

# English Literature Paper 2, Section A: Frankenstein

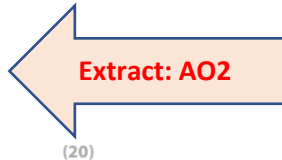
**AO1: Read, understand and respond to texts.**

**AO2: Analyse the language, structure and form used by writers to convey meanings and effects, using relevant subject terminology where appropriate.**

**Question 7 – Frankenstein**

7 (a) Explore how Shelley presents the thoughts of the creature in this extract.

Give examples from the extract to support your ideas.

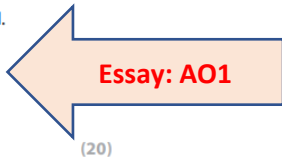


(b) Prejudice is shown in how the creature is treated in this extract.

Explain how prejudice and its effects are shown **elsewhere** in the novel.

In your answer you must consider:

- who shows the prejudice
- the effects of this prejudice.



(Total for Question 7 = 40 marks)

**Key Vocabulary**

Specific to the novel	Transferable
<p>Romanticism Enlightenment Sublime Discovery Foil Character Creation</p>	<p>Sublime Arrogance Abandonment Omnipotent Conflict Accountable Relationship Guilt Responsibility</p>

Language	Structure	Form
<p>Simile Metaphor Personification Dehumanising Oxymoron Euphemism Allusion Semantic Field</p> <p><i>The Word classes:</i> Noun Verb Adjective Adverb Personal Pronoun Collective Pronoun Preposition/ Prepositional Phrase</p>	<p>Repetition Contrasts between characters Juxtaposition How ideas change/develop Sentence structures Declaratives Imperatives Asyndetic listing Syndetic listing</p>	<p>Purple Prose Dialogue Past tense Present tense Future tense Active voice Passive voice Epistolary</p>

## Pre- Teaching:

### The Class System

### Treatment of women

The novel was written at a time of patriarchy- expectations surrounding women were still extremely strict. Only a few upper class were afforded the luxury of an education. The expectation for women was that they were largely expected to be mothers, housewives and look after the family. This becomes evident throughout the novel with a variety of female characters- many of whom are constrained or restricted to the domestic sphere.

## Background

### Romanticism:

### The life of Mary Shelley

Mary Shelley was married to Percy Bysshe Shelley, a romantic poet. She was the daughter of Mary Woolstonecraft, author of 'The Vindication of the Rights of Women'. She was one of the earliest prominent female writers who spoke out against the subjugation of women within society. The defining role her mother had on empowering herself is clearly reflected within the novel- a key message here is the role of mother is teaching their daughters.

The novel was borne out of a competition between the Shelleys and Lord Byron one evening in Genvea. There was a competition to tell the most chilling ghost story they could imagine; the 18-year-old Mary Shelley won and eventually penned it into the novel 'Frankenstein'

## Common links/ ideas across the play:

**Upper class women are largely subjugated and silenced-** Margaret, Justine and Elizabeth are silenced women: either literally or through having their voices ignored. This is equally the case with Caroline who, prior to being married into the Frankenstein family was independent; by the time Victor is seven she actively teaches the constraining expectations of women. Lower class women, or those living in poverty, are generally given more freedom or responsibility (Safie, the wife of the turnkey, Caroline and Elizabeth).

**The role of parents-** The ways that mothers treat, and impart expectations, on their daughters impacts upon the extent to which they can challenge society's expectations. Victor's abandonment of his parental responsibility leads to the creature's unhappiness and descent into evil. Male characters are less likely to have to follow the expectations of wishes of parents/ parental figures (Victor, Walton, Clerval) than female characters are.

**The Sublime healing power of nature-** Nature is shown to have powerful, healing properties. It also serves as the opposite to scientific enlightenment. Victor, whenever he seeks to escape his enlightenment teachings, returns to and surrounds himself with nature. Walton underestimates the power of nature.

**The arrogance of Man-** Shelley presents a warning about the dangers of a quest of knowledge and wisdom through the arrogance and catastrophe of Victor and Walton. The message here is a key message of the Romantics: man cannot match the perfection of God. This is a lesson that Victor learns and seeks to teach by the end of the novel.

