

WELCOME TO AP LITERATURE & COMPOSITION!!

I look forward to working with you in an intellectually engaging environment of deep reading and discussion and writer's workshop. We will hone your research and writing skills, complete a writing portfolio, and prepare you for success in higher education. First semester assignments will support your college application process and second semester assignments will equip you with the research, writing, and analytical skills needed for distinct scholarship in your schools of choice.

REQUIRED READING & ASSIGNMENTS:

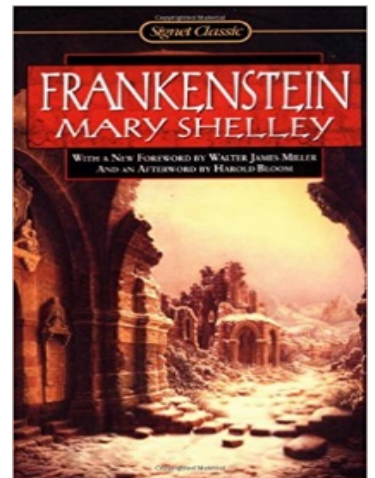
In preparation for our studies during the academic year 2024-2025, please complete the following assignments:

Mary Shelley's *Frankenstein: A Modern Prometheus*.

<https://www.amazon.com/Frankenstein-Signet-Classics-Mary-Shelley>

**** Order or borrow the text indicated here (specific cover) for page citations (and some editions are abridged).**

[SIGNET CLASSIC WITH AN AFTERWARD BY HAROLD BLOOM
ISBN-13: 978-0451527714 ISBN-10: 0451527712].



ASSIGNMENT DUE DATES & POINT VALUES

Sublime Selfie and Introduction	[20]	Wednesday, 9/6
STUDY GUIDE	[100]	Thursday, 9/5
Secondary Source Article & Annotations	[25]	Monday, 9/9
TEST of Summer Reading	[100]	Friday, 9/13

**I've provided the study guide we will use for class discussions during our opening unit.

EXTRA CREDIT (OPTIONAL) READING:

Read and annotate each page of ANY of the novels listed below. Locate an article of critical analysis for the novel from a scholarly database and annotate the article. Students will receive an additional grade of 100/100 on the marking period grade report or may replace an assignment for which he or she earned a score of less than 100 with the 100 points of credit earned through additional reading. If you read avidly during the summer months, you could complete all four extra credit optional assignments and "bank" the credit to use for each marking period.

Emily Bronte's *WUTHERING HEIGHTS* (1847)

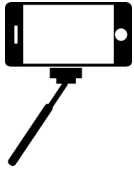
Bram Stoker's *DRACULA* (1897)

Edith Wharton's *THE AGE OF INNOCENCE* (1920)

Ernest Hemingway's *A FAREWELL TO ARMS* (1929)

Isaac Asimov's *I, ROBOT* (1950)

J.D. Salinger's *THE CATCHER IN THE RYE* (1951) Kazuo Ishiguro's *NEVER LET ME GO* (2005)



SUBLIME SELFIE & CAPTION:

INTRODUCTIONS: Find a definition of the word sublime. Snap and **PRINT** a selfie-style photo of yourself in a setting you find sublime (perhaps holding Mary Shelley’s novel). Caption the selfie with a **TYPED** literary title or a favorite piece of text (poem or prose).

➤ *BEFORE READING THE NOVEL, COMPLETE STEPS ONE & TWO.*

VIEW THE TED TALK TITLED “Everything You Need to Know to Read Frankenstein”

[Everything you need to know to read "Frankenstein" - Iseult ... - TED-Ed](#)

ed.ted.com/.../everything-you-need-to-know-to-read-mary-shelley-s-frankenstein-iseu...

