

ENG3U

Grade 11, University



Lesson 11

Unit 3: The Sum of the Parts Does Not Equal the Whole

"We are tomorrow's past."

Mary Shelley

When Victor Frankenstein sets out to create the perfect man, he chooses the best parts from many bodies assuming that if one were to combine only the best elements, then one must end up with the finest possible end result. As society has learned on many occasions, there is a tragic flaw in his reasoning and his best intentions, as in the intentions of all the great creators who are blindsided by human emotion or technological malfunction, have catastrophic results.

As Mary Shelley says, "we are tomorrow's past" and we would be wise to remember this and to learn from the mistakes of our predecessors.

Each lesson will take between three and five hours to complete, although some individuals may take more or less time. For each lesson, there will be material to read and study and assignments to complete and submit to your instructor. Take your time, review the marking criteria before you begin each written assignment, and be sure to edit and revise your work.

Many great pieces of literature have elements of the surreal and fantastic that capture the readers' interest and compel them to persist in an attempt to find answers to some larger universal mysteries or to contemplate themes that apply to the everyman in each of us. This is why they are considered classic works.

Expectations

- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- compare own ideas, values, and perspectives with those expressed or implied in a text
- analyse and explain how key elements of the novel and poetic forms influence their meaning
- use a variety of organizational structures and patterns to produce coherent and effective written work;
- revise written work, independently and collaboratively, with a focus on accuracy of information, clear expression, and consistent use of voice;
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- organize and analyse information, ideas, and sources to suit specific forms and purposes for writing

- use punctuation correctly and thoughtfully to clarify meaning, to show the grammatical relationships between words, and to add emphasis

Getting started...

To begin this unit, you are going to continue your study of poetry and verse (briefly) as you read another of the classic works of literature. The following biographical information is provided to allow you a glimpse into the type of man who writes the fantastical tale of an old seafarer who becomes cursed for eternity because of his spontaneous and thoughtless act against nature.

Lesson 11: Separating Dreams from Reality (100 marks)

In this lesson you will analyze two final poems by way of introduction to the gothic era and *Frankenstein*. You will complete a series of questions and a reflective response to assist in your comprehension and appreciation of the literature. This lesson has three Key Questions that must be submitted for evaluation.

Evaluation Overview:

Key Question	Topic	Assessment	Marks
#26	Questions	Thinking/Inquiry	40 marks
#27	Response	Application	30 marks
#28	Questions	Knowledge/Understanding	30 marks

A Biography of Samuel Taylor Coleridge (1772 - 1834)



Samuel Taylor Coleridge was a Romantic poet and critic who influenced many of his contemporaries including Byron, Shelley and Keats. He was often regarded as a tragic genius who fulfilled only a fraction of his enormous potential and who subsequently left many of his projects unfinished. He was known as a brilliant, but opinionated man whose heavy drinking and unhappy love affair led to his enlistment in the army. His brother managed to get him discharged under an insanity clause. He acquired the habit of taking opium to relieve his severe rheumatic pains and eventually became addicted to the drug.

There was an intense interest in the supernatural world, tea reading and tarot cards at the time. Coleridge was encouraged to write his narrative poem, “The Rime of the Ancient Mariner” by his close friend William Wordsworth. It recounts a nightmare sea voyage and has powerful metaphysical undertones. There have been many insinuations that his heavy reliance on the opium accounted for many of the strange ramblings in the poem. A combination of these factors led to the poem’s great success.

The purpose of “the Rime of the Ancient Mariner” is to deliver the message to treat **all** life with reverence. Because of the mariner’s thoughtless slaughter of the innocent albatross, who had been sent as an omen of good, the mariner is condemned to travel this earth and teach, through his example, his lesson to others. The use of the word “ancient” suggests that he is centuries old and will always travel the world for this purpose. The mariner is sent specifically to certain people, or to people who have an aura about them that suggests that they need to be reminded that all of God’s creatures are precious and must be treated with respect.



Key Question #26 (40 marks)

Read “The Rime of the Ancient Mariner” and complete the questions that follow.

The Rime of the Ancient Mariner

Samuel Taylor Coleridge

This is an annotated version of Coleridge’s narrative poem. The italicized sections between the verses provide additional explanation of what is happening in the story.

The poem is divided into seven sections. The central characters are:

- The Ancient Mariner (a sailor-storyteller)
- The Wedding Guest (a listener)
- The Ship's Crew (the men who die and for whom the mariner must carry out penance)
- The Allbatross (a symbolic representation of God's creatures and of Man's guilt)
- The Hermit (a rescuer representing God)

The mariner’s journey can be divided into six portions:

- Sin or Guilty act
- Communal Responsibility
- Selection of a Scapegoat
- Consequences of Moral Guilt
- Retribution
- Partial restitution

PART ONE

Coleridge introduces his tale by describing an old grey-headed sailor who approaches three young men headed for a wedding celebration and compels one of them, the groom's next-of-kin, to hear his story.



IT IS an ancient Mariner,
And he stoppeth one of three.
'By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?

The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din.'

At first his intrusion is resented, but the story is remarkable indeed, and the listener - who, of course, represents you, the reader - soon falls captive to the building suspense, responding at first with fear and then with horror as the tale unfolds.

He holds him with his skinny hand,
 'There was a ship,' quoth he. 10
 'Hold off! unhand me, grey-beard loon!
 Eftsoons his hand dropt he.

He holds him with his glittering eye--
 The Wedding-Guest stood still,
 And listens like a three years' child:
 The Mariner hath his will.

The Wedding-Guest sat on a stone,
 He cannot choose but hear;
 And thus spake on that ancient man,
 The bright-eyed Mariner. 20

There was little apprehension among the ship's crew as they sailed clear of the harbour, bound for the open sea. The ship sailed southward with a good wind and fair weather until it reached the equator.

'The ship was cheered, the harbour cleared,
 Merrily did we drop
 Below the kirk, below the hill,
 Below the lighthouse top.

The Sun came up upon the left,
 Out of the sea came he!
 And he shone bright, and on the right
 Went down into the sea.

Higher and higher every day,
 Till over the mast at noon--' 30
 The Wedding-Guest here beat his breast,
 For he heard the loud bassoon.

The wedding guest is reminded that the wedding is carrying on without him.

The bride hath paced into the hall,
 Red as a rose is she;
 Nodding their heads before her goes
 The merry minstrelsy.

The Wedding-Guest he beat his breast,
 Yet he cannot choose but hear;

And thus spake on that ancient man,
The bright-eyed Mariner. 40

The wedding guest's attention is again on the Mariner as he returns to his story. After several days out, a storm arose and the vessel was driven before the wind in a constant southerly direction, headed toward the South Pole.

And now the Storm-blast came, and he
Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

With sloping masts and dipping prow,
As who pursued with yell and blow

Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled. 50

As it entered the "land of ice, and of fearful sounds, where no living thing was to be seen," a feeling of foreboding came over the helpless inmates; and so it was with great relief that the crew eventually greeted the sight of an albatross - a huge seabird - flying through the fog toward them.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken--
The ice was all between.

The ice was here, the ice was there,
The ice was all around: 60
It cracked and growled, and roared and howled,
Like noises in a swound!

At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

Everyone took this as a good omen, and the bird followed the ship faithfully as it returned northward. Then, one day, weary of the bird's incessant and now unnerving presence, the Mariner shot the albatross with his crossbow - and brought the curse down upon them all.

It ate the food it ne'er had eat,
 And round and round it flew.
 The ice did split with a thunder-fit;
 The helmsman steered us through! 70

And a good south wind sprung up behind;
 The Albatross did follow,
 And every day, for food or play,
 Came to the mariners' hollo!

In mist or cloud, on mast or shroud,
 It perched for vespers nine;
 Whiles all the night, through fog-smoke white,
 Glimmered the white Moon-shine.'

'God save thee, ancient Mariner!
 From the fiends, that plague thee thus!--
 Why look'st thou so?'--'With my cross-bow
 I shot the Albatross.' 80

PART TWO

The south wind continued to propel them northward, but somehow the old sailor realized he had done "a hellish thing"; retribution would soon follow, in the form of loneliness and spiritual anguish, like that of Adam when he fell from God's grace.



THE Sun now rose upon the right:
 Out of the sea came he,
 Still hid in mist, and on the left
 Went down into the sea.

And the good south wind still blew behind,
 But no sweet bird did follow,
 Nor any day for food or play
 Came to the mariners' hollo! 90

And I had done a hellish thing,
 And it would work 'em woe:
 For all averred, I had killed the bird
 That made the breeze to blow.
 Ah wretch! said they, the bird to slay,
 That made the breeze to blow!

The crew at first berated their mate for killing the bird that had brought the change in the breeze. But as the ship made its way out of the fog and mist and continued on, they decided it must be the bird that had brought the mist and that, perhaps, their shipmate had rightfully killed it after all.

Nor dim nor red like God's own head,
The glorious Sun uprist:
Then all averred, I had killed the bird
That brought the fog and mist. 100
'Twas right, said they, such birds to slay,
That bring the fog and mist.

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

The vessel sailed on northward until it reached the equator, where the breeze ceased and the craft became still. After days without a breath of wind, it was decided by all that an avenging spirit had followed them from the land of mist and snow, leaving them surrounded only by foul water. Time lost all meaning. The lips of the men baked and their eyes glazed over for want of water. With the unabsolved curse thus restored, the thirsting crew angrily hung the dead albatross around the Mariner's neck, as a symbol of his guilt.

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea! 110

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.

Water, water, every where,
And all the boards did shrink; 120
Water, water, every where,
Nor any drop to drink.

The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea.

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue and white. 130

And some in dreams assur'ed were
Of the Spirit that plagued us so;
Nine fathom deep he had followed us
From the land of mist and snow.

And every tongue, through utter drought,
Was withered at the root;
We could not speak, no more than if
We had been choked with soot.

Ah! well a-day! what evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung.

140

PART THREE

Then the old sailor saw a speck on the horizon, which, as it wafted towards them, became a sail. The men waited in silent dread. This could be no earthly ship - it moved along the water without the slightest breeze.



THERE passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky.

At first it seemed a little speck,
And then it seemed a mist;
It moved and moved, and took at last
A certain shape, I wist.

150

A speck, a mist, a shape, I wist!
And still it neared and neared:
As if it dodged a water-sprite,
It plunged and tacked and veered.

With throats unslaked, with black lips baked,
We could nor laugh nor wail;
Through utter drought all dumb we stood!
I bit my arm, I sucked the blood,
And cried, A sail! a sail!

160

With throats unslaked, with black lips baked,
Agape they heard me call:
Gramercy! they for joy did grin

And all at once their breath drew in,
As they were drinking all.

See! see! (I cried) she tacks no more!
Hither to work us weal;
Without a breeze, without a tide,
She steadies with upright keel!

170

The western wave was all a-flame.
The day was well nigh done!
Almost upon the western wave
Rested the broad bright Sun;
When that strange shape drove suddenly
Betwixt us and the Sun.

Wide-eyed and trembling, the crew looked on as this skeleton ship came alongside their own. On its deck the Mariner saw two specters: a Woman, (Life-in-Death) and her mate (Death himself). They were casting dice to see which of them would take control of the drifting ship. Death won the entire ship's crew - all but the Ancient Mariner, who was won by the Woman; he alone would live on, to do penance for his sin against Nature.

And straight the Sun was flecked with bars,
(Heaven's Mother send us grace!)
As if through a dungeon-grate he peered
With broad and burning face.

180

Alas! (thought I, and my heart beat loud)
How fast she nears and nears!
Are those her sails that glance in the Sun,
Like restless gossameres?

Are those her ribs through which the Sun
Did peer, as through a grate?
And is that Woman all her crew?
Is that a DEATH? and are there two?
Is DEATH that woman's mate?

Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Night-mare Life-in-Death was she,
Who thicks man's blood with cold.

