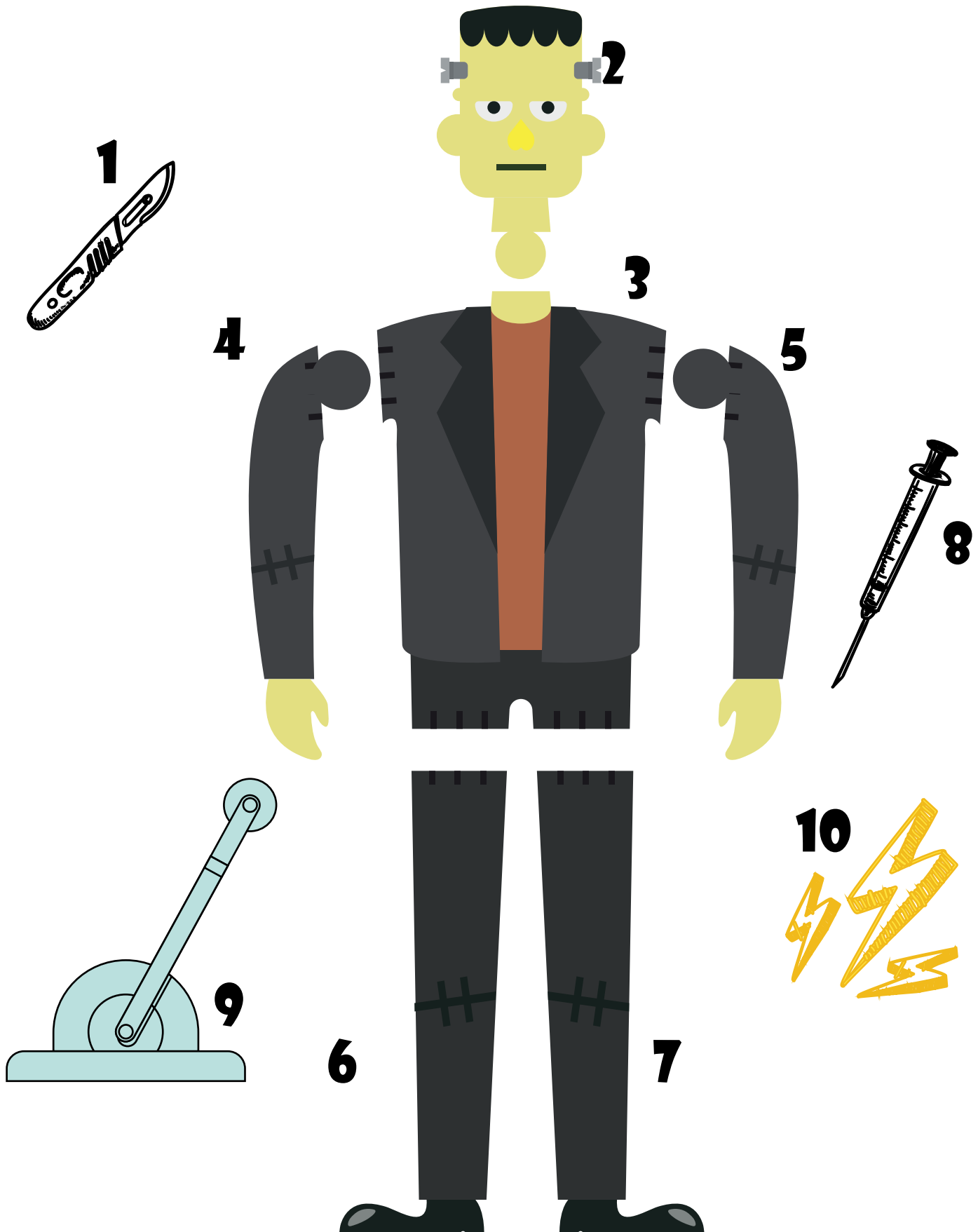
Electricity!

IT'S ALIVE!



FRANKENQUIZ

Cut out each item on this page as you go through the quiz. If you get the questions right, attach the pieces of the monster together with butterfly clips to bring your monster to life.



FRANKENQUIZ



ANSWERS

1. c) The Modern Prometheus

Prometheus, from Ancient Greek mythology, stole fire from the gods of Mount Olympus to enlighten mankind. The Gods punished Prometheus by chaining him to a rock and having an eagle eat his liver every day. Each night the liver would grow back so that he would suffer for eternity.

2. a) 20-years-old

Mary Shelley was only 18 when she wrote the novel. Shelley published *Frankenstein* anonymously in 1818 when she was 20.

3. b) Geneva

Victor speaks fondly of his childhood in Geneva where his family "is one of the most distinguished of that republic" (p. 26). Mary Shelley wrote *Frankenstein* while staying with friends at Lake Geneva.

4. c) "yellow skin"

Despite popular representations of the monster as green, Victor Frankenstein describes him as having "yellow skin" (p. 45). Many of the monster's features have been changed in TV and film adaptations, for example in the novel he has "lustrous black" hair and "teeth of pearly whiteness" (p. 45).

5. b) Mary Wollstonecraft Godwin

Mary Shelley's mother, Mary Wollstonecraft Godwin, was a key figure in the 18th-century feminist movement. In 1792 she published *A Vindication of the Rights of Woman* in which she argued "I do not wish them [women] to have power over men; but over themselves" – a provocative statement for the period.