 PROVIDE BULLETED NOTES BELOW (15)



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- **READ THE CRITICAL EVALUATION OF *FRANKENSTEIN*, PUT A BOX AROUND ALL LITERARY TERMS, CIRCLE THEMATIC CONCEPTS, UNDERLINE STRONG VERBS**

Mary Wollstonecraft Godwin Shelley Born: August 30, 1797; London, England **Died:** February 1, 1851; London, England
First published: 1818 **Type of work:** Gothic Novel **Time of plot:** Eighteenth century

Frankenstein began as a short story written by Mary Wollstonecraft Shelley while on summer vacation in Switzerland with her husband, poet Percy Bysshe Shelley, poet Lord Byron, and physician-writer John William Polidori. First published anonymously in 1818, the novel, in a revised version, was re-released in 1831, crediting Mary Shelley as the author and including an autobiographical introduction, reflecting on her life and the novel's authorship.

The novel's themes center on the social and cultural aspects of society during Shelley's lifetime, including the movement away from the intellectually confining Enlightenment. The characters struggle against societal control. The monster, in particular, an outcast from society, evokes reader empathy with his subsequent rage. Nature and science, opposing forces during the time period, provide important themes shaping the novel.

Shelley employs many stylistic techniques in *Frankenstein*. She uses explorer Robert Walton's epistolary communication with his sister as part of an outer frame structure that segues into a flashback of Victor Frankenstein's experiences leading up to and after the creation of the monster. Shelley employs first-person narrative in Walton's voice, while the core chapters offer Victor's personal narration. In addition, Shelley uses dialogue to provide the thoughts of other characters, such as the monster. Characteristics of gothic horror, including a foreboding setting, violent and mysterious events, and a decaying society, pervade the novel.

Many themes in *Frankenstein* represent not only the social and political theories of Shelley's time but also those that followed. For example, Sigmund Freud's Oedipus complex relates to Victor's attempts to replace his deceased mother by "birthing" a being who represents her. Elaborating on this theory, psychoanalyst Jacques Lacan adds a pre-Oedipal stage, in which young children learn language through nonverbal communication -- evident in Victor's attempt to learn the language of the sciences, and in the creature's attempt to seek knowledge about society and language. Victor and the creature are "doubles" (or mirrors) of each other because they are both struck with the inability to successfully communicate with society.

Another theme, the search by the novel's male protagonists for a teacher who will provide political and social guidance, represents Lockean theory, which claims that education determines a person's level of value in society. For example, during a conversation with Victor, Walton denounces his lack of formal education, demonstrating his lack of a friend (or formal teacher) to lead him to enlightenment. Additionally, Victor acknowledges his father's lack of leadership in guiding his interest in the natural sciences.

Prior to the 1970's, most criticism about *Frankenstein* focused on Shelley's life and the story behind the novel's authorship and creation. As the novel received increased critical attention, evaluations started to focus on its storyline and characters as a reflection of the author. This change in focus occurred in part due to the emergence of feminist theory in the 1970's and 1980's, asserting the academic value and significance of female writers. Critics evaluated the work's lack of dominant female characters and its attention to the idea of the Romantic artist.

Frankenstein revolutionized the genres of gothic literature, science fiction, and horror stories, and elevated the status of the Romantic artist. Written by Shelley when she was only nineteen years old, the novel offers artistic flare, originality, and a maturity beyond Shelley's age. In the last decades of the twentieth century, this work reached a new status in critical evaluation. It remains an undisputed fictional masterpiece.

FOR EACH OF THE MAJOR THEMES LISTED BELOW, CITE A LINE OR PASSAGE & WRITE AN INSIGHT TO EXPLAIN THE SIGNIFICANCE OF THE CITATION. Attempt to include passages from every chapter of the text.

Adversarial Relations: involving motifs of antagonism, hatred, revenge; the definition of one's self by one's opposite.

() _____

INSIGHT: _____

Alienation: a sense of not belonging, either to a community or to one's own sense of self.

() _____

INSIGHT: _____

The Beautiful: as an Enlightenment category of aesthetics, invoked in conjunction with or opposition to the sublime.

() _____

INSIGHT: _____

Benevolence: among the highest of Enlightenment virtues, the active expression of love and sympathy for one's fellow beings.

() _____

INSIGHT: _____

Social Class: linked to political power, access to education and justice throughout the novel.