190

The naked hulk alongside came,
And the twain were casting dice;
'The game is done! I've won! I've won!'
Quoth she, and whistles thrice.

There followed a ghastly scene as the sun dropped into the sea and night came over the silent waters. One by one the two hundred men on board turned toward the Mariner, denounced him with a soulful stare - for they could not speak - and dropped dead upon the deck. As their souls flew from their bodies and sped past the old seaman, the sound was "like the whizz of (his) crossbow" when he shot the albatross.

The Sun's rim dips; the stars rush out:
At one stride comes the dark; 200
With far-heard whisper, o'er the sea,
Off shot the spectre-bark.

We listened and looked sideways up!
Fear at my heart, as at a cup,
My life-blood seemed to sip!
The stars were dim, and thick the night,
The steersman's face by his lamp gleamed white;
From the sails the dew did drip--
Till clomb above the eastern bar
The horn'ed Moon, with one bright star 210
Within the nether tip.

One after one, by the star-dogged Moon,
Too quick for groan or sigh,
Each turned his face with a ghastly pang,
And cursed me with his eye.

Four times fifty living men,
(And I heard nor sigh nor groan)
With heavy thump, a lifeless lump,
They dropped down one by one.

The souls did from their bodies fly,-- 220
They fled to bliss or woe!
And every soul, it passed me by,
Like the whizz of my cross-bow!

PART FOUR

The Wedding Guest by this time is terrified of the Ancient Mariner, who he thinks must be a ghost; but assuring him he is indeed mortal, the old man proceeds with his story.



'I FEAR thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand.

I fear thee and thy glittering eye,
And thy skinny hand, so brown.'--
Fear not, fear not, thou Wedding-Guest!

230

This body dropt not down.

The Ancient Mariner was by now in agony, as he looked upon all those whom Death had taken:

Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.

The Mariner's heartsick and acknowledged disgust for non-human life, showed that he had not yet learned his lesson nor completed the penance that Life-in-Death had prepared for him.

The many men, so beautiful!
And they all dead did lie:
And a thousand thousand slimy things
Lived on; and so did I.

I looked upon the rotting sea,
And drew my eyes away
I looked upon the rotting deck,
And there the dead men lay

240

I looked to Heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart as dry as dust.

I closed my lids, and kept them close,
And the balls like pulses beat;
For the sky and the sea, and the sea and the sky
Lay like a load on my weary eye,
And the dead were at my feet.

250

The cold sweat melted from their limbs,
 Nor rot nor reek did they:
 The look with which they looked on me
 Had never passed away.

For seven days and seven nights, the wretched survivor was forced to confront the open, accusing eyes of his dead shipmates.

An orphan's curse would drag to hell
 A spirit from on high;
 But oh! more horrible than that
 Is the curse in a dead man's eye! 260
 Seven days, seven nights saw that curse,
 And yet I could not die.

The moving Moon went up the sky,
 And no where did abide:
 Softly she was going up,
 And a star or two beside--

Her beams bemoaned the sultry main,
 Like April hoar-frost spread;
 But where the ship's huge shadow lay,
 The charm'ed water burnt away 270
 A still and awful red.

Finally, suspended in utter loneliness, the horrified sailor stood watching out over the moonlit water. Sea snakes darted and swam nearby. He was startled to behold their beauty, and at once felt a rush of love for these creatures, blessing them as the only other living things in his damnable world. "O happy living things!", he cried. And with those few words, the spell was broken. The Ancient Mariner could pray at last, and the albatross fell from his neck and sank "like lead into the sea."

Beyond the shadow of the ship,
 I watched the water-snakes:
 They moved in tracks of shining white
 And when they reared, the elfish light
 Fell off in hoary flakes.

Within the shadow of the ship
 I watched their rich attire:
 Blue, glossy green, and velvet black,
 Then coiled and swam; and every track 280
 Was a flash of golden fire.

O happy living things! no tongue
 Their beauty might declare:
 A spring of love gushed from my heart,

And I blessed them unaware:
 Sure my kind saint took pity on me,
 And I blessed them unaware.

The self-same moment I could pray;
 And from my neck so free
 The Albatross fell off, and sank
 Like lead into the sea.

290



PART FIVE

With welcome release he fell into a deep sleep. When he awakened later, it was raining - and his body drank in the moisture.

OH sleep! it is a gentle thing,
 Beloved from pole to pole!
 To Mary Queen the praise be given!
 She sent the gentle sleep from Heaven,
 That slid into my soul.

The silly buckets on the deck,
 That had so long remained,
 I dreamt that they were filled with dew;
 And when I awoke, it rained.

300

My lips were wet, my throat was cold,
 My garments all were dank;
 Sure I had drunken in my dreams,
 And still my body drank.

I moved, and could not feel my limbs:
 I was so light--almost
 I thought that I had died in sleep,
 And was a bless'ed ghost.

Now gazing into the heavens, the seaman witnessed strange, never-before-seen sights. And stranger still, on the bloody deck of the ship, the bodies of his dead companions arose and went mutely about their mundane tasks of sailing, no longer transfixing him with their dead stares.

And soon I heard a roaring wind:
 It did not come anear;
 But with its sound it shook the sails,
 That were so thin and sere.

310

The upper air burst into life!
 And a hundred fire-flags sheen,
 To and fro they were hurried about!

And to and fro, and in and out,
The wan stars danced between.

And the coming wind did roar more loud,
And the sails did sigh like sedge;
And the rain poured down from one black cloud; 320
The Moon was at its edge.

The thick black cloud was cleft, and still
The Moon was at its side:
Like waters shot from some high crag,
The lightning fell with never a jag,
A river steep and wide.

The loud wind never reached the ship,
Yet now the ship moved on!
Beneath the lightning and the Moon 330
The dead men gave a groan.

They groaned, they stirred, they all uprose,
Nor spake, nor moved their eyes;
It had been strange, even in a dream,
To have seen those dead men rise.

The helmsman steered, the ship moved on;
Yet never a breeze up-blew;
The mariners all 'gan work the ropes,
Where they were wont to do;
They raised their limbs like lifeless tools-- 340
We were a ghastly crew.

The body of my brother's son
Stood by me, knee to knee:
The body and I pulled at one rope,
But he said nought to me.

Again the Wedding Guest expresses fear of the old man, but he is hastily reassured that the spirits animating the crew's bodies were not those souls which had fled them at death, but "a blessed troop of angelic spirits" called down by his guardian saint. At dawn the spirits left; but still the ship sailed on, with no help from any breeze. It was moved now by a spirit from the land of mist and snow - the Polar Spirit, still seeking cleansing repentance from the Mariner for having killed the albatross.

'I fear thee, ancient Mariner!
Be calm, thou Wedding-Guest!
'Twas not those souls that fled in pain,
Which to their corpses came again,
But a troop of spirits blest:

For when it dawned--they dropped their arms, 350
And clustered round the mast;
Sweet sounds rose slowly through their mouths,
And from their bodies passed.

Around, around, flew each sweet sound,
Then darted to the Sun;
Slowly the sounds came back again,
Now mixed, now one by one.

Sometimes a-dropping from the sky
I heard the sky-lark sing;
Sometimes all little birds that are, 360
How they seemed to fill the sea and air
With their sweet jargoning!

And now 'twas like all instruments,
Now like a lonely flute;
And now it is an angel's song,
That makes the heavens be mute.

It ceased; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June, 370
That to the sleeping woods all night
Singeth a quiet tune.

Till noon we quietly sailed on,
Yet never a breeze did breathe:
Slowly and smoothly went the Ship,
Moved onward from beneath.

Under the keel nine fathom deep,
From the land of mist and snow,
The spirit slid: and it was he
That made the ship to go. 380
The sails at noon left off their tune,
And the ship stood still also.

At noon the ship suddenly stood still, and then began moving back and forth in a bizarre, dancing tug-of-war. Was Death again trying to win the Ancient Mariner? Suddenly the ship leaped free of the unseen grapplers with such force that the sailor fell into a trance. He knew little of what transpired until he heard the voices of two spirits. Their conversation revealed that the ship was now being powered by angelic forces and traveling northward at such speed he could not have endured it in full consciousness.

The Sun, right up above the mast,
 Had fixed her to the ocean:
 But in a minute she 'gan stir,
 With a short uneasy motion--
 Backwards and forwards half her length
 With a short uneasy motion.

Then like a pawing horse let go,
 She made a sudden bound: 390
 It flung the blood into my head,
 And I fell down in a swoond.

How long in that same fit I lay,
 I have not to declare;
 But ere my living life returned,
 I heard and in my soul discerned
 Two voices in the air.

'Is it he?' quoth one, 'Is this the man?
 By him who died on cross,
 With his cruel bow he laid full low 400
 The harmless Albatross.

The spirit who bideth by himself
 In the land of mist and snow,
 He loved the bird that loved the man
 Who shot him with his bow.'

The other was a softer voice,
 As soft as honey-dew:
 Quoth he, 'The man hath penance done,
 And penance more will do.'

PART SIX

First Voice

'BUT tell me, tell me! speak again, 410
 Thy soft response renewing--
 What makes that ship drive on so fast?
 What is the ocean doing?'

Second Voice

'Still as a slave before his lord,
 The ocean hath no blast;
 His great bright eye most silently
 Up to the Moon is cast--

If he may know which way to go;
 For she guides him smooth or grim.



See, brother, see! how graciously
She looketh down on him.' 420

First Voice

'But why drives on that ship so fast,
Without or wave or wind?'

Second Voice

'The air is cut away before,
And closes from behind.

Fly, brother, fly! more high, more high!
Or we shall be belated:
For slow and slow that ship will go,
When the Mariner's trance is abated.'

When the dazed and astonished sailor again awoke, it was night, and the dead men stood together on the deck, the curse blazing anew in their eyes. What joy came to him when that spell finally broke and the ship sped homeward. At last he was among the dear and familiar landmarks he had thought never to view again.

I woke, and we were sailing on 430
As in a gentle weather:
'Twas night, calm night, the moon was high;
The dead men stood together.

All stood together on the deck,
For a charnel-dungeon fitter:
All fixed on me their stony eyes,
That in the Moon did glitter.

The pang, the curse, with which they died,
Had never passed away:
I could not draw my eyes from theirs, 440
Nor turn them up to pray.

And now this spell was snapt: once more
I viewed the ocean green,
And looked far forth, yet little saw
Of what had else been seen--

Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round walks on,
And turns no more his head;
Because he knows, a frightful fiend 450
Doth close behind him tread.

But soon there breathed a wind on me,
Nor sound nor motion made:
Its path was not upon the sea,
In ripple or in shade.

It raised my hair, it fanned my cheek
Like a meadow-gale of spring--
It mingled strangely with my fears,
Yet it felt like a welcoming.

Swiftly, swiftly flew the ship,
Yet she sailed softly too: 460
Sweetly, sweetly blew the breeze--
On me alone it blew.

Oh! dream of joy! is this indeed
The light-house top I see?
Is this the hill? is this the kirk?
Is this mine own countree?

We drifted o'er the harbour-bar,
And I with sobs did pray-- 470
O let me be awake, my God!
Or let me sleep alway.

The harbour-bay was clear as glass,
So smoothly it was strewn!
And on the bay, the moonlight lay,
And the shadow of the Moon.

The rock shone bright, the kirk no less,
That stands above the rock:
The moonlight steeped in silentness
The steady, weathercock.

And the bay was white with silent light, 480
Till rising from the same,
Full many shapes, that shadows were,
In crimson colours came.

A little distance from the prow
Those crimson shadows were:
I turned my eyes upon the deck--
Oh, Christ! what saw I there!

Soon the angelic spirits departed from the bodies of the Mariner's dead comrades, and standing on top of each lifeless form was an angel, shining as a rescue signal to the land.

Each corse lay flat, lifeless and flat,
 And, by the holy rood!
 A man all light, a seraph-man, 490
 On every corse there stood.