## Allusions and References:

<u>Read</u>	<u>Allusions</u>
<p><u>Paradise Lost</u>- <i>Written by John Milton.</i> It is read by the creature and he sees similarities between himself and both Adam and Lucifer; eventually, however, he feels more sympathy towards Lucifer- who views himself as being cast out by God in favour of Man.</p> <p><u>The Sorrows of Werter</u>- <i>Written by Wlfgang von Geothe.</i> The creature reads this story, it's a story of Werter's unrequited love for a woman named Charlotte. The story is written ins epistolary form from the perspective of Werter, who at the end of the story commits suicide. The story of love and loneliness moves the creature and also displays how he is capable of empathy and emotion.</p> <p><u>Plutarch's Lives</u>- Plutarch's Lives is about the "great men" of history, which reminds us that the Monster exists because of Frankenstein's ambition to be great. The Sorrows of Werter is a novel about the alienation of a young man, which underlines the alienation of both the Monster and Frankenstein.</p> <p><u>Ruins of Empires</u>- Felix reads this to Safie by way of teaching her French and also history; the creature listens to the stories. He hears about the atrocities committed by the Roman and Greek empires, as well as the colonisation of American and the slaughter of American Indians.</p> <p><u>Cornelius Agrippa</u>,- Victor reads outdated physicians and theorists. He is particularly interested in the works of the alchemists- who believed that metals could be transformed into gold. These works form the basis of Victor's early scientific teaching, something that M.Krempe at the University of Ingolstadt takes great pride in debunking.</p>	<p><u>Dante</u>- <i>Italian poet, writer of The Divine Comedy.</i> Victor says the creature is 'something Dante couldn't have conceived' - he is referring to the first part of the trilogy 'Inferno', in which Dante (the protagonist himself) ventures into Hell and describes the demons that reside there. Dante's version of Hell is based upon the idea of <b>contrapasso</b>- the punishment fitting the crime; therefore, as well as suggesting the creature is worse than anything in Hell it could also reflect how Victor's crime is worse than anything Dante could have conceived in his poem.</p> <p><u>Homer</u>- Writer of the 'Iliad' and 'Odyssey'; Robert Walton, at one time, believed that he would be remembered as a great poet like Homer (and Shakespeare).</p> <p><u>Rime of the Ancient Mariner</u>- Robert Walton references this story directly when he tells Margaret he will 'shoot no albatross' but there are also parallels with the story of Victor. In 'Rime of the Ancient Mariner' a mariner tells his tale to a man at a wedding. He was sailing in the south seas when his ship was stuck in ice, whilst stuck in ice his crew see an albatross flying overhead- which the mariner shoots and kills. The ship is later freed from ice but the ship gets lost and the majority of the sailors die. The mariner then spends the rest of his life travelling the earth warning people not to kill one of god's creatures. This story parallels the novel- the creature is the albatross, appearing to Walton stuck in ice, while Victor is the mariner- his tale though is about attempting to create one of God's creatures. Lines from the poem, about being chased by a devilish fiend, are also recited by Victor after the creation and abandonment of the creature.</p> <p><u>The Bible- Genesis</u>-The Garden of Eden story from the Bible has a few allusions throughout the story. Adam and Eve eat from the Tree of Knowledge and are cast out of Paradise; there are clear parallels between this and Victor's tale, something he even alludes to when he warns Walton that he hopes his question for knowledge isn't a 'serpent to sting him'</p> <p><u>Prometheus</u>- Shelley's alternative title for the novel is 'The Modern Prometheus'. Prometheus stole fire from the gods to give it to mankind. As punishment he is chained to a rock and ravens gauge his eyes out. Shelley's alternative title alludes to this- Victor stealing something that only God has the power to do.</p>

## Assessment:

### Extract: AO2

Level	Mark	Descriptor – Bullets 1 and 2 – AO2 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"><li>The response is simple and the identification of language, form and structure is minimal.</li><li>Little evidence of relevant subject terminology.</li></ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"><li>The response is largely descriptive. There is some comment on the language, form and structure.</li><li>Limited use of relevant subject terminology to support examples given.</li></ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"><li>The response shows an understanding of a range of language, form and structure features and links them to their effect on the reader.</li><li>Relevant subject terminology is used to support examples given.</li></ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"><li>The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained.</li><li>Relevant subject terminology is used accurately and appropriately to develop ideas.</li></ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"><li>The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader.</li><li>Relevant subject terminology is integrated and precise.</li></ul>

#### Level 3:

In this extract, Victor is shown to hate the creature. This is evident when he threatens to ‘trample him to dust’. Here, Victor is threatening to kill the creature. The use of the word ‘trample’ shows he plans on killing the creature. This is also shown through the short sentences he uses: ‘begone, vile insect’. Here, the short sentence shows his anger and therefore shows the hatred he feels towards Victor. As a result, the reader can see how much Victor hates the creature.