() _____

INSIGHT: _____

Creation: involving both creativity, procreation, and the right and/or ability to create.

() _____

INSIGHT: _____

Death: the frequency of death, and the place of the dead, are both involved in this theme.

() _____

INSIGHT: _____

Depravity: a word subsuming both a sense of sin and original sin.

() _____

INSIGHT: _____

Destiny: or fate, or necessity; both as it may be self-energized or seen as an external force in control of the self.

() _____

INSIGHT: _____

Doubling: involving acting in the manner of another, art copying life, similarities of action between two figures, or the eerie sense of there being a second self, a *Doppelgänger*.

() _____

INSIGHT: _____

Duty: both one's sense of obligation to one's fellow beings and one's sense of responsibility for oneself. ()

INSIGHT: _____

Education: how as well as what one learns.

() _____

INSIGHT: _____

Family -- Domestic Affections: the value of shared and loving intimacy to be discerned, and experienced, in family life.

() _____

INSIGHT: _____

Family -- Mother: the role and the relationships established by the maternal figure.

() _____

INSIGHT: _____

[Family -- Orphan](#): this surprisingly common condition in the novel suggests an obverse condition to that of the enclosing domestic affections.

() _____

INSIGHT: _____

[Family -- Patriarch](#): the role and relationships established by, or expected of, fathers in the novel.

() _____

INSIGHT: _____

[Female Friendship](#): the value of bonding among women.

() _____

INSIGHT: _____

Gender Roles: how one fulfills or departs from stereotyped expectations of the male or female.

() _____

INSIGHT: _____

Guilt: Not just the sense of remorse, but how it is generated, and its value or dangers.

() _____

INSIGHT: _____

Health: both its abstract meaning as a sign of well-being, and the specific ways in which an individual's health becomes affected by mental and physical conditions.

() _____

INSIGHT: _____

Imagination: a Romantic icon, highly problematized in the course of the novel.

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INSIGHT: _____

Justice: how it functions; who is in control of it; who suffers or is privileged by it.

() _____

INSIGHT: _____

Knowledge: its uses and abuses.

() _____

INSIGHT: _____

Language: both how it is acquired and functions and how it affects communication among human beings.

() _____

INSIGHT: _____

Madness: the novel implicitly questions what is to be construed as sane behavior, particularly in the character of Victor Frankenstein.

() _____

INSIGHT: _____

Male Friendship: male bonding among the principal human characters is unusually pronounced, as is the fact of the Creature's isolation from it.

() _____

INSIGHT: _____

Naming: the Creature in this edition is identified as "the Creature" because that is what he calls himself and he is given no other name; but he is constantly defined, especially by Victor, by other names.

() _____

INSIGHT: _____

Narrative: both the self-consciousness with which characters in the novel attend to their narratives, and the larger question of how its events are controlled through their telling.

() _____

INSIGHT: _____

Nature: the meaning and function of "nature" in the novel.

() _____

INSIGHT: _____

Perspective: involving the ways in which viewpoint can shift meaning throughout the novel.

() _____

INSIGHT: _____

Self-Analysis: involving the importance, or dangers, of holding a mirror up to the self.

() _____

INSIGHT: _____

Solitude: involving its effects on various characters in the novel

() _____

INSIGHT: _____

Sublime: a crucial term in Enlightenment aesthetics, in contrast to the beautiful; frequently invoked throughout the novel.

