

Group Names:	Sarah Taylor Jay Barnes	Block:	
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Frankenstein Group Planning & Essay Final Draft- AP Lit

Instructions: As a group, please choose from one of the following prompts for your group essay based on *Frankenstein*. Create a shared document for your final essay. Each group member will copy/paste submission into Google Classroom when finished. **Delete all choices EXCEPT your group's chosen essay.**

ESSAY DUE DATE: September 10, 2024

Choice 6	<i>Frankenstein</i> features a character whose origins are unusual or mysterious. Write an essay in which you analyze how these origins shape the character and that character's relationships, and how the origins contribute to the meaning of the work as a whole.
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Name	Paragraph Rough Draft	Be sure to address the prompt and critical reading theory for topic sentences and conclusion sentences.
sarah	HIT Introduction (Background)	H - One sentence interesting start (anecdote, description, statement, quote, etc) I - One sentence information that connects to the background of your topic and the novel T - One arguable sentence that answers the prompt question
sarah	Walton's Narrative	TS: Topic Sentence Shows the main idea (connected to thesis) - something you have to prove CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The "extras" - your analysis, interpretation, explanation, or insight into the text. CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The "extras" - your analysis, interpretation, explanation, or insight into the text. CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The "extras" - your analysis, interpretation, explanation, or insight into the text. CS: Concluding Sentence Wraps up the paragraph - it rephrases the main idea.
sarah	Victor's Narrative	TS: Topic Sentence Shows the main idea (connected to thesis) - something you have to prove CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text)

		<p>CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CS: Concluding Sentence Wraps up the paragraph - it rephrases the main idea.</p>
Jay	The Creature’s Narrative	<p>TS: Topic Sentence Shows the main idea (connected to thesis) - something you have to prove CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CS: Concluding Sentence Wraps up the paragraph - it rephrases the main idea.</p>
Jay	Victor’s 2nd Narrative	<p>TS: Topic Sentence Shows the main idea (connected to thesis) - something you have to prove CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CD: Concrete Detail Support for your TS (facts, quotes, examples, etc. from the text) CM: Commentary Sentences The “extras” - your analysis, interpretation, explanation, or insight into the text. CS: Concluding Sentence Wraps up the paragraph - it rephrases the main idea.</p>
Jay	Conclusion (Same person as the introduction)	<p>Restated Thesis Statement Restate the main points of paragraphs and make final arguments. Finalize your argument and connect elements of reading theory, romanticism, and answer “so what”. Wikihow</p>

INSERT FINAL DRAFT HERE

Sarah Taylor and Jay Barnes

AP Literature

Mrs. Rader

11 September 2024

Frankenstein Group Essay

Frankenstein is known for many things including being written by a woman during a period when women were not authors as well as beginning the horror story genre. These are all impressive attributes of the novel, but readers sometimes forget to acknowledge the amazing characters she creates in *Frankenstein*. This novel is filled with twists and turns of the plot and also has characters with many layers to them. One entity that can be used as an example of a multifaceted character is the creature created by Dr. Frankenstein. The creature's origin is considered mysterious and unusual, because Dr. Frankenstein formed the creature out of dead human remains, never specifying how he brought the creature to life. The creature's unusual origin shapes the creature's persona, relationships, and contributes to the novel's meaning as a whole.

In Walton's narrative, the creature is found mourning over Victor's dead body. Walton at first shows no sympathy for the creature until the creature begins to share his side of the story. The creature explains that he cannot believe he is "the same creature whose thoughts were once

filled with sublime and transcendent visions of the beauty and majesty of goodness”(*Frankenstein* 280). The creature is seen talking down to himself and wishing he could be the hopeful creature he once was before realizing how hideous he was because of his origin causing people to be cruel to him. This also shows a lack of self-confidence in the creature that was brought about by his origin. The creature introduces how his relationships have been ruined as a result of his origin. One example he brings in is Felix asking why Walton does “not hate Felix, who drove his friend from his door with contumely?”(*Frankenstein* 280). The connotation the creature uses to describe this situation shows how the creature’s relationships have also been ruined by his appearance which was a direct result of his origin. Felix could have been great friends with the creature if it were not for his appearance; this relationship could have nurtured him into remaining a kind, loving, and hopeful creature. His hideous appearance kept the creature from even having a chance at a friendship with Felix. The creature's origin can also be seen contributing to the novel as a whole by the life-altering actions the creature has taken as a result of his origin keeping him from being nurtured into a loving creature. He admits this by saying “it is true that I am the wretch. I have murdered the lovely and the helpless; I have strangled the innocent as they slept and grasped to death his throat who never injured me or any other living thing”(*Frankenstein* 280). The creature's actions could have all possibly been prevented if not for his origin. This again reinforces the notion the book is trying to portray that looks can be deceiving and people can be nurtured into being good or evil, revealing how much of an impact the origin of this creature had on the creature's persona, relationships, and the meaning of the novel as a whole.