This seraph-band, each waved his hand:
 It was a heavenly, sight!
 They stood as signals to the land,
 Each one a lovely light;

This seraph-band, each waved his hand,
 No voice did they impart--
 No voice; but oh! the silence sank
 Like music on my heart.

But soon I heard the dash of oars, 500
 I heard the Pilot's cheer;
 My head was turned perforce away
 And I saw a boat appear.

The Pilot and the Pilot's boy,
 I heard them coming fast:
 Dear Lord in Heaven! it was a joy
 The dead men could not blast.

I saw a third-I heard his voice:
 It is the Hermit good!
 He singeth loud his godly hymns 510
 That he makes in the wood.
 He'll shrieve my soul he'll wash away
 The Albatross's blood.

PART SEVEN

THIS Hermit good lives in that wood
 Which slopes down to the sea.
 How loudly his sweet voice he rears!
 He loves to talk with marineres
 That come from a far countree.



He kneels at morn, and noon, and eve--
 He hath a cushion plump:
 It is the moss that wholly hides 520
 The rotted old oak-stump.

The skiff-boat neared: I heard them talk,
 'Why, this is strange, I trow!
 Where are those lights so many and fair,
 That signal made but now?'

'Strange, by my faith!' the Hermit said--
 'And they answered not our cheer!
 The planks looked warped! and see those sails,
 How thin they are and sere! 530
 I never saw aught like to them,
 Unless perchance it were

Brown skeletons of leaves that lag
 My forest-brook along;
 When the ivy-tod is heavy with snow,
 And the owlet whoops to the wolf below,
 That eats the she-wolf's young.'

'Dear Lord! it hath a fiendish look--
 (The Pilot made reply)
 I am a-feared'--'Push on, push on!' 540
 Said the Hermit cheerily.

Just as a small rescue boat came alongside the ship, a terrible noise rumbled through the water, splitting and sinking the vessel and throwing the sailor overboard.

The boat came closer to the ship,
 But I nor spake nor stirred;
 The boat came close beneath the ship,
 And straight a sound was heard.

Under the water it rumbled on,
 Still louder and more dead:
 It reached the ship, it split the bay;
 The ship went down like lead.

He was quickly pulled into the boat - but his gruesome adventure had taken its toll; the sight of the ravaged Mariner terrified everyone aboard.

Stunned by that loud and dreadful sound, 550
 Which sky and ocean smote,
 Like one that hath been seven days drowned
 My body lay afloat;
 But swift as dreams, myself I found
 Within the Pilot's boat.

Upon the whirl, where sank the ship,
 The boat spun round and round;
 And all was still, save that the hill
 Was telling of the sound.

I moved my lips--the Pilot shrieked 560
 And fell down in a fit;

The holy Hermit raised his eyes,
And prayed where he did sit.

I took the oars: the Pilot's boy,
Who now doth crazy go,
Laughed loud and long, and all the while
His eyes went to and fro.
'Ha! ha!' quoth he, 'full plain I see,
The Devil knows how to row.'

And now, all in my own countree, 570
I stood on the firm land!
The Hermit stepped forth from the boat,
And scarcely he could stand.

Once ashore, the penitent old sailor begged the holy Hermit of the Wood to bless him and cast off his sin. He was asked by the man of God, what manner of man he was. At this question, an agony of spirit prompted the Ancient Mariner to recount his story, freeing himself for a brief hour from the curse of remembrance.

'O shrieve me, shrieve me, holy man!
The Hermit crossed his brow.
'Say quick,' quoth he, 'I bid thee say--
What manner of man art thou?

Forthwith this frame of mine was wrenched
With a woeful agony,
Which forced me to begin my tale; 580
And then it left me free.

And so the Mariner concludes his story. He tells the Wedding Guest that ever since the Hermit's blessing, he has been obliged to travel from land to land, never knowing when the agony of remembrance might return. But whenever the curse again darkens his soul, he recognizes the face of a man with whom he must share his message of love and reverence for God's creation.

Since then, at an uncertain hour,
That agony returns:
And till my ghastly tale is told,
This heart within me burns.

I pass, like night, from land to land;
I have strange power of speech;
That moment that his face I see,
I know the man that must hear me:
To him my tale I teach. 590

What loud uproar bursts from that door!
The wedding-guests are there:

But in the garden-bower the bride
 And bride-maids singing are:
 And hark the little vesper bell,
 Which biddeth me to prayer!

O Wedding-Guest! this soul hath been
 Alone on a wide wide sea:
 So lonely 'twas, that God himself
 Scarce seem'ed there to be.

600

O sweeter than the marriage-feast,
 'Tis sweeter far to me,
 To walk together to the kirk
 With a goodly company!--

To walk together to the kirk,
 And all together pray,
 While each to his great Father bends,
 Old men, and babes, and loving friends
 And youths and maidens gay!

Farewell, farewell! but this I tell
 To thee, thou Wedding-Guest!
 He prayeth well, who loveth well
 Both man and bird and beast.

610

He prayeth best, who loveth best
 All things both great and small;
 For the dear God who loveth us,
 He made and loveth all.

The Mariner, whose eye is bright,
 Whose beard with age is hoar,
 Is gone: and now the Wedding-Guest
 Turned from the bridegroom's door.

620

The Wedding Guest, incidentally, never does go on to the wedding. He is so moved by the mood of the Mariner, that he also departs, "a sadder and a wiser man."

He went like one that hath been stunned,
 And is of sense forlorn:
 A sadder and a wiser man,
 He rose the morrow morn.

Samuel Taylor Coleridge, "The Rime of the Ancient Mariner".
Poems, Chiefly Narrative. Toronto, Ontario:
 J.M. Dent and Sons Ltd. ,1952, p. 141 – 160.

Answer the following questions in complete sentences. Use examples and quotations from the poem to support your answers.

1. What is the function of the wedding guest in the poem?
2. Why does Coleridge repeat the lines:
 - “He cannot choose, but hear”
 - “I fear thee Ancient Mariner”
3. Why are the images of Sun, Death, wind and sea creatures repeated so often?
4. What does the Albatross symbolize in the poem?
5. What is the significance of the dead sea and the rotting which occurs so frequently throughout the poem?
6. List at least five images that illustrate the supernatural forces in the poem and explain how they do so.
7. Where is the climax of the poem? How do you know?
8. Which segments are repeated throughout the poem? Describe at least four and explain why they are repeated.
9. There is a cyclic nature to the Mariner’s experience. Each time he retells his tale, he fully experiences the agony and the suffering again. Two of the themes related to this in the poem are “the consequences of moral guilt” and “partial restitution”. Choose five quotations from the poem that illustrate either of these themes and explain how they do so.
10. When someone refers to “an albatross around my neck”, it is an allusion to this poem. What does it mean?



Your answers will be evaluated using the rubric that follows this assignment.



Rubric: Analyzing Literary Texts

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features (e.g., ideas and themes; form and structure; language and literary devices) (5 marks)	Provides limited information about ideas and themes; structure and genre; language and literary devices	Provides some logical description of ideas and themes; structure and genre; language and literary devices	Provides a logical, supported description of ideas and themes; structure and genre; language and literary devices	Provides a thorough and insightful description of ideas and themes; structure and genre; language and literary devices
Thinking/ Inquiry Values and perspectives Evaluation Use of evidence (5 marks)	Inferences about values and perspectives show limited insight Evaluates the impact of language, ideas, and techniques with limited effectiveness Provides limited evidence to support interpretations and analyses	Inferences about values and perspectives show some insight Evaluates the impact of language, ideas, and techniques with some effectiveness Provides some specific and relevant evidence to support interpretations and analyses	Inferences about values and perspectives show considerable insight Evaluates the impact of language, ideas, and techniques with considerable effectiveness Provides considerable specific evidence to support interpretations and analyses	Inferences about values and perspectives are highly insightful Evaluates the impact of language, ideas, and techniques with a high degree of effectiveness Provides thorough, convincing evidence to support interpretations and analyses
Communication Clarity (5 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity	Thoughts and feelings are communicated with considerable clarity	Thoughts and feelings are communicated with a high degree of clarity
Application Personal Connections Comparisons with other works Spelling and Grammar (5 marks)	Makes limited connections to own ideas, values, and experiences Includes few logical comparisons to features in other works Writer makes more than 4 errors in grammar or spelling that distract the reader from the content	Makes some connections to own ideas, values, and experiences Includes some logical comparisons to features in other works Writer makes 3-4 errors in grammar or spelling that distract the reader from the content	Makes logical connections to own ideas, values, and experiences Includes logical comparisons to features in other works Writer makes 1-2 errors in grammar or spelling that distract the reader from the content	Makes insightful connections to own ideas, values, and experiences Includes insightful comparisons to features in other works Writer makes no errors in grammar or spelling that distract the reader from the content

The Gothic Era



Many of the stories that we will examine in this course could be classified as Gothic Horror stories. Although the Gothic era of literature historically took place around the time that *Frankenstein* was created, there are certain characteristics of gothic writing that can be applied right up to modern times in writing, poetry, and even film. The characteristics that we will be focussing on have been nicely summarized by Robert Harris.

Gothic elements often include the following:

1. **Set in a castle.** The action takes place in and around an old castle, sometimes seemingly abandoned, sometimes occupied. The castle often contains secret passages, trap doors, secret rooms, dark or hidden staircases, and possibly ruined sections. The castle may be near or connected to caves, which lend their own haunting flavour with their secret passageways, claustrophobia, and mystery.
2. **An atmosphere of mystery and suspense.** The work is pervaded by a threatening feeling, a fear enhanced by the unknown. Often the plot itself is built around a mystery, such as unknown parentage, a disappearance, or some other inexplicable event.
3. **An ancient prophecy** is connected with the castle or its inhabitants (either former or present).
4. **Omens, portents, visions.** A character may have a disturbing dream vision, or some phenomenon may be seen as a portent of coming events. For example, if the statue of the lord of the manor falls over, it may portend his death.
5. **Supernatural or otherwise inexplicable events.** Dramatic, amazing events occur, such as ghosts or giants walking, or inanimate objects (such as a suit of armour or painting) coming to life. In some works, the events are ultimately given a natural explanation, while in others the events are truly supernatural.
6. **High, even overwrought emotion.** The narration may be highly sentimental, and the characters are often overcome by anger, sorrow, surprise, and especially, terror. Characters suffer from raw nerves and a feeling of impending doom. Crying and emotional speeches are frequent. Breathlessness and panic are common.
7. **Women in distress.** As an appeal to the pathos and sympathy of the reader, the female characters often face events that leave them fainting, terrified, screaming, and/or sobbing. A lonely, pensive, and oppressed heroine is often the central figure of the novel, so her sufferings are even more pronounced and the focus of attention.
8. **Women threatened by a powerful, impulsive, tyrannical male.** One or more male characters has the power, as king, lord of the manor, father, or guardian, to demand that one or more of the female characters do something intolerable. The woman may be commanded to marry someone she does not love (it may even be the powerful male himself), or to commit a crime.

9. **The metonymy of gloom and horror.** Metonymy is a subtype of metaphor, in which something (like rain) is used to stand for something else (like sorrow). For example, the film industry likes to use metonymy as a quick shorthand, so we often notice that it is raining in funeral scenes. Note that the following metonymies for "doom and gloom" all suggest some element of mystery, danger, or the supernatural.

wind, especially howling	rain, especially blowing
doors grating on rusty hinges	sighs, moans, howls, eerie sounds
footsteps approaching	clanking chains
lights in abandoned rooms	gusts of wind blowing out lights
characters trapped in a room	doors suddenly slamming shut
ruins of buildings	baying of distant dogs (or wolves?)
thunder and lightning	crazed laughter

10. **The vocabulary of the gothic.** Here as an example are some of the words (in several categories) that help make up the vocabulary of the gothic novel by Horace Walpole, *The Castle of Otranto* (1764), which is commonly believed to be the first gothic novel.