() _____

INSIGHT: _____

CONSIDER THE NOVEL FROM SEVERAL CRITICAL CONTEXTS

I. STRUCTURAL CONTEXT

A. EPISTOLARY NOVEL

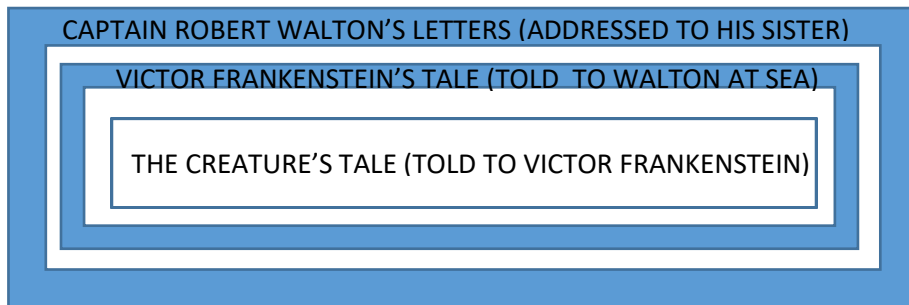
Epistolary was formed from the noun *epistle*, which refers to a composition written in the form of a letter to a particular person or group. In its original sense, *epistle* refers to one of the 21 letters (such as those from the apostle Paul) found in the New Testament. Dating from the 13th century, *epistle* came to English via Anglo-French and Latin from the Greek noun *epistolē*, meaning "message" or "letter." *Epistolary* appeared in English four centuries after *epistle* and can be used to describe something related to or contained in a letter (as in "epistolary greetings") or composed of letters (as in "an epistolary novel").

NOTE: Margaret Walton Saville, the English sister of Robert Walton (with whom he shares the tale of Victor Frankenstein and the Creature in his letters from sea) shares the same initials --- M.W.S. --- as our novelist Mary Wollstonecraft Shelley.

✍ LIST OTHER LETTERS INCLUDED IN THE NOVEL (include the parenthetical citation for the pages on which letters occur):

() ()
 () ()
 () ()

B. FRAME NARRATIVE



C. "I BEGAN" – NARRATIVE PERSPECTIVE

29 first-person singular pronouns in this paragraph; similarly, there are another 29 first-person pronouns (26 singular) in [1.3.3](#), as well as 25 in [1.3.4](#) (where Victor dissolves his egocentrism in pontifical admonishment of Walton's ambition), and a full 40 such pronouns in [1.3.6](#). Mary Shelley thus dexterously underscores Victor's total self-involvement in his scientific pursuit.

D. IT WAS ON A DREARY NIGHT OF NOVEMBER

Mary Shelley first wrote the line above in the composition of the novel, according to the account she gave of its gestation in the preface of 1831. She later added the opening exposition.

II. GEOGRAPHICAL CONTEXTS

SYMBOLISM OF SETTING

Mary Shelley creates a strong sense of place in *Frankenstein*. From the polar expedition that opens the novel to the list of cities Frankenstein passes through in his pursuit of the Creature, Mary Shelley refers to dozens of places, familiar and suggestive to early nineteenth-century readers.

The opening of the novel on Walton's search for a polar passage generically aligns the novel with accounts of travel and exploration, a popular genre at the time. The great age of exploration begun in the Renaissance continued up to Mary Shelley's day: [Captain Cook](#) discovered Australia in 1770, and searches for a [Northern Passage](#) continued well into the nineteenth century. The anonymous [Letters Written during the Late Voyage of Discovery in the Western Arctic Sea \(1821\)](#), for instance, although published after *Frankenstein*, bears some striking resemblances to the novel. Not all travel writing dealt with exotic locations: [Mary](#)

[Wollstonecraft](#) left a travel narrative, *Letters Written during a Short Residence in Norway, Sweden, and Denmark*, and Mary Shelley's own *History of a Six Weeks' Tour* includes descriptions of France, Switzerland, Germany, and Holland. MONT BLANC

Mont Blanc, at 15,781 feet the highest peak in Europe, marks the border between [France](#) and [Italy](#). When the Shelley party visited Mont Blanc, five successful expeditions, two of them British, had occurred. Although well aware of the successful mountain scaling expeditions, [Percy Bysshe Shelley](#) represents the summit of the mountain as never having been intruded upon by a human being in his poem "[Mont Blanc](#)," written during the summer of [1816](#). In the novel, Victor characterizes its perpetual snowcap as the "bright summit of Mont Blanc."

A. VAULTS AND CHARNEL HOUSES

[Johnson](#) in his [1755 Dictionary](#) defines a charnel house as "The place under churches where the bones of the dead are repositied" and a vault as simply "a repository for the dead."