#### Level 4:

Firstly, the readers can see Victor’s intense hatred towards the creature. This is evident when Victor threatens to ‘trample’ the creature ‘to dust’. Here, Victor is threatening the to kill the creature. The use of the plosive verb ‘trample’ suggests the rage that Victor feels towards the monster, therefore reinforcing the hatred he feels towards him. Equally, the fact he wants to trample him to ‘dust’ suggests Victor will not stop until the creature has been destroyed, again showing the extent of his anger. This anger towards the monster is reinforced through the length of his sentences. When Victor threatens the creature he uses long sentences; for instance when he threatens to ‘extinguish the spark [he] negligently bestowed’. These overly long sentences serve to reinforce the anger of Victor, suggesting that he is unable to control his anger and rage towards the creature. This again reinforces the level of anger and hatred that Victor feels towards the creature.

#### Level 5:

Firstly, the reader can see how the murders of William and Justine at the hands of the creature have led to Victor’s uncontrollable rage. This is evident through the abundance of proleptic, and rather foolish, statements where he threatens to ‘trample’ the creature to ‘dust’. The use of the active verb ‘trample’, coupled with active voice, reinforces the extent of Victor’s rage- he doesn’t wish to simple kill the creature but utterly destroy him; it also suggests how Victor would somewhat enjoy destroying the creature. Not only this, but the reference to ‘dust’ alludes to the Bible- that Man returns to dust once he is dead- with Victor seemingly adopting the role of a vengeful God, akin to one who appears in the Old Testament. This overwhelming rage is further reflected through the unstructured speech patterns- Victor inexplicably bursts into threats such as ‘come on then’, ‘do you dare approach me’ and ‘fiend that though art!’- the short, monosyllabic nature of these utterances suggests Victor’s anger. However, the fact that Victor is uttering threats, aware of the creature’s superior strength and stature, reflects how he has become almost blinded by rage at the creature that he issues threats despite his inferior stature. This is finally reinforced through the run-on sentences- where he threatens to kill the creature but then adds he wishes he could ‘restore those victims whom [the creature] so diabolically murdered’- another impossible statement which reflects Victor’s inability to think clearly.

#### Level 3

- Writes clearly in PETLRL structure
- Clearly explains what the quotations are showing.
- Clearly links to the question
- Explains the effect of language and structure.

#### Level 4

- Clearly follows PETLRL structure
- Links language, structure and form within the same paragraph.
- Analyses the specific impact of the words used (e.g. the connotation of ‘trample)
- Analyses the specific impact of the structure/ form.
- Embeds analysis firmly in what’s happening at that point in the text.

#### Level 5

- Constantly links to ideas across the text: e.g. ‘the abundance of...’, ‘his unstructured speech patterns...’
- Explores precise impact of subtle word choices on the key idea
- Constant integration of terminologies to support analysis.
- Links analysis of language, structure and form together.
- Interprets- explores how meanings are constructed for the reader.

## Essay: AO1

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (20 marks)
	0	No rewardable material.
<b>Level 1</b>	1–4	<ul style="list-style-type: none"><li>• The response is simple with little personal response.</li><li>• There is little evidence of a critical style.</li><li>• Little reference is made to the content or themes of the text.</li></ul>
<b>Level 2</b>	5–8	<ul style="list-style-type: none"><li>• The response may be largely narrative but has some elements of personal response.</li><li>• There is some evidence of a critical style but it is not always applied securely.</li><li>• Some valid points are made, but without consistent or secure focus.</li></ul>
<b>Level 3</b>	9–12	<ul style="list-style-type: none"><li>• The response shows a relevant personal response, soundly related to the text.</li><li>• There is an appropriate critical style, with comments showing a sound interpretation.</li><li>• The response is relevant and focused points are made with support from the text.</li></ul>
<b>Level 4</b>	13–16	<ul style="list-style-type: none"><li>• The response has a developed personal response and thorough engagement, fully related to the text.</li><li>• The critical style is sustained and there is well-developed interpretation.</li><li>• Well-chosen references to the text support a range of effective points.</li></ul>
<b>Level 5</b>	17–20	<ul style="list-style-type: none"><li>• There is an assured personal response, showing a high level of engagement with the text.</li><li>• A critical style is developed with maturity, perceptive understanding and interpretation.</li><li>• Discerning references are an integral part of the response, with points made with assurance and full support from the text.</li></ul>