Mystery	diabolical, enchantment, ghost, goblins, haunted, infernal, magic, magician, miracle, necromancer, omens, ominous, portent, preternatural, prodigy, prophecy, secret, sorcerer, spectre, spirits, strangeness, talisman, vision
Fear, Terror, or Sorrow	afflicted, affliction, agony, anguish, apprehensions, apprehensive, commiseration, concern, despair, dismal, dismay, dread, dreaded, dreading, fearing, frantic, fright, frightened, grief, hopeless, horrid, horror, lamentable, melancholy, miserable, mournfully, panic, sadly, scared, shrieks, sorrow, sympathy, tears, terrible, terrified, terror, unhappy, wretched
Surprise	alarm, amazement, astonished, astonishment, shocking, staring, surprise, surprised, thunderstruck, wonder
Haste	anxious, breathless, flight, frantic, hastened, hastily, impatience, impatient, impatiently, impetuosity, precipitately, running, sudden, suddenly

Anger	anger, angrily, cholera, enraged, furious, fury, incense, incensed, provoked, rage, raving, resentment, temper, wrath, wrathful, wrathfully
Largeness	enormous, gigantic, giant, large, tremendous, vast

Elements of Romance

In addition to the standard gothic machinery above, many gothic novels contain elements of romance as well. Elements of romance include these:



1. **Powerful love.** Heart stirring, often sudden, emotions create a life or death commitment.
2. **Uncertainty of reciprocation.** What is the beloved thinking? Is the lover's love returned or not?
3. **Unreturned love.** Someone loves in vain (at least temporarily). Later, the love may be returned.
4. **Tension between true love and father's control,** disapproval, or choice. Most often, the father of the woman disapproves of the man she loves.
5. **Lovers parted.** Some obstacle arises and separates the lovers, geographically or in some other way.
6. **Illicit love or lust threatens the virtuous one.** The young woman becomes a target of some evil man's desires and schemes.
7. **Rival lovers or multiple suitors.** One of the lovers (or even both) can have more than one person vying for affection.

Harris, Robert. "Evaluating Internet Research Sources." VirtualSalt. 17 Nov. 1997. 17 Oct 2000 <<http://www.virtualsalt.com/evalu8it.htm>>.

Most of the literature that you have read so far in this course has been written in verse. In 1533, a shift in English literature began with the publication of the first "novel" *Beware the Cat* by the pseudonymous author William Baldwin. It is believed to be the earliest original piece of long prose fiction in English and began the movement toward the most popular modern writing style: prose.

However, before we move into prose, we will take one last look at poetry. “The Raven”, written by Edgar Allan Poe, contains many of the gothic elements outlined by Robert Harris.

Consider these elements as you read this tale about the heartbroken raconteur who will nevermore be reunited with his soul mate Lenore. Try to determine how the raven will manage to keep the two lovers separated for eternity.



Key Question #27 (30 marks)

Read the poem and complete a two page double-spaced response outlining why “The Raven” could be considered Gothic literature. Be sure to include specific references to the poem as support for your opinions.

Evaluation: Content – 20 marks; Style – 10 marks

THE RAVEN

Edgar Allan Poe

*Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore--
While I nodded, nearly napping, suddenly there came a tapping,
As of someone gently rapping, rapping at my chamber door.
"Tis some visitor," I muttered, "tapping at my chamber door--
Only this and nothing more."*

*Ah, distinctly I remember, it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;--vainly I had sought to borrow
From my books surcease of sorrow--sorrow for the lost Lenore--
For the rare and radiant maiden whom the angels name Lenore--
Nameless here for evermore.*

*And the silken sad uncertain rustling of each purple curtain
Thrilled me--filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
"Tis some visitor entreating entrance at my chamber door--
Some late visitor entreating entrance at my chamber door;
This it is and nothing more."*

*Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you"--here I opened wide the door--
Darkness there and nothing more.*

*Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortals ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore?"
This I whispered, and an echo murmured back the word, "Lenore!"--
Merely this and nothing more.*

*Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping something louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what theroat is and this mystery explore--
Let my heart be still a moment and this mystery explore;--
'Tis the wind and nothing more.*

*Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore.
Not the least obeisance made he; not a minute stopped or stayed he,
But, with mien of lord or lady, perched above my chamber door--
Perched upon a bust of Pallas just above my chamber door--
Perched, and sat, and nothing more.*

*Then the ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore--
Tell me what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven, "Nevermore."*

*Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning--little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door--
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."*

*But the Raven, sitting lonely on that placid bust, spoke only
That one word, as if its soul in that one word he did outpour
Nothing farther then he uttered; not a feather then he fluttered--
Till I scarcely more than muttered: "Other friends have flown before--
On the morrow he will leave me, as my Hopes have flown before."
Then the bird said "Nevermore."*

*Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is its only stock and store,
Caught from some unhappy master whom unmerciful Disaster*

*Followed fast and followed faster till his songs one burden bore--
Till the dirges of his Hope that melancholy burden bore
Of 'Never--nevermore.'"*

*But the Raven still beguiling all my sad soul into smiling,
Straight I wheeled a cushioned seat in front of bird and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore--
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore
Meant in croaking "Nevermore."*

*This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated o'er,
But whose velvet violet lining with the lamp-light gloating o'er
She shall press, ah, nevermore!*

*Then, methought, the air grew denser, perfumed from an unseen censer
Swung by Seraphim whose foot-falls tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent thee--by these angels he hath sent thee
Respite--respite and nepenthe from thy memories of Lenore!
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"
Quoth the Raven, "Nevermore."*

*"Prophet!" said I, "thing of evil!--prophet still, if bird or devil!--
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate, yet all undaunted, on this desert land enchanted--
On this home by Horror haunted--tell me truly, I implore--
Is there--is there balm in Gilead?--tell me--tell me, I implore!"
Quoth the Raven, "Nevermore."*

*"Prophet!" said I, "thing of evil!--prophet still, if bird or devil!
By that Heaven that bends above us--by that God we both adore--
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore--
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore."*

*"Be that our sign of parting, bird or fiend!" I shrieked, upstarting--
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul has spoken!
Leave my loneliness unbroken!--quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."*

*And the Raven, never flitting, still is sitting, still is sitting
 On the pallid bust of Pallas just above my chamber door;
 And his eyes have all the seeming of a demon's that is dreaming
 And the lamp-light o'er him streaming throws his shadows on the floor;
 And my soul from out that shadow that lies floating on the floor
 Shall be lifted--nevermore!*

Edgar Allan Poe, "The Raven". *Poems Chiefly Narrative*.
 Toronto, Ontario: J.M. Dent and Sons Ltd., 1952, p. 32 – 37.

Characteristics of the novel



According to Webster's dictionary, **Prose** is:

"the natural language of man... which is loose and unconfined to poetic measures, as opposed to verse or metrical compositions."

Basically, writing in prose means that the writer's ideas are written in full sentences and paragraphs as opposed to broken into phrases or stanzas as is the case with poetry (or verse). However, that does not mean that, in prose, there is an absence of poetic expression which can make use of powerful imagery or figurative language. A writer can still use a poetic style and graceful language to create effective compositions, while writing in the form of prose.

As you have learned, the poetic forms of the epic, lyric, and drama have been in existence for centuries, but the novel as a literary form has existed for only 300 years.

The novel is a long fictional narrative written in prose, which arose in the late seventeenth and early eighteenth centuries. Eventually it replaced verse narratives in popularity. There are many different types of novels and, with each passing century, a few more are created. The focus of novels can take any form such as tragedy, comedy, romance, adventure, international intrigue, science fiction, mystery, horror or satire.

These types often overlap in content, and at times become so intermingled in subject-matter that one is not quite sure in which category they primarily belong. However, although they may borrow devices and influences from one another, and usurp one another's distinctive material, they mainly follow their own special subject, and evolve within their own boundaries.

Some of the important elements of the novel are: theme, character, setting, plot, narrative manner, point of view, style, time presentation, scope, and the distance between author and reader.

Today, there can be no thorough study of literature without an examination of this literary genre and we will use *Frankenstein*, written by Mary Shelley, as our foundation.

A Biography of Mary Wollstonecraft Godwin Shelley

(1797- 1851)

Mary Wollstonecraft Godwin was August 30, 1797, to William Godwin, a celebrated philosopher and historian who had briefly been a Calvinist minister and Mary Wollstonecraft who was very influential among the Enlightenment radicals.



Both her parents were noteworthy figures in their own right. Before she met Godwin, her mother had an affair with an army captain that ended in the birth of her first daughter, Fanny. After the soldier abandoned her and the child, she returned to England and attempted suicide. Happily or unhappily, she failed, and began writing in a variety of genres. It was her revolutionary feminist writings, however, that won her lasting fame. Her parents began an affair in the autumn of 1796. When Mary discovered that she was pregnant, the couple decided to marry in order to legitimate both of Mary's children. The couple, however, in adherence to their enlightened views, continued to live and work independently. The pair remained devoted to each other, and Godwin was devastated when Wollstonecraft died shortly after the birth of their daughter, Mary.

During her teens, the poet Percy Bysshe Shelley, a devoted follower and friend of William Godwin's, began spending a great deal of time in the Godwin home. Although he was married, his presence made an immediate impression on Mary and they rapidly fell in love. Godwin was furious at this development, and immediately banned the poet from his home. The couple, however, refused to be separated and began a clandestine correspondence. With the help of Mary's stepsister, they were able to elope. Mary began writing extensively and published *Frankenstein* in 1818. She was one of the most significant female writers among an ever-growing population who were struggling for acceptance among a predominantly male profession at this point in time.

Tragically, Percy Shelley drowned in a shipwreck in 1822. Mary was desolate, but she spent the remainder of her life caring for her son and successfully advocating for publication of her husband's neglected poetry. Mary Wollstonecraft Shelley died in her sleep at age fifty-four.

Mary Shelley's contribution to the science fiction novel is immense. She manages to retain the horror of the Gothic novel by making it psychological; she substitutes science for the supernatural element; and she initiates the investigation of the relationship between creator and creation in a scientific, rather than a mythical or a religious sense.

Where it all began

Mary Shelley's novel *Frankenstein* evolved during a summer trip that included the 19 year old Mary Shelley, her husband Percy Shelley, and their friend Lord John Byron. All three of these authors have many poems and stories to their credit. The facts and myths surrounding the bohemian lifestyles of these authors and their contemporaries, including the infidelities and illegitimate children and the fact



the Mary Shelley kept the heart of her late husband in a bottle on her desk, could rival any modern soap opera or crime series, but that is for another time and another course.

You must remember that none of our modern technology was available at this point in history, but it is important to note that science was becoming a popular area of study. At the time, there were many interesting veins being pursued in scientific research. You will have the opportunity to research some of these things in the next lesson.

Frankenstein can be considered to be one of the earliest science fiction novels, because it meets the criteria of being based on scientific facts believed to be true at the time. Bear in mind, that households were not powered largely by electricity as they are now, but still, electric current was the focus of considerable scientific research at the time.

During a rainy week in June 1816, Byron suggested that they entertain themselves by writing original ghost stories. Mary was inspired by the stories the others were creating, but could not come up with one of her own.

One evening, her husband and Lord Byron were engaged in an argument over the source of human life and whether it could be artificially created. The two poets were debating the possibility of electricity being used to reanimate a corpse. Further research revealed that it was not possible to bring the long dead back to life by applying electricity.

However, in our society, consider how electrical jolts are now used to restart a failed heartbeat. So, although the idea of artificially creating life did not pan out the way the poets predicted, there have been many scientific developments as a result of that early research.

When the men's discussion concluded late that night, Mary Shelley went to bed, but could not sleep. In an 1831 edition of *Frankenstein*, she vividly recalled her burst of inspiration:

*I saw – with shut eyes, but acute mental vision – the pale student of unhallowed arts kneeling beside the thing he had put together ...
I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life and stir with an uneasy, half-vital motion...*

On the morrow I announced that I had thought of a story. I began the day with the words, "It was on a dreary night in November," making only a transcript of the grim terrors of my waking dream.