6. a) Orkney Islands

Victor travels to the Orkney Islands to begin work on a female companion for the monster. Victor describes the particular island he stays at as "hardly more than a rock" (p. 125) and only having five inhabitants.

7. a) Ernest

Upon his father's death Victor swears "to quit Geneva for ever" as it had become "hateful" without his family (p. 154). However his brother Ernest is still alive. The novel is unclear about what happens to Ernest, although early in the book Elizabeth explains "he is desirous to be a true Swiss, and to enter into foreign service" (p. 50).

8. b) A ghost story competition among friends

Mary Shelley first conceived of *Frankenstein* in 1816 when bad weather meant that she, along with Percy Bysshe Shelley, Lord Byron and John Polidori were trapped inside their villa at Lake Geneva. To pass the time Lord Byron suggested they tell each other ghost stories and, after initially struggling for an idea, Mary came up with *Frankenstein*.

9. b) She contracts scarlet fever

Caroline dies from scarlet fever after nursing her adopted daughter Elizabeth through the illness. Victor explains that "On her death-bed the fortitude and benignity of this best of women did not desert her" (p. 34) as she restated her wish for Victor and Elizabeth to marry.

10. b) 177 productions

By the end of 2017 the Guardian calculated that the monster had appeared in 177 TV programmes and films, more than Count Dracula or Dr Jekyll and Mr Hyde. There has also been 58 plays in UK theatres with the word 'Frankenstein' in the title.



TEACHER'S RESOURCE

Key themes and interpretations

Professor Richard Marggraf Turley (Aberystwyth University)



Our enduring fascination with the 19-year-old Mary Shelley's *Frankenstein* (1818) has led to multiple interpretations of the novel's plot and its characters' agonising internal conflicts. Here are ten of the most popular ways of reading the novel which can be used as conversation-starters in the classroom.

1. As a reflection on the unsettling pace of discoveries in medicine, human anatomy, chemistry and electricity.

Romantic audiences flocked to sensational public experiments with electromagnetism, in which frogs and even human limbs were apparently reanimated. Women were usually barred from active participation in Romantic scientific culture; with *Frankenstein*, however, Mary Shelley found a way to intervene in the age's debates. The novel remains a powerful reference point in technoethics (the ethics of technology) today.

2. As an allegory of political and social-economic upheaval in the aftermath of the French Revolution.

In this reading, the monster – a creature made out of several human beings – becomes a metaphor for revolutionary mob violence. A related reading sees the monster as representing the 'collective' forces of displaced workers and Luddites whose livelihoods were threatened by the Industrial Revolution.

3. As a critique of Enlightenment idealism and the 18th-century's belief in social progress and human perfectibility.

The key figure here is Mary Shelley's own father, the English philosopher William Godwin, whose utopian book, *Enquiry Concerning Human Justice* (1793), argued that scientific advances would inevitably lead to moral, social and intellectual improvement, and ultimately to human immortality.

4. As feeding the Romantic taste for 'sublime' art and literature (associated with experiences of awe, terror and danger).

Frankenstein shares its vast backdrops of mighty ice floes, dizzying caverns, towering crags and blasted landscapes with dozens of popular Gothic novels of the day.

5. As an intervention into philosophical debates around education and parenting.

The creature doesn't start out as a monster, but responds to neglect and rejection by his 'father', Victor Frankenstein. In particular, Mary Shelley engages with theories of child development and good and bad education explored in French philosopher Jean-Jacques Rousseau's novel, *Émile* (1762).



TEACHER'S RESOURCE

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6. As a painful meditation on pregnancy and maternal loss.

Mary Shelley was pregnant for most of the time she was writing *Frankenstein*. Her first child, born in 1815, lived only a few days. Mary referred to *Frankenstein* as her "hideous progeny". Equally suggestive, the novel's timeframe – provided by the dates of the first and last of Robert Walton's letters to his sister Margaret Walton Saville (11 December to 12 September the following year) – is nine months, the human gestation period. Unlikely to be a coincidence, the initials of Walton's sister, 'M.W.S.', are also those of Mary Wollstonecraft Shelley herself.

7. As a psychologically rich study of violence and trauma in the immediate aftermath of the Napoleonic Wars.

The Romantic era's rapid advances in medicine and anatomy owed much to the return of field surgeons from Napoleonic battlefields such as Waterloo (1815). Within this context, is it possible to see Victor and the monster as both suffering from post-traumatic stress disorder (PTSD)? Can we consider *Frankenstein* a war novel?

8. As an exploration of repressed same-sex, homosocial desire.

This approach focuses on Victor's "monstrous" (in the terms of the age) fascination with the male body. The novel also explores the psychology of sexual shame. Consider the pivotal remote Hebridean island scene in which Victor secretively begins constructing a female

mate for the monster. Before destroying his work in an act of ferocious misogyny, Victor refers to the act of creation as a "filthy process".

9. As a study of difference, strangeness, marginality and 'alterity' (the condition of 'otherness').

Recent readings have focused on illness and disability in the novel, concentrating on the monster's experience rather than Victor's.

10. As a protest against the heroic ideal and male aggression.

The novel can be seen as a stinging critique of overreaching, destructive men who strive, in Victor's words, to "be more than men".