### Level 3:

Firstly, family is important in the novel because it shows how Elizabeth is controlled by her family. This is evident when Elizabeth is first introduced and described as a 'pretty present'. Here, Caroline is describing Elizabeth as beautiful. This shows that Elizabeth is treated as an object by the Frankenstein family and that she is only there for Victor to look upon her as beautiful. As a result, the reader can see how Elizabeth is treated like an object by the Frankenstein family.

### Level 4:

Throughout the novel family is important because it reveals how female characters are controlled by their family. This is evident in the character of Elizabeth, who is first introduced to Victor as his 'pretty present'. Here, Caroline is introducing Elizabeth to Victor by drawing attention to her beauty. This highlights how Elizabeth is only seen in relation to how she looks, and suggests that her role seems to be to please Victor- a man. What is surprising here is that it is Elizabeth's adopted mother, Caroline, who treats Elizabeth this way- which reinforces how Caroline is reinforcing the gender expectations rather than encouraging Elizabeth to be independent. This is also reflected when Caroline dies. Upon her deathbed, she makes Elizabeth promise that she will 'supply [her] place to the younger children'. Here, Caroline is asking Elizabeth to become the mother of the house. The fact she says this on her deathbed is significant because it means Elizabeth has no choice- as she would be unwilling to ignore the dying requests of her adopted parent. This also further reinforces how Caroline herself controls Elizabeth into being a typical female. As a result. the reader can see how family appears to control characters.

### Level 5:

One way in which family is shown to be constraining is through the way women are treated. Safie abandons her father in Turkey to travel to Felix so she can live a life of freedom- as the monster recounts how Safie likes the freedom that 'Christianity' affords rather than a submissive and constraining life with her father. Here, Shelley appears to reveal how family can restrict and control a person- in this case Safie- as her father was attempting to control who she could marry, and that only through abandoning the controls of her father could she be free. Safie is not the only female character, however, to suffer due to the demands of family, perhaps due to the expectations surrounding women at the time. Victor describes, at the start of the novel, the courtship of Caroline Beaufort (his mother) and Alphonse Frankenstein (his father). He relates how his mother was of 'uncommon mind', somewhat implying how intellectually superior she was- this would assume that she would have the same opportunities to travel, acquire knowledge and succeed as an individual that Victor has. Yet, instead she is restricted to the role of a mother- a role that subsequently kills her when her maternal instinct causes her to spend time nursing Elizabeth when she has scarlet fever. This serves to reinforce the constraints of family- as it is ultimately 'family' which killed her. Caroline doesn't only restrict herself to the role of housewife, she also enforces this expectation on others when she introduces Elizabeth to Victor as his 'pretty present'. Here, she is dehumanising Elizabeth as an object- and future wife- of Victor, and therefore controlling Elizabeth's future in the same way Safie's father attempted to control her. Indeed, Elizabeth herself- initially described as a superior being- becomes little more than a passive woman awaiting the moment she weds Victor, as a result of the expectations placed upon her by her adoptive family. Like Caroline, this too leads to Elizabeth's death- whereby the fulfilment of her role of wife to Victor ultimately leads to the monster murdering her. As a result, Shelley is highlighting how family can be a controlling influence.

### Level 3

- It follows the PETLR analytical writing structure
- It clearly links back to the question.
- There is a clear explanation of how the quotation shows power.

### Level 4

- It follows the PETLLR analytical writing structure
- It begins to interpret the question- the point offers a clear explanation of how Macbeth is concerned he won't appear powerful.
- Detailed explanation of the quotations; the analysis is embedded in what's going on at that point in the text and also explores character motivation.

### Level 5

- It follows the PETLRL analytical writing structure
- The point offers an interpretation of a key ideas or concept of the play.
- The quotations are analysed with a level of perception which fully embeds itself in character motivation and what's happening at that point in the text.
- Every piece of analysis is linked to the point (and therefore the question)
- Links multiple events together across the text.
- Offers multiple interpretations where appropriate.