And the legend began. Her "ghost story" became the best selling novel *Frankenstein: The Modern Prometheus* in 1818. In her novel, she does not put much detail into the actual animation of the monster, but great emphasis on the people involved and the conflicts they endure. However, her story is so well known and has become the source

of countless novels, stories and movies and the “monster” has become a legend in his own right.

Let’s start reading....

The monster and its creation are the most well known aspects of the story, but Mary Shelley’s novel focuses more on Dr. Victor’s Frankenstein’s character and his emotional struggles as well as those of his creation. One common misconception is that Frankenstein is the monster, when, in fact, he is the scientist responsible for creating the monster. The monster is really never given a name, which speaks to the loneliness and despair which he later experiences. The creation is actually a very intelligent creature, who, in the beginning, is a very sympathetic childlike character who is abandoned by his creator and who is cast into a cruel world to fend for himself, and not the inarticulate, bumbling menace that movies have popularized.

The story actually begins at the end, with Victor crossing the world in pursuit of his creation. He is discovered by an explorer, Robert Walton who is in pursuit of his own dream of finding adventure. He meets Victor, Victor falls ill, and Robert Walton tells Victor’s story, through the form of letters to his sister.



Key Question #28 (30 marks)

Begin reading the novel, remembering that the man you first encounter is Robert Walton, and it is his life you are learning about, before he discovers Dr. Victor Frankenstein.

Complete the following questions about Robert Walton’s letters and chapters 1 - 3.



Letters

1. Who is the writer of the letters?
2. To whom is he writing?
3. Where is he writing from?
4. The purpose of the first letter is to describe the adventure that he is about to begin. Explain what he is about to undertake.
5. In the second letter, Walton complains that he will be lonely. What reasons does he give for his loneliness?
6. What is the Captain’s tale that endears Walton to him?
7. Why does Walton want to take this journey?
8. What is the purpose of the third letter?
9. What dangerous situation did the ship find herself in on July 31?
10. What did the men see when the fog cleared that afternoon? Be specific.
11. How did the stranger, that they encounter, come to be travelling by such an inappropriate mode of transportation?

12. How does Walton describe the man they have rescued over the course of August 5 – August 19?
13. What does the stranger promise to do the following day?
14. What is the identity of the stranger?
15. What parallels does this story share with “The Rime of the Ancient Mariner” so far?

Chapters 1- 3

1. Describe the circumstances that led to the marriage of Frankenstein’s parents.
2. Describe Frankenstein’s upbringing.
3. How did Elizabeth come to be in the Frankenstein household? Be specific.
4. Frankenstein describes his temper as possessing “sometimes violent and vehement passions”. How does he manage to direct these emotions towards a more positive purpose?
5. What pursuits does he follow, in his young life, which lead to his research later on?
6. How do his academic pursuits change when he goes to the University of Ingolstadt?
7. What happened on the day that Frankenstein describes as “deciding (his) future destiny”?

Evaluation: Depth and accuracy of analysis – 20 marks;
Organization, Style and Mechanics – 10 marks

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Lesson 12

Lesson 12: The Cup of Life: Poisoned Forever (100 marks)

In this lesson you will finish reading the novel and complete a reading journal to organize your observations. You will complete a research assignment on some of the key elements that influenced Mary Shelley’s story and expand your understanding of the novel.

Evaluation Overview:

Key Question	Topic	Assessment	Marks
29	Reading Journal	Knowledge/Understanding	20 marks
30	Research Assignment	Communication	40 marks
31	Bulletin	Application	40 marks

Expectations

- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- compare own ideas, values, and perspectives with those expressed or implied in a text
- analyse and explain how key elements of the novel and poetic forms influence their meaning
- analyse how language and syntax are used in texts to create a voice appropriate to the purpose and audience
- analyse the effect on the reader of authors’ choices of language, syntax, and literary and rhetorical devices by examining their own and others’ interpretations of the style of texts;
- select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;
- use a variety of organizational structures and patterns to produce coherent and effective written work;
- revise written work, independently and collaboratively, with a focus on accuracy of information, clear expression, and consistent use of voice;
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- organize and analyse information, ideas, and sources to suit specific forms and purposes for writing
- select and use an appropriate form to produce written work for an intended audience and purpose
- analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;

- select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing
- revise drafts to strengthen content and improve organization by refining the controlling idea; making connections among ideas; integrating details; and reordering information, ideas, and images
- revise drafts to improve clarity of expression
- revise drafts to incorporate researched information, ideas, and quotations accurately, ethically, and consistently
- use punctuation correctly and thoughtfully to clarify meaning, to show the grammatical relationships between words, and to add emphasis;
- demonstrate an understanding of the relationships among form, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on ideas, themes, and issues examined in this course.
- explain how the form, technique, style, and language of a media form creates meaning



Key Question #29 (20 marks)

For the remainder of the novel, you are to complete short responses on 3 chapter segments and complete a reading journal for each section. (7 in total)

Complete the responses as you make your way through the novel. Do not wait until you have finished reading and complete them all or you will not remember what happened at which points.

Comment on:

- Characterization;
- Plot;
- Conflicts;
- Themes;
- Recurring symbols or ideas;
- Areas of confusion;
- Technical details;
- Etc.



These should not simply be plot summaries of each segment, but rather succinct literary studies of each portion. Length of each journal: one to two pages, double-spaced.

Evaluation: Your reading journal will be evaluated using the rubric that follows this assignment.

Reading Journal

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
<p>Knowledge/ Understanding</p> <p>Understanding of the literature</p> <p>(5 marks)</p>	Demonstrates limited understanding of the literature; ideas and themes; structure and genre; language and literary devices)	Demonstrates some logical understanding of the literature; ideas and themes; structure and genre; language and literary devices	Demonstrates a considerable and logical understanding of the literature; ideas and themes; structure and genre; language and literary devices	Demonstrates a thorough, insightful and logical understanding of the literature; ideas and themes; structure and genre; language and literary devices
<p>Thinking/ Inquiry</p> <p>Critical thinking skills</p> <p>Ability to make supported inferences</p> <p>(5 marks)</p>	Demonstrates limited effectiveness in explaining, analyzing, and interpreting; provides limited supporting evidence	Demonstrates some effectiveness in explaining, analyzing, and interpreting; provides some supporting evidence	Demonstrates considerable effectiveness in explaining, analyzing, and interpreting; provides considerable supporting evidence	Demonstrates thorough effectiveness in explaining, analyzing, and interpreting; provides thorough, convincing supporting evidence
<p>Communication</p> <p>Logical organization (chronological, appropriate diction, point of view)</p> <p>Writing is unified and coherent</p> <p>(5 marks)</p>	Demonstrates limited evidence of logical organization; writing shows only limited unity and coherence	Demonstrates some evidence of logical organization; writing shows some unity and coherence	Demonstrates considerable evidence of logical organization; writing achieves considerable unity and coherence	Demonstrates skilful, effective, logical organization; high degree of unity and coherence is achieved
<p>Application</p> <p>Conventions in language</p> <p>Use of editing skills in form, content, style, and mechanics</p> <p>(5 marks)</p>	Uses language conventions with limited accuracy; errors sometimes impede expression and comprehension; limited editing is evident	Uses language conventions with some accuracy; errors detract from meaning; some effective editing is evident	Uses language conventions with considerable accuracy; errors do not detract from meaning; clear use of effective editing for several aspects of the writing	Uses language conventions skillfully, correctly and effectively to enhance meaning; thorough and careful use of editing is clearly evident for all aspects



Support Question #1

Remember that the story begins in the present and is then told in a series of flashbacks, before returning to the present. To assist in your general comprehension of the order in which things occurred in the story, complete the following chronology.

1. As a boy, Victor's close friends are:
2. Victor leaves home to study at:
3. Victor creates:
4. Victor rejects the monster because:
5. The monster learns to:
6. When the monster tries to meet the cottagers, they:
7. The enraged monster goes to the cause of his troubles:
8. In Geneva, the monster meets William and:
9. Justine is wrongly executed for:
10. The monster demands that Victor create:
11. The monster follows Victor from Geneva to:
12. Victor never finishes creating:
13. Victor is wrongly accused of killing:
14. Freed from criminal charges in Ireland, Victor:
15. On Victor's wedding night, the monster:
16. Victor's father dies because of:
17. Victor feels guilty for the monster's crimes and decides to:
18. Victor chases his monster to:
19. Victor is rescued from an ice floe by:
20. Walton records Frankenstein's story for:
21. Frankenstein_____ just before the arrival of the monster.
22. The monster's plan is to:

For a story to be believable, an author must have some understanding of his or her topic. In order to do so, authors draw on knowledge that they already possess or they research the details in order to create a credible tale. This is probably one of the reasons that Mary Shelley dedicated so little of her novel to the actual "bringing to life" facet of her novel, instead choosing to focus more on the human emotional experiences of her characters; topics with which she was well acquainted from her atypical upbringing.



Key Question #30 (40 marks)

Each of these topics influenced Mary Shelley in some way when she wrote *Frankenstein*. Visit your local library or use the internet to research the following topics:

- ❖ Galvanism (see Luigi Galvani)
- ❖ Eugenics (see Sir Francis Galton)
- ❖ The Legend of Prometheus
- ❖ Dr. Johan Faust (see Christopher Marlowe and Thomas Mann)

Prepare a brief report, summarizing each topic and explaining what aspects would have influenced the author.

For each topic, you should write one well constructed paragraph summarizing it and one paragraph explaining its relevance. Include an introduction and a conclusion.

Before you begin writing your rough draft, organize the information you have gathered and highlight the significant details which you feel should be included. Eliminate the particulars that do not apply to this assignment. Submit all of your process work with your report.

Evaluation: Your research report will be evaluated using the rubric that follows this assignment.



Rubric: Writing a Research Report

Criteria	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding (10 marks)	The report has numerous formatting problems that hinder a reader's understanding of his/her intentions. There is little evidence of unity or coherence.	The paper has problems with the report format. The essay shows some coherence and unity, although it is not maintained throughout the report.	The paper generally follows proper formatting for a report. The report is somewhat coherent and unified.	The paper always follows proper formatting for a report. The report is extremely coherent and unified.
Thinking/ Inquiry (10 marks)	There is little evidence from research incorporated into the body of the essay.	Some of the body paragraphs may support the main idea but others may not. There is limited use of evidence to support the research and the conclusion may fall short of restating the topic and summarizing the findings.	The body paragraphs offer summaries of the research, but transitions between paragraphs and ideas may be missing. The concluding paragraph restates the topic and summarizes the findings.	The body paragraphs offer strong summaries of the research and are connected by the use of transition words or phrases. The concluding paragraph clearly restates the topic and articulately summarizes the findings.
Communication (10 marks)	The report may lack a clear thesis, supporting body paragraphs, and a conclusion. Some of the influence the subjects had on the author may be present. The reader's attention is not maintained very effectively.	The report includes a thesis paragraph that identifies the topic. The writer reveals the influence each subject had on the author with limited success. The reader's attention is not always maintained throughout the report.	The report includes a thesis that identifies the topic. The writer successfully reveals the influence each subject had on the author. The reader's attention is maintained throughout the report.	The report includes a thesis that identifies the topic. The writer clearly and eloquently reveals the influence each subject had on the author. The writing is captivating and the reader's attention is maintained throughout the report.
Application (10 marks)	Uses the writing process with limited competence. The report reflects simple vocabulary and sentence structure, and virtually no transitions. Mechanical and grammatical errors interfere with meaning. The report does not include a strong narrative voice that engages the reader.	Uses the writing process with moderate competence. The report incorporates simple vocabulary and sentence structure, and few transitions. At times mechanical or grammatical errors interfere with meaning. The report may or may not include a strong narrative voice.	Uses the writing process with considerable competence. The report may not include sophisticated sentence structure, advanced vocabulary, or a strong narrative voice. Mechanical or grammatical errors do not interfere with meaning.	Uses the writing process with a high degree of competence. The report reflects sophisticated sentence structure, vocabulary, and a strong narrative voice. There are few mechanical or grammatical errors.