- B. CASTLE OF FRANKENSTEIN**
- C. GENEVA, SWITZERLAND**
- D. OXFORD, ENGLAND**
- E. CHAMONIX, FRANCE**
- F. ORKNEY ISLANDS, SCOTLAND**
- G. GULF OF SPEZIA, ITALY**
- H. ARCHANGEL, RUSSI**
- I. ANY ADDITIONAL LOCALES/ SETTINGS**

CHARACTER STUDY GUIDE: USE THE COMPRHENSIVE LIST OF CHARACTERS TO STUDY FOR THE TEST OF SUMMER READING

FRANKENSTEIN FAMILY & CLOSEST FRIENDS

Beaufort Close friend of [Alphonse Frankenstein](#); father of [Caroline](#), who becomes his wife.

Victor Frankenstein relates Beaufort's background: "From a flourishing state, he fell, through numerous mischances, into poverty. This man, whose name was Beaufort, was of a proud and unbending disposition, and could not bear to live in poverty and oblivion in the same country where he had formerly been distinguished for his rank and magnificence. Having paid his debts, therefore, in the most honourable manner, he retreated with his daughter to the town of Lucerne, where he lived unknown and in wretchedness."

His seclusion shelters him even from Alphonse Frankenstein, who finds him only with difficulty. Destroyed by grief, Beaufort is reduced to utter inaction, and is confined to bed for ten months, at the end of which he dies. His daughter, Caroline, who watched over him during his sickness, is devastated by his death. At this time, Alphonse "came like a protecting spirit to the poor girl, who committed herself to his care, and after the interment of his friend he conducted her to Geneva, and placed her under the protection of a relation. Two years after this event Caroline became his wife."

NOTE: a good French-sounding name for a citizen of [Lucerne](#), but it is at least a nice coincidence that the [Beaufort Sea](#) south of the [Arctic Ocean](#), on the northwestern coast of Canada and [Alaska](#), was named after a contemporary of Mary Shelley's, [Admiral Sir Francis Beaufort](#) (1774-1857).

Alphonse Frankenstein Father of [Victor](#), [Ernest](#), and [William](#) Frankenstein; husband of [Caroline](#); uncle and adoptive father of [Elizabeth](#).

Alphonse Frankenstein, syndic (magistrate) of [Geneva](#), comes from a long line of syndics. Victor describes his character and his devotion to public duty:

“My father had filled several public situations with honour and reputation. He was respected by all who knew him for his integrity and indefatigable attention to public business. He passed his younger days perpetually occupied by the affairs of his country; and it was not until the decline of life that he thought of marrying, and bestowing on the state sons who might carry his virtues and his name down to posterity.”

Alphonse dies of an apoplectic fit after hearing of the death of [Elizabeth](#).

Caroline Frankenstein Daughter of [M. Beaufort](#); mother of [Victor](#), [Ernest](#), and [William](#) Frankenstein; wife of [Alphonse](#); aunt and adoptive mother of [Elizabeth](#); mother surrogate to [Justine Moritz](#).

Beaufort, in his decline into poverty and wretchedness, brings Caroline with him, and during his final illness, she ministers to him for ten months. Finally, her father died in her arms, leaving her an orphan and a beggar. This last blow overcame her; and she knelt by Beaufort's coffin, weeping bitterly, when my father entered the chamber. He came like a protecting spirit to the poor girl, who committed herself to his care, and after the interment of his friend he conducted her to Geneva, and placed her under the protection of a relation. Two years after this event Caroline became his wife. (1.1.2)

Caroline Frankenstein, after adopting [Elizabeth](#), determines that she and Victor should marry. Before Victor leaves for his university, Elizabeth is stricken with scarlet fever, and as Caroline stays with her to care for her, she contracts the disease. Elizabeth recovers, but Caroline's fever is fatal.

