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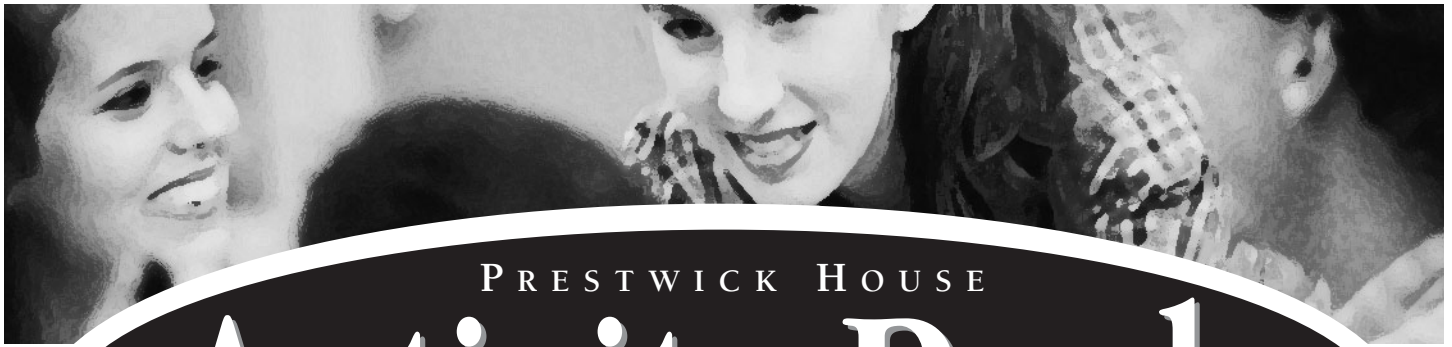
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