Key Question #31 (40 marks)

Contrary to popular belief, the “monster” in *Frankenstein* is actually a very sympathetic character until he is shunned by his creator and mankind in general.

You are going to design a bulletin that depicts this theme of man’s inhumanity to man, as it relates to Frankenstein’s creation. In order to do this successfully, you need to consider the following questions:

- What are Victor’s responsibilities to his experiment?
- Is the monster a better “human” than the real humans in the story?

When you plan your notice, design it with a series of statements indicating how the monster has been neglected, and what society should do to redress these wrongs.

Your bulletin is the type of thing that you would see posted at bus shelters or on library windows or lampposts, criticizing a social issue which needs to be addressed.

- Choose examples from the text to explain your position, but write them mainly in your own words.
- Use some small visuals to add to the appeal of your bulletin, but focus primarily on the words.
- Do not crowd the words.
- Use blocks of text to make it visually appealing.
- Your notice must fit on an 8 1/2 x 11” page.

Evaluation: Your bulletin will be evaluated using the rubric that follows this assignment.

Rubric: Designing a Bulletin

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding (10 marks)	Demonstrates limited understanding of the bulletin form	Demonstrates some understanding of the bulletin form	Demonstrates considerable understanding of the bulletin form	Demonstrates thorough, insightful understanding of the bulletin form
Thinking/ Inquiry (10 marks)	Demonstrates limited effectiveness in choosing design elements to support the message of the bulletin	Demonstrates some effectiveness in choosing design elements to support the message of the bulletin	Demonstrates considerable effectiveness in choosing design elements to support the message of the bulletin	Demonstrates thorough effectiveness in choosing design elements to support the message of the bulletin
Communication (10 marks)	Bulletin does not clearly state topic; generally ineffective in reaching out to an audience; information is presented inadequately; writing shows a lack of focus	Bulletin identifies topic; somewhat effective in reaching out to an audience; information is presented clearly; writing shows some focus and organization	Bulletin clearly identifies topic through text or graphic; effective in reaching out to an audience; information is presented clearly, accurately, and convincingly; writing shows considerable focus and organization	Bulletin clearly identifies topic through text or graphics; grabs reader's attention; information is presented clearly, accurately, and convincingly with attention to audience; writing shows impeccable focus and organization
Application (10 marks)	Uses language conventions with limited accuracy; errors sometimes impede expression and comprehension; limited editing is evident	Uses language conventions with some accuracy and effectiveness; errors occasionally detract from meaning; some effective editing is evident	Uses language conventions with considerable accuracy and effectiveness; errors do not detract from overall meaning; clear use of effective editing for several aspects of the writing	Uses language conventions skillfully, correctly and effectively to enhance meaning; thorough and careful use of editing is clearly evident for all aspects

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Lesson 13

Lesson 13: The Feelings of Human Nature ***(100 marks)***

In this lesson, you will delve deeper into the text looking more critically at specific literary elements. You will write formal and informal compositions and design a visual depiction of the story.

Evaluation Overview:

Key Question	Topic	Assessment	Marks
32	Paragraphs	Thinking/Inquiry	40 marks
33	Letter	Communication	20 marks
34	Tableau	Application	40 marks

Expectations

- compare own ideas, values, and perspectives with those expressed or implied in a text
- analyse and explain how key elements of the novel and poetic forms influence their meaning
- analyse how language and syntax are used in texts to create a voice appropriate to the purpose and audience
- analyse the effect on the reader of authors' choices of language, syntax, and literary and rhetorical devices by examining their own and others' interpretations of the style of texts;
- select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;
- use a variety of organizational structures and patterns to produce coherent and effective written work;
- revise their written work, independently and collaboratively, with a focus on accuracy of information, clear expression, and consistent use of voice;
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- organize and analyse information, ideas, and sources to suit specific forms and purposes for writing
- analyse the characteristics of literary and informational texts as models of writing for specific purposes and audiences;
- select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing
- select and use appropriate organizational devices and patterns to structure short stories, poems, and multimedia presentations

- revise drafts to strengthen content and improve organization by refining the controlling idea; making connections among ideas; integrating details; and reordering information, ideas, and images
- revise drafts to improve clarity of expression
- revise drafts to refine voice in written work
- use punctuation correctly and thoughtfully to clarify meaning, to show the grammatical relationships between words, and to add emphasis;
- demonstrate an understanding of the relationships among form, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on ideas, themes, and issues examined in this course.
- demonstrate critical thinking skills by identifying bias and by analysing explicit and implicit messages in media works
- explain how the form, technique, style, and language of a media form creates meaning

Let's start delving....

To continue your intensive analysis of the novel, you are going to first examine the relationship between imagery and themes in *Frankenstein*



Key Question #32 (40 marks)

Write a well-structured paragraph examining how imagery is used to successfully illustrate one of the following themes in *Frankenstein*:

- Love and Hate
- Morality or Ethics
- Revenge and Retributive Justice
- Fragility of Life
- Acceptance or tolerance
- Loneliness

Choose 3 - 4 examples of effective imagery and explain how each is successful in representing the theme.

Evaluation: Your paragraph will be evaluated using the rubric that follows this assignment.

Rubric: Paragraph Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Knowledge of paragraph conventions, terminology, and strategies for writing (10 marks)	Demonstrates limited knowledge of paragraph structure and conventions; does not demonstrate unity and/ or coherence	Demonstrates some knowledge of paragraph structure and conventions; demonstrates limited unity and/ or coherence	Demonstrates considerable knowledge of paragraph structure and conventions; demonstrates unity and/ or coherence	Demonstrates thorough and insightful knowledge of paragraph structure and conventions; demonstrates unity and/ or coherence very effectively
Thinking/ Inquiry Organizes paragraph and formulates explanations (10 marks)	Uses organizational and creative thinking skills with limited effectiveness; uses few explanations	Uses organizational and creative thinking skills with moderate effectiveness; uses some explanations	Uses organizational and creative thinking skills with effectiveness; uses clear explanations	Uses organizational and creative thinking skills with effectiveness; uses explicit explanations
Communication (10 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity;	Thoughts and feelings are communicated with considerable clarity;	Thoughts and feelings are communicated with a high degree of clarity;
Application Application of the writing process; grammar and spelling (10 marks)	Uses the writing process with limited competence; makes more than 5 errors in grammar or spelling	Uses the writing process with moderate competence; makes 4-5 errors in grammar or spelling	Uses the writing process with considerable competence; makes 2-3 errors in grammar or spelling	Uses the writing process with a high degree of competence; makes no errors in grammar or spelling.

The right to confront one's accuser

In this next question you are going to examine the conflicts and the use of foreshadow in the novel, but the approach will be somewhat more creative than simple questions or paragraphs.

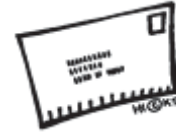


Key Question #33 (20 marks)

As Victor Frankenstein, write a letter to the editor of *Human Genome Magazine*, explaining the experiences you have encountered which are related to your experiment and what you think might happen as a result of the way society has handled your situation.

Use specific examples from the text to state your case.

Length: 300 - 500 words



Remember, although you are writing as if you are the character, as a student, you are also trying to reveal important information about the conflicts and use of foreshadow which exist in the novel.

Therefore, **use this forum to reveal the following conflicts** that are present in the novel:

- man vs. man
- man vs. society
- man vs. technology

Also, **choose real examples of foreshadowing in the novel** as your source for letting the editor know what the consequences might be. In other words, if you were actually a character in the novel, you would be able to look back and say “they should have seen it coming” because of the clues which were revealed.

Evaluation: Content – 15 marks; Style – 5 marks

Bringing the story to life (or at least still-life)

One of the limitations of completing this course outside of a conventional classroom is that you do not have the opportunity to “perform” for the teacher. In this next assignment, you are going to visually depict what one of these activities would look like through the use of pictures.

A **TABLEAU** is a dramatic device that constructs a frozen picture (painted with live actors) for the audience to examine. It portrays mood, emotion, setting, characters and plot. It is a living photograph where the characters tell their story, though pictures, not words.

Consider the painting of *The Last Supper* or a Freeze Frame which occurs at the end of a television episode, or a frozen picture which occurs at the end of a stage play: these are all examples of tableaux. They all tell a story through the position of the characters, their facial expressions and their reactions to each other.



Key Question #34 (40 marks)

Your task in this project is three-fold.

Part A: Choose five significant quotations from the novel that:

- reveal character
- reflect theme
- advance plot
- illustrate symbolism
- demonstrate conflict



Part B: Using hand drawn or computer generated pictures, or magazine cut outs, create a series of two-dimensional tableaux (1 tableau per quotation) that portray each quotation.

Each tableau tells the story of one quotation.

You do not need to find one picture that represents each quotation. Instead you are expected to combine a variety of visuals to create your final picture.

Consider the following as you assemble your pictures:

- body positions of each person
- positioning of people in relation to each other
- facial expressions of each person
- use of props by the characters
- setting, colours and background used to create mood

Part C: Label each tableau with the quotation and write a paragraph that provides analysis. This means that you need to explain how the tableau illustrates that quotation.



Neatly glue the quotation on the front of each tableau. Neatly glue the paragraph onto the back of the tableau.

Evaluation: Quotation Choice and Explanation of Significance (5 x 4 marks=20 marks)
Layout and Attractiveness of Tableaux (5 x 4 marks=20 marks)

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Lesson 14

Lesson 14: A Chance to Dabble in the Macabre (100 marks)

Mary Shelley's *Frankenstein* contains many dramatic ideas that have been the basis for several movies. Some of these ideas are “the prospect of creating life, the idea of the noble savage and the disadvantaged creature who, through misfortune, discovers wisdom and compassion in a way that arrogant and complacent man cannot.”

Kenneth Branagh

In this lesson, you have the opportunity to see how some of these ideas are “brought to life” by people other than Mary Shelley. You will complete a research assignment involving one of the classic films which have been inspired by *Frankenstein* as well completing a final comparison between *Frankenstein* and “The Rime of the Ancient Mariner”.

Evaluation Overview:

Key Question	Topic	Assessment	Marks
35	Film Assignment	Communication	80 marks
36	Response	Application	20 marks

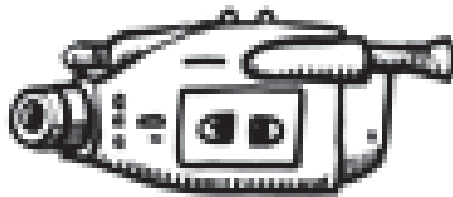
Expectations

- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- compare own ideas, values, and perspectives with those expressed or implied in a text
- select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;
- use a variety of organizational structures and patterns to produce coherent and effective written work;
- revise written work, independently and collaboratively, with a focus on accuracy of information, clear expression, and consistent use of voice;
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- organize and analyse information, ideas, and sources to suit specific forms and purposes for writing
- formulate and refine a thesis, using information and ideas from prior knowledge and research
- select and use an appropriate form to produce written work for an intended audience and purpose
- select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing

- apply knowledge of report structure to organize critiques, using:
- an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay;
- a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea;
- a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;
- select and use appropriate organizational devices and patterns to structure multimedia presentations
- revise drafts to strengthen content and improve organization by refining the controlling idea; making connections among ideas; integrating details; and reordering information, ideas, and images
- use punctuation correctly and thoughtfully to clarify meaning, to show the grammatical relationships between words, and to add emphasis;
- demonstrate an understanding of the relationships among form, purpose, audience, and production techniques by designing or creating media works, independently and collaboratively, based on ideas, themes, and issues examined in this course.
- demonstrate critical thinking skills by identifying bias and by analysing explicit and implicit messages in media works
- explain how the form, technique, style, and language of a variety of media forms create meaning

Popcorn time...