Elizabeth Lavenza Frankenstein Cousin, adopted sister, and eventually wife of [Victor Frankenstein](#)

The Frankenstein family adopted Elizabeth, and [Caroline Frankenstein](#) early planned that Elizabeth should be [Victor](#)'s future wife. Frankenstein describes her character at length:

“She was docile and good tempered, yet gay and playful as a summer insect. Although she was lively and animated, her feelings were strong and deep, and her disposition uncommonly affectionate. No one could better enjoy liberty, yet no one could submit with more grace than she did to constraint and caprice. Her imagination was luxuriant, yet her capability of application was great. Her person was the image of her mind; her hazel eyes, although as lively as a bird's, possessed an attractive softness. Her figure was light and airy; and, though capable of enduring great fatigue, she appeared the most fragile creature in the world. While I admired her understanding and fancy, I loved to tend on her, as I should on a favourite animal; and I never saw so much grace both of person and mind united to so little pretension.”

Although Elizabeth does not share Frankenstein's alchemical interests she is educated with him; and when [Caroline Frankenstein](#) dies of scarlet fever contracted from Elizabeth, it is Elizabeth who takes over the maternal duties of the Frankenstein family. During Frankenstein's residence in Ingolstadt, Elizabeth writes regularly, and it falls to her to describe [Justine](#)'s background. Both Frankenstein and Elizabeth are active in Justine's unsuccessful defense.

Ernest Frankenstein Younger son of [Alphonse](#) and [Caroline](#) Frankenstein, brother to [Victor](#) and [William](#).
The only Frankenstein to survive the novel

Victor Frankenstein describes his younger brother:

“Ernest was six years younger than myself, and was my principal pupil. He had been afflicted with ill health from his infancy, through which Elizabeth and I had been his constant nurses: his disposition was gentle, but he was incapable of any severe application.”

Victor Frankenstein Son of [Alphonse](#) and [Caroline](#) Frankenstein; brother to [Ernest](#) and [William](#); cousin, adoptive brother, and later husband to [Elizabeth](#); childhood playfriend of [Henry Clerval](#); student of [Krempe](#) and [Waldman](#).

Rescued from an icefloe in the Arctic Ocean, Frankenstein narrates the complete novel to Robert [Walton](#). Born in [Geneva](#), Victor is educated at the [University of Ingolstadt](#) in [chemistry](#). There his researches bring him to discover the secret of life, and he constructs and animates a giant being. Appalled by his ugliness, Victor flees, and upon returning to his lodgings finds the [Creature](#) gone. He suffers a nervous collapse and is nursed back to health over several months by Clerval, who has also come to the university to study.

William Frankenstein Youngest son of [Alphonse](#) and [Caroline](#) Frankenstein, brother to [Victor](#) and [Ernest](#).

Victor Frankenstein describes William in the novel's first chapter:

“William, the youngest of our family, was yet an infant, and the most beautiful little fellow in the world; his lively blue eyes, dimpled cheeks, and endearing manners, inspired the tenderest affection.”

While Frankenstein is at [Ingolstadt](#), [Elizabeth](#) provides this account of "darling William": "he is very tall of his age, with sweet laughing blue eyes, dark eye-lashes, and curling hair. When he smiles, two little dimples appear on each cheek, which are rosy with health. He has already had one or two little *wives*, but Louisa Biron is his favourite, a pretty little girl of five years of age." William is murdered by the [Creature](#), who discovers that he is a relation of Frankenstein ([2.8.9](#)), and [Justine Moritz](#) is framed for the murder.

Henry Clerval Friend and schoolfellow of [Victor](#) and [Elizabeth](#) from childhood; murdered by [the Creature](#).

Victor describes him as an only child, "the son of a merchant of Geneva, an intimate friend of my father. He was a boy of singular talent and fancy" ([1.1.5](#)). Clerval is almost a family member in the Frankenstein household: when Victor complains that "My brothers were considerably younger than myself," he notes, "but I had a friend in one of my schoolfellows, who compensated for this deficiency" ([1.1.5](#)), and Victor includes Clerval in his account of his "domestic circle" because "he was constantly with us." The two are united by "the closest friendship" (1831 edition). After parting from Clerval on his departure for [Ingolstadt](#), Victor does not see his friend until after the creation of the Creature: he arrives just in time to care for Victor in his first insane fever. After Frankenstein's recovery, Clerval convinces his father to allow him to join Frankenstein at the University, studying classical and Eastern languages.