The next narration in the novel *Frankenstein* comes from one of the main protagonists, Victor Frankenstein. Frankenstein’s narrative gives the reader a true insight into the creature’s

origin that others cannot, because Frankenstein was the only human to witness his origin. The creature's first experience in life results in feeling lonely and confused. The reasoning for this was because of his creator's actions. Frankenstein does not ease the creature into life, but rather he runs away "Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bedchamber, unable to compose my mind to sleep"(*Frankenstein* 70). The creature has just been brought to life and then is immediately left alone to fend for himself. It is the same as leaving a newborn baby to fend for himself, cruel and unthinkable. This origin for any person would be heart-wrenching not to mention it would leave traumatic impacts on the person for life. This would explain why the creature developed a self-conscious persona. The creature's relationships are affected by this origin as well. The main issue for the creature when making friends is no one stops long enough to talk with him before they run away in terror because of his looks. Frankenstein, the creator, is in fear of the creature's looks. Frankenstein admits the creature was ugly before he was even brought to life and can recall that he "had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived"(*Frankenstein* 71). Frankenstein describes how ugly the creature is to help the reader understand how repulsive he is and why people would not dare try to befriend him. This emphasizes how the creature's origin influenced the creature's relationships. The creature's origin is also seen influencing the meaning of the novel *Frankenstein* as a whole. This can be seen when the creature and Frankenstein meet again as Frankenstein climbs on top of an icy glacier. Frankenstein calls him a devil and asks the creature if he "dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Begone, vile insect! Or rather, stay, that I may trample you to dust! And, oh! That I could, with the extinction of your

miserable existence, restore those victims whom you have so diabolically murdered!"(*Frankenstein* 123). This interaction may not seem to deal with the creature's origin contributing to the main idea of the novel, but it does because of the hypocritical nature of what Frankenstein is saying. Frankenstein is angry at the creature because of the murders the creature has committed. This is hypocritical because the creature would not be alive or want to hurt other people if it were not for Frankenstein's actions. The main idea of the novel is that looks can be deceiving, and the reader should eventually conclude at the end of the novel that Frankenstein is the true villain. Showing the reader that Frankenstein is just as bad a person as the creature, if not worse, because he abandoned his creation is a perfect way of enforcing the notion that the origin of the creature contributed to the main idea of the novel as a whole for Frankenstein is the reason for the origin of the creature.

The creature's own narrative is central to understanding the impact of his mysterious origins on his identity and relationships. His recounting of his creation and subsequent experiences highlights the profound effects of his origins on his sense of self: "I was benevolent and good; misery made me a fiend" (Shelley 87). The creature's unnatural birth and subsequent rejection by Victor and society shape his development from a gentle being into a vengeful outcast. His initial innocence and longing for companionship contrast sharply with the cruelty he faces, which transforms his demeanor and actions. The creature's experiences of isolation and his quest for acceptance reveal the deeper psychological and existential impacts of his origins. The narrative of the creature emphasizes the role of social rejection and lack of understanding in shaping his actions, reflecting on how his unusual beginnings contribute to his tragic fate. His interactions with Victor, who fails to take responsibility for his creation, further illustrate how his origins shape his relationships and drive the novel's themes of creator responsibility and social

alienation. The creature's narrative deepens the novel's exploration of the consequences of creating life and the moral obligations that accompany such acts.

Victor's second narrative, focusing on his pursuit of the creature and the consequences of his actions, highlights the fallout of his initial scientific ambitions and the enigmatic origins of his creation. This part of Victor's story is marked by his relentless pursuit of the creature, driven by guilt and a desire for revenge. He recounts his harrowing chase through the Arctic, reflecting on the devastating consequences of his scientific hubris: "I pursued him, and, on the way, I encountered the monster" (Shelley 158). Victor's realization of the magnitude of his responsibility and the tragedy that has unfolded as a result of his actions reveals the profound impact of his origins on his life. His pursuit is a manifestation of his internal struggle and guilt, illustrating how his initial creation of the creature has led to a cycle of vengeance and destruction. This narrative segment underscores the theme of responsibility and the far-reaching consequences of tampering with nature. Victor's interactions with the creature and his ultimate demise emphasize the moral and ethical implications of his scientific experiments and the inescapable consequences of his unusual origins.

In Mary Shelley's *Frankenstein*, the enigmatic origins of the central characters, particularly Victor Frankenstein and his creature, play a crucial role in shaping their actions and relationships. The novel explores how Victor's scientific ambitions and the creature's unnatural creation lead to tragic outcomes, emphasizing themes of responsibility, alienation, and the ethical limits of scientific exploration. Through the intertwined narratives of Walton, Victor, and the creature, Shelley examines how unconventional origins impact identity and interpersonal dynamics, contributing to the novel's broader commentary on the consequences of defying natural boundaries. The mysterious origins of these characters are not just plot devices but

integral elements that drive the thematic concerns of the work, reflecting the complex interplay between creation, responsibility, and the search for meaning in the face of the unknown.