Directors and actors make several decisions about character and the story in order to produce, what they hope will be, a successful film. Keep in mind, that there have been great advances in the areas of cinematography, special effects and movie makeup with each passing decade, so some of the earlier works may not contain the high-paced action with which modern audiences have become familiar, but they were pioneers at their time. To fully appreciate some of these classic films, it is important to become familiar with the people involved in the production and the resources that were available to them at the time. You will be watching one of these films and carrying out research in order to gain an understanding of how the movie was made and why it was considered a classic.





Key Question #35 (80 marks)

Your task is:

- to view one of the films listed below
- to complete research regarding the creation of this film
- to assemble a production package about it, which could be used in a class on Film Appreciation

Part A: Viewing the Film



Rent one of the movies listed below at your local library or video store and watch it.

1. Mary Shelley's Frankenstein (Tri-star 1995)
 - Director: Kenneth Branagh
 - Monster: Robert De Niro
 - Victor: Kenneth Branagh
 - Elizabeth: Helena Bonham-Carter
2. Frankenstein (Universal 1931)
 - Director: James Whaler
 - Monster: Boris Karloff
 - Henry: Colin Clive
3. Bride of Frankenstein (Universal 1935)
 - Director: James Whaler
 - Monster: Boris Karloff
 - Henry: Colin Clive
 - Mary Shelley and Mate: Elsa Lanchester
4. Son of Frankenstein (Universal 1939)
 - Director: Rowland V. Lee
 - Monster: Boris Karloff
 - Ygor: Bela Legosi
 - Wolf: Basil Rathbone
5. Mel Brooks': Young Frankenstein (20th Century Fox 1974)
 - Director: Mel Brooks
 - Monster: Peter Boyle
 - Frankenstein: Gene Wilder
 - Igor: Marty Feldman

Part B: Researching the Production

Visit your local library or use the Internet to research the following information:

The era in which the film was produced

- When was the film made?
- What significant events were occurring in the world and in entertainment at the time?
- Describe the public's reaction to the movie.

Director and Casting Choices

For the director and the actors who are listed which each film:

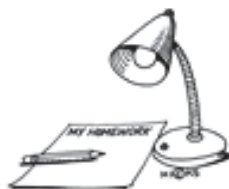
- Provide brief biographies.
- Describe any previous roles they had.
- Describe any events that were occurring in their lives which might have had an influence on the casting.

Storyline

- Provide a brief synopsis of the story.
- Describe editing choices that may have affected the final version of the movie.

Effects and Production Details

- Determine what types of effects were used in the film and how they were achieved. Consider specifically:
 - Lighting
 - Sound Effects
 - Special Effects
 - Music
 - Makeup
 - Other
- Examine how all of the above affected the overall product.
- Include interesting or relevant information about the actual process of making this film.



Part C: Preparing the Production Package

- ❖ Arrange your information in a neatly organized report that could be used to teach a class in Film Appreciation about the film you viewed. This needs to be in an 8 1/2 x 11” format. Please do not mount these on Bristol board.
- ❖ Pictures of the actors, from the filming or from the actual production would add to the appeal of your final product. These may be from magazines, hand drawn, or computer generated and should be positioned neatly throughout your report to make it as interesting as possible.
- ❖ Provide a brief section on casting. Include:
 - information about each actor
 - the role he or she played in the film
 - why you believe he or she was chosen for the role
 - how effective each actor was in his or her role
- ❖ Provide a brief section on the plot. Explain:
 - how closely the movie adheres to Mary Shelley’s story
 - what additions or omissions were evident and why you believe these were made
 - how they affected the effectiveness of the overall movie
- ❖ Provide a brief section about the many production details that were used. For each of the following areas:
 - provide a brief overview of what was done
 - briefly explain how the effects were achieved
 - briefly explain how believable the effects were
 - Lighting
 - Sound Effects
 - Special Effects
 - Music
 - Makeup
 - Other
- ❖ Provide a brief section describing the audience’s reaction. Comment on:
 - the political/ social/ entertainment atmosphere of the era
 - how the film was received at the time
 - if it would still be popular today
 - why it would or would not be successful

Evaluation:

Research notes: 20 marks (accuracy and completion)

Outline of Report: 10 marks (content and organization)

Report: (Accuracy of detail; Clarity of explanation; Overall effectiveness; Style)

Casting: 10 marks

Plot: 10 marks

Production Details: 10 marks

Audience Reaction: 10 marks

Neatness; Attraction of layout; Mechanics: 10 marks

Total: 80 marks



Edgar Allan Poe once said, “Those who dream by day are cognizant of many things that escape those who dream only at night.”

This thought could apply to many of the people who strive to provide entertainment and enlightenment to mankind. Whether it is in the form of movies or novels, as you’ve just experienced, or in the form of nightmarish personal reflection as suffered by Victor Frankenstein or the old seafarer in “The Rime of the Ancient Mariner”, much wisdom (both positive and negative) is awarded to those who seek to dream during any time of their life.



Key Question #36 (20 marks)

Write a two page double-spaced interpretive response comparing *Frankenstein* to “The Rime of the Ancient Mariner”.

Consider the following similarities as you complete your analysis.

Both Victor Frankenstein’s journey and The Mariner’s journey can be divided into six portions. Use this construction to help you organize your evaluation of each man’s course:

- A. Sin or Guilty act
- B. Communal Responsibility
- C. Selection of a Scapegoat
- D. Consequences of Moral Guilt
- E. Retribution
- F. Partial restitution

Evaluation: Completion, accuracy and style – 20 marks

In case you're still having difficulty understanding the full story, here is a tongue-in-cheek synopsis, as offered by T.L. McCarthy.

Mary W. Shelley:

Frankenstein

The youthful Victor Frankenstein conceived a fabulous design
To make an artificial humanoid.
He'd studied chemistry at school and wasn't anybody's fool,
And thought he knew the pitfalls to avoid.

He tried a few dissections and some charnel-house inspections planned;
Then made a monster on a massive scale.
Although the frame was fine and strong, the eyes and lips went badly wrong.
The thing was more than eight feet tall – and male...

At once appalled at what he'd done, young Frankenstein went on the run.
The monster, raging, set off in pursuit.
He strangled Victor's brother, then began pursuing *him* again;
On Mont Blanc, Victor faced up to the brute.

The creature, being celibate, expressed a wish to have a mate.
Vic started off repairing this omission.
But visions of a breeding pair, and little monsters everywhere,
Obligated him to abandon the commission.

The thing, incensed, then put an end to Clerval, Victor's lifelong friend;
Our hero vowed revenge with deep emotion.
The boot was on the other foot, *now* Victor set off in pursuit –
The monster headed towards the Arctic Ocean.

The drama heightened when a craft plucked Victor from an icy raft,
Weak and exhausted from his fruitless chase.
Later the creature was espied, intent, it seemed, on suicide;
It vanished in the darkness without trace.

Before he died aboard the ship, Vic left this very useful tip
For those who wish to fabricate Mammalia:
'Had I my time to live once more, I'd make my monster four feet four.
And wouldn't bother with the genitalia.



T.L. McCarthy

ENG3U

Grade 11, University



Lesson 15

Lesson 15: The Taste of Fears (100 marks)

There are many criteria by which one can compare William Shakespeare's *Macbeth* to Mary Shelley's *Frankenstein*.

- Both have great literary merit.
- Both are widely known on a superficial “Hollywood” level.
- Both continue to have relevance in today's society, dealing with such topics as, greed, genetics, and ambition.
- Both contain classical, archetypal, and religious symbolism.
- Both explore themes which address the nature of good, natural and supernatural forces, and the dilemma between fate and freewill.
- Both are the original sources for many allusions and also contain many allusions to other great classical literature, mythology, art, and religion.

In this lesson, you will write a comparison essay balancing the two classics.

Evaluation Overview:

Key Question	Topic	Assessment	Marks
37	Essay	All Strands	100 marks

Expectations

- select and use specific and relevant evidence from a close reading of texts to support interpretations, analyses, and arguments
- compare own ideas, values, and perspectives with those expressed or implied in a text
- select and use appropriate writing forms for intended purposes and audiences with a focus on essays and on narratives or poems;
- revise their written work, independently and collaboratively, with a focus on accuracy of information, clear expression, and consistent use of voice;
- edit and proofread to produce final drafts, using correctly the grammar, usage, spelling, and punctuation conventions of standard Canadian English, as prescribed for this course, with the support of print and electronic resources when appropriate
- organize and analyse information, ideas, and sources to suit specific forms and purposes for writing
- formulate and refine a thesis, using information and ideas from prior knowledge and research
- select and use a level of language and a voice appropriate to the specific purpose and intended audience for a piece of writing
- apply knowledge of essay structure to organize short essays or critiques, using:
 - an introduction that engages the reader's interest, introduces the thesis or controlling idea, and previews the organization or content of the essay;
 - a body that develops ideas logically and coherently and incorporates well-chosen, relevant evidence to support each idea;

- a conclusion that follows logically from the thesis and ideas developed in the body, summarizes the key points and organization in the body, and makes a thoughtful generalization related to the controlling idea;
- revise drafts to strengthen content and improve organization by refining the controlling idea; making connections among ideas; integrating details; and reordering information, ideas, and images
- revise drafts to improve clarity of expression
- revise drafts to refine voice in written work
- use punctuation correctly and thoughtfully to clarify meaning, to show the grammatical relationships between words, and to add emphasis;

Getting back to the essay...

Before you begin your final essay, use this opportunity to review formal language and essay conventions.



Support Question #2

Rewrite and improve the following essay introduction. Use formal language guidelines and try to eliminate redundant and incoherent phrases.

All families are not like the “Brady Bunch”. That wasn’t the thesis but a general statement about all of the given examples. The novels I used in my ISU were “The First Fight” and “A better Place”. I will compare the two novels. Throughout this essay, there will be three arguments to prove my thesis. The first and strongest argument will be about fear; It will be used as fear of yourself and fear of the unknown. The second type of argument is on characterization. The thoughts and personalities that the characters had will be used to outline examples from supplementary work. The last focus of ideas for comparison in my essay will be setting and it’s effect on the character’s. The point or thesis that will be made about my essay is that not all families are perfect.

How to write a Comparison-Contrast essay

What is a comparison-contrast essay?



A comparison shows how two subjects are similar; a contrast shows how two subjects are different. In writing, you must first decide whether you will compare, contrast, or do both.

At the outset of this subject, a clarification of these terms is important. If you are asked to **write a contrast**, you are being asked to discuss the dissimilarities of two or more people, things, or objects. If you are asked to **write a comparison** of two or more people or things, you are not necessarily being asked to find only similarities.

Comparison and contrast are broad terms which indicate you are to judge two people or objects or institutions or whatever against a common set of criteria.

One of the best ways to learn how to use comparison and contrast is to learn what not to do. First, make sure your components are comparable. Comparing or contrasting baseballs to hamburgers would not work, since apart from being things you can enjoy outside, they have nothing in common. In both comparison and contrast, there must be some relation, some common ground between the two elements.

Follow these steps when writing a comparison-contrast essay:

Step One: Brainstorm and Plan

- ❖ Identify similarities and differences.
- ❖ If you have two items to compare or contrast, determine how they are similar and how they are different. You should find at least three points of comparison or contrast.
- ❖ Then write detailed characteristics for each point. For example, if you were to compare the two seasons, summer and winter, your outline might look like this.

Points	Summer	Winter
Weather	hot, sunny, tornadoes	very cold, windy, snow, flurries
Colors	green, blue, yellow	white, grey
Activities	swimming, sailing, beach, baseball	skiing, ice skating, bowling

Step Two: Organization

- ❖ Choose a structure to organize your essay.
- ❖ There are two major structures for organizing a comparison-contrast essay.