In [Percy Bysshe Shelley](#)'s first major poem, [Queen Mab](#) (1813), the male friend (and author-surrogate) who awaits the dreaming Ianthe's awakening is named [Henry](#). Clerval is at least partly drawn as a portrait of an idealized Shelley.

THE CREATURE & HIS ACQUAINTANCES

The Creature

Frankenstein describes the Creature's creation:

"I doubted at first whether I should attempt the creation of a being like myself or one of simpler organization; but my imagination was too much exalted by my first success to permit me to doubt of my ability to give life to an animal as complex and wonderful as man. The materials at present within my command hardly appeared adequate to so arduous an undertaking; but I doubted not that I should ultimately succeed. ... As the minuteness of the parts formed a great hindrance to my speed, I resolved, contrary to my first intention, to make the being of a gigantic stature; that is to say, about eight feet in height, and proportionably large."

Upon bringing his creation to life, however, he is terrified by its hideous appearance:

"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."

Frankenstein rushes from the room and sees no more of his Creature until after [William](#)'s death, when he encounters the Creature outside [Geneva](#). Later the Creature meets Frankenstein on the Mer de Glace, and there narrates fully a third of the novel to his creator, describing his first sensations, his first encounter with a terrified observer, and his discovery of a shelter beside the cottage of the De Lacey.

Agatha De Lacey Daughter of [M. De Lacey](#) and sister of [Felix](#).

Agatha first appears anonymously (described only as "a young creature") in the Creature's narration:

"I ate my breakfast with pleasure, and was about to remove a plank to procure myself a little water, when I heard a step, and, looking through a small chink, I beheld a young creature, with a pail on her head, passing before my hovel. The girl was young and of gentle demeanour, unlike what I have since found cottagers and farm-house servants to be. Yet she was meanly dressed, a coarse blue petticoat and a linen jacket being her only garb; her fair hair was plaited, but not adorned; she looked patient, yet sad."

She provides the Creature with his first experience of beauty.

The Creature first learns her name, as he learns the rudiments of language. Over time he comes to know her history: she once "had ranked with ladies of the highest distinction," but after De Lacey's fall, she was imprisoned with her father ([2.6.5](#)). After five months in prison, the family was condemned to exile, and found "a miserable asylum in the cottage in Germany," where the Creature first encounters her. In her last appearance in the novel, she faints from terror upon beholding the Creature. When the Creature returns to the cottage, the De Lacey's have deserted it.

Felix De Lacey Son of the blind [M. De Lacey](#) and brother of [Agatha](#).

Through Felix's conversation and language tutoring to [Safie](#), the Creature learns to speak and read. As he becomes more proficient in the language, he learns Felix's story: he had fallen in love with Safie and arranged her father's escape from prison, but, betrayed by her father, he finds his family imprisoned and Safie taken out of his reach. The De

Laceys flee to "a miserable asylum in the cottage in Germany." Felix remains unaware of the Creature until he returns to the cottage to find his father in the Creature's presence. Fearing for his father's safety, he "darted forward, and with supernatural force tore me from his father, to whose knees I clung: in a transport of fury, he dashed me to the ground and struck me violently with a stick." The Creature flees; on his return, he discovers that the De Laceys have abandoned the cottage.

M. De Lacey Father of [Agatha](#) and [Felix](#).

The [Creature](#) first observes De Lacey from the inside of his sty: "In one corner, near a small fire, sat an old man, leaning his head on his hands in a disconsolate attitude." He further describes the old man, who, taking up an instrument [a guitar], began to play, and to produce sounds, sweeter than the voice of the thrush or the nightingale. ... The silver hair and benevolent countenance of the aged cottager, won my reverence. The Creature soon discovers De Lacey is blind ([2.4.1](#)), and as he learns language, he learns about the family. He learns first their names and familial relations: "I learned also the names of the cottagers themselves. The youth and his companion had each of them several names, but the old man had only one, which was *father*. The girl was called *sister*, or *Agatha*; and the youth *Felix*, *brother*, or *son*" ([2.4.3](#)). Later he learns their story:

"The name of the old man was De Lacey. He was descended from a good family in France, where he had lived for many years in affluence, respected by his superiors, and beloved by his equals. His son was bred in the service of his country; and Agatha had ranked with ladies of the highest distinction. A few months before my arrival, they had lived in a large and luxurious city, called Paris, surrounded by friends, and possessed of every enjoyment which virtue, refinement of intellect, or taste, accompanied by a moderate fortune, could afford."