Subject by Subject Structure (or Whole-to-Whole or Consecutive method)

- In this structure you completely write about one of your subjects first, and then you write about the other, covering it completely.
- Each subject is addressed in a separate paragraph.
- The points of comparison or contrast should be the same for each subject and should be presented in the same order.

The following is an example of subject-by-subject organization:

Introductory Paragraph with arguments and thesis

Body Paragraphs

Topic: Summer
Points of comparison:
A. Weather
B. Colours
C. Activities

Topic: Winter:
Points of comparison:
A. Weather
B. Colours
C. Activities

Concluding Paragraph

Point by Point Structure (or Simultaneous method)

- In this structure each point is addressed in a separate paragraph.
- Discuss both of your subjects together for each point of comparison and contrast.
- Maintain consistency by discussing the same subject first for each point.

The following is an example of point-by-point organization:

Introductory Paragraph with arguments and thesis

Body Paragraphs

Point of comparison: Weather
A. Summer
B. Winter

Point of comparison: Colours
A. Summer
B. Winter

Point of comparison: Activities
A. Summer
B. Winter

Concluding Paragraph

Step Three: Introduction

- ❖ State your purpose in the thesis statement.
- ❖ Identify the two subjects that you will compare or contrast and state whether you will focus on similarities, differences, or both.
- ❖ The introduction should also indicate which points you will compare or contrast. These points are your arguments.

Step 4: Transitions

- ❖ Use appropriate transitions.
- ❖ Transitions are important in comparison-contrast writing, especially with the point-by-point organization, in order to avoid confusion.
- ❖ Without transitions, the points you are comparing or contrasting may blur into one another.
- ❖ A variety of transitions helps prevent monotony.

Possible transitions:

For comparison:

like	the same as	most important	as well as
same	similar	similarly	likewise
both	in the same way	have in common	also

For contrast:

by contrast	although	however	differ
unlike	even though	yet	but
instead	on the contrary	on the other hand	whereas
while	unless	contrary to	the reverse

Step Five: Conclusion

- ❖ End with a strong conclusion.
- ❖ Restate your points of comparison.
- ❖ Remind reader of the strengths or weaknesses of each topic.
- ❖ Use this final opportunity to make the reader aware of any universal implications which might be applied as a result of this topic.

Step Six: Revision

Evaluate the effectiveness of a comparison/contrast essay, by considering the following:

- ❖ Is the essay balanced?
- ❖ Do you spend equal amounts of time on each subject?

The most common error in a comparison-contrast essay is spending too much time on one subject and too little on the other. Make sure the essay equally and thoroughly covers both subjects.



Key Question #37 (100 marks)

Choose one of the following topics for which to write a 750 – 1000 word, double-spaced Comparison-Contrast essay.

1. Examine the many self-reflections that the characters undergo after committing an immoral act. Consider if these characters are sympathetic. Does the audience feel pathos or empathy for them?"

Choose one of the following pairings as the basis for this topic:

- Compare Macbeth to Victor Frankenstein
- Compare Macbeth to the Creature

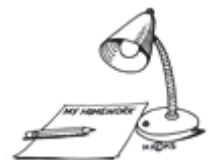
2. Review Hecate's speech in Act III, scene v of *Macbeth* and first consider the question "What makes a monster?"

Choose one of the following pairings as the basis for this topic:

- Compare Lady Macbeth to the Creature
- Compare Macbeth to the Creature
- Compare Macbeth to Victor Frankenstein

3. Compare the use of symbols, images, and themes established in *Macbeth* and *Frankenstein*.

Evaluation: Writing Process – 40 marks
Polished Essay – 60 marks



The Writing Process

Step One: Pre-writing: Complete a comparison chart with examples from *Macbeth* and *Frankenstein* to support each point using the following process:

- Brainstorm the areas of focus that you could use to compare the two texts. For example, one area might be dreams that the characters have about their misdeeds.
- Brainstorm examples that support each point of comparison.
- Choose your 3-4 strongest points to develop into arguments for your essay.
- This stage should generate many ideas for the task.
- You should conduct thorough "research" by looking back at all of your notes and both texts to get your information.

Use this information to develop a very clear plan for your essay.

Step Two: Writing a Rough Draft

Follow the steps previously outlined to write the rough draft for your essay and to produce a creative and original first draft that meets all of the criteria for the task.

Be sure to make references to each work through specific examples and direct quotations, to support your points. Review the lessons about quotation insertion and documenting sources in a proper Works Cited page.

Step Three: Editing the Rough Draft

Use the following editing sheet as a guideline to edit the rough draft of your essay.

- For full process marks, your rough draft needs to show significant evidence of editing right on the paper and may not be a semi-clean copy of your polished draft.
- You should thoroughly edit the essay for content and be sure that all of the elements are included.
- Recheck the sentence structure, spelling, grammar and punctuation.

Editing Checklist

- Contains a clear introduction which provides a blueprint for the essay
- Follows either a point by point or subject by subject structure consistently
- Arguments are arranged in a way that suit the topic
- Maintains a consistent point of view
- Maintains a consistent verb tense (usually the present tense)
- Includes properly incorporated quotations
- Uses appropriate transitions to maintain coherence
- Development is balanced
- Ends effectively
- Uses varied sentence style and length to create a desired effect
- Is free of errors in spelling
- Is free of errors in punctuation
- Is free of errors in grammar and usage
- Has an interesting creative title that gives some indication of what the essay is about

Step Four: Revising the Rough Draft and Polishing the Final Draft

Remember that proper revision involves reading the draft critically and making significant and intelligent changes to the essay to improve it, and is not simply a correction of a few spelling mistakes. Submit all of the process work and the polished draft of your essay.

Evaluation: Your process work for the comparison-contrast essay and your polished essay will be evaluated using the rubrics that follow this assignment.

The Writing Process

Category/ Activity	Level 1 50%-59%	Level 2 60%-69%	Level 3 70%-79%	Level 4 80%-100%
Application	Uses the writing process with limited competence:	Uses the writing process with moderate competence:	Uses the writing process with considerable competence:	Uses the writing process with a high degree of competence:
Prewriting (10 Marks)	Generates few ideas for the task; conducts limited research on the topic; develops a plan but it is faulty	Generates some ideas for the task; conducts some research on the topic; develops a plan that works to some degree	Generates sufficient ideas for the task; conducts sufficient research on the topic; develops a purposeful plan	Willingly generates many ideas for the task; conducts thorough research on the topic; routinely develops a purposeful plan
Drafting (10 Marks)	Produces a limited first draft that meets few of the criteria for the tasks	Produces a first draft that meets some of the criteria for the tasks	Produces an acceptable first draft that meets most of the criteria for the task	Produces a creative and original first draft that meets all of the criteria for the task
Editing 10 Marks)	Shows reluctance; has difficulty editing for content, sentence structure, paragraph structure, spelling, grammar, punctuation	Makes some edits for content, sentence structure, paragraph structure, spelling, grammar, punctuation	Edits sufficiently for content, sentence structure, paragraph structure, spelling, grammar, punctuation	Thoroughly edits for content, sentence structure, paragraph structure, spelling, grammar, punctuation
Revising (10 Marks)	Reads draft but shows reluctance to change story	Reads draft but has some difficulty making changes to the story	Reads draft critically and readily makes changes to the story to improve it	Reads draft critically and makes significant and intelligent changes to the story to improve it

ADAPTED FROM ASSESSMENT RUBRIC 22 NELSON THOMSON LEARNING, 2002

Rubric: Comparison-Contrast Essay

Criteria	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding (15 marks)	The essay has numerous formatting problems that hinder a reader's understanding of his/her intentions. There is little evidence of unity or coherence.	The essay has problems with the comparison-contrast essay format. The essay shows some coherence and unity, although it is not maintained throughout the essay.	The essay generally follows proper formatting for a comparison-contrast essay. The essay is somewhat coherent and unified.	The essay always follows proper formatting for a comparison-contrast essay. The essay is extremely coherent and unified.
Thinking/ Inquiry (15 marks)	There is little evidence incorporated into the body of the essay,	Some of the body paragraphs may support the thesis but others may not. There is limited use of evidence to support the thesis and the conclusion may fall short of restating the thesis and reinforcing the comparisons.	The body paragraphs offer supporting evidence, but transitions between paragraphs and ideas may be missing. The concluding paragraph restates the thesis and reinforces the comparisons.	The body paragraphs offer supporting evidence and are connected by the use of transition words or phrases. The concluding paragraph clearly restates the thesis and strongly reinforces the comparisons.
Communication (15 marks)	The essay may lack a clear thesis, supporting body paragraphs, and a conclusion. Comparison-contrast techniques, if present, are not used very effectively.	The essay includes a thesis paragraph that identifies the topic and briefly discusses its strategies. The writer uses comparison-contrast techniques with limited success to catch the reader's attention.	The essay includes a thesis that identifies the topic and briefly discusses its strategies. The writer occasionally uses comparison-contrast techniques to catch and maintain the reader's attention.	The essay includes a thesis that identifies the topic strategies. The writer successfully uses comparison-contrast techniques to catch and maintain the reader's attention throughout the essay.
Application (15 marks)	Uses the writing process with limited competence. The essay reflects simple vocabulary and sentence structure, and virtually no transitions. Mechanical and grammatical errors interfere with meaning. The essay does not include a strong narrative voice that engages the reader.	Uses the writing process with moderate competence. The essay incorporates simple vocabulary and sentence structure, and few transitions. At times mechanical or grammatical errors interfere with meaning. The essay may or may not include a strong narrative voice.	Uses the writing process with considerable competence. The essay may not include sophisticated sentence structure, advanced vocabulary, or a strong narrative voice. Mechanical or grammatical errors do not interfere with meaning. The essay includes a strong narrative voice.	Uses the writing process with a high degree of competence. The essay reflects sophisticated sentence structure, vocabulary, and a strong narrative voice. There are few mechanical or grammatical errors. The essay includes a strong narrative voice that makes it interesting to read.

Answers to support question #1

1. As a boy, Victor's close friends are Elizabeth and Henry Clerval. (Ch 2)
2. Victor leaves home to study at The University of Ingolstadt. (Ch 3)
3. Victor creates the monster (Ch 4)
4. Victor rejects the monster because he is hideous. (Ch 5)
5. The monster learns to read and speak. (Ch 12)
6. When the monster tries to meet the cottagers, they strike him. (Ch 15)
7. The enraged monster goes to the cause of his troubles – Victor. (Ch 8)
8. In Geneva, the monster meets William and Justine. (Ch 16)
9. Justine is wrongly executed for William's murder. (Ch 16)
10. The monster demands that Victor create a mate for him. (Ch 16)
11. The monster follows Victor from Geneva to England. (Ch 18)
12. Victor never finishes creating the mate. (Ch 20)
13. Victor is wrongly accused of killing Henry Clerval. (Ch 21)
14. Freed from criminal charges in Ireland, Victor sails to Paris, then Geneva.
15. On Victor's wedding night, the monster kills Elizabeth. (Ch 23)
16. Victor's father dies because of stress. (Ch 23)
17. Victor feels guilty for the monster's crimes and decides to destroy him.
18. Victor chases his monster to Russia/ Arctic.
19. Victor is rescued from an ice floe by Robert Walton.
20. Walton records Frankenstein's story for his sister, Margaret.
21. Frankenstein dies just before the arrival of the monster. (Ch 24)
22. The monster's plan is to burn himself to death. (Ch 24)

Answers to support question #2

Answers will vary. The important thing to remember is that the introduction serves as a blueprint for the essay and all ideas need to be stated clearly and concisely and from a third person point of view. Avoid the use of colloquial language.

All families are not like "The Brady Bunch". This is clearly identified in the novels *The First Fight* by G. I. Mariter and *A Better Place* by Iken Writesays. This will be illustrated through the following arguments: the themes of fear of oneself and fear of the unknown; the use of characterization in each work; and finally the effect of setting on the characters. These novels unmistakably demonstrate the reality that no family is perfect.

Congratulations! You are almost done the course!