Safie Daughter of a Turkish merchant, adopted by the De Lacey family.

The [Creature](#) watches Safie's arrival at the cottage, admires her "countenance of angelic beauty," and notes her cheering effect on [Felix](#). He soon notices that as she "appeared to have a language of her own, she was neither understood by, or herself understood, the cottagers" ([2.5.2](#)); the Creature resolves to use this to his advantage, learning the French language by overhearing Safie's language lessons. As the Creature learns a language, he learns the shared story of Safie and the De Laceys. Safie was the daughter of a Turkish merchant resident in Paris ([2.6.1](#)) and a Christian Arab, enslaved by the Turks ([2.6.3](#)), who had raised her as a Christian. Her father's arrest (on unspecified political grounds) leads [Felix](#) to vow to free him, and this attracts Safie to him. The night before his scheduled execution, he frees the Turk and conducts him to [Leghorn](#) with Safie. The Creature notes that "The Turk allowed this intimacy to take place," not wishing to lose Felix's help ([2.6.4](#)). But when the De Lacey family is imprisoned for assisting in his escape, "the treacherous Turk, for whom he and his family endured such unheard-of oppression, on discovering that his deliverer was thus reduced to poverty and impotence, became a traitor to good feeling and honour, and had quitted Italy with his daughter" ([2.6.5](#)).

Kirwin Irish magistrate who charges [Victor Frankenstein](#) with the death of [Clerval](#).

When Frankenstein falls into another fever, this one lasting two months, Kirwin nurses him back to health until Victor's [father](#) arrives. Afterwards, Kirwin, convinced of Frankenstein's innocence, serves as his defense.

Justine Moritz Servant to the Frankenstein family and particular friend of [Elizabeth](#).

Elizabeth relates how she came to join the Frankenstein household:

Madame Moritz, her mother, was a widow with four children, of whom Justine was the third. This girl had always been the favourite of her father; but, through a strange perversity, her mother could not endure her, and, after the death of M. Moritz, treated her very ill. My aunt observed this; and, when Justine was twelve years of age, prevailed on her mother to allow her to live at her house.

Justine became a favorite of both [Victor](#) and [his mother](#), and from them received an education. Accused of the murder of [William](#), Justine is convicted on circumstantial evidence, and, although thought innocent by the entire Frankenstein family, is executed for the crime.

Robert Walton English ship's captain on an arctic expedition in search of the [Northeast Passage](#) to the Pacific Ocean. Rescuing [Victor Frankenstein](#) at sea, he is the recipient of the narrative of Victor's life.

Robert Walton writes the series of letters to his sister, [Margaret Saville](#), that constitute the novel.

Margaret Walton Saville Sister of Robert [Walton](#) and the recipient of the letters that constitute the novel. Although her brother's confidante, she disapproves of his expedition (the first sentence of the novel, [Letter 1](#)).

Waldman Professor of Natural Philosophy at the [University of Ingolstadt](#), with a specialty in [chemistry](#), and instructor of [Victor Frankenstein](#).

Unlike [Krempe](#), whom Frankenstein finds intellectually and physically repulsive, Waldman proves a kind and understanding teacher. His lecture on the history of chemistry shows more sympathy for the [alchemists](#) who had excited Frankenstein's imagination, and from that time on, Frankenstein looks to him as a mentor and a "true friend" ([1.3.1](#)). It is Waldman who interests Frankenstein in modern [chemistry](#) ([1.2.7](#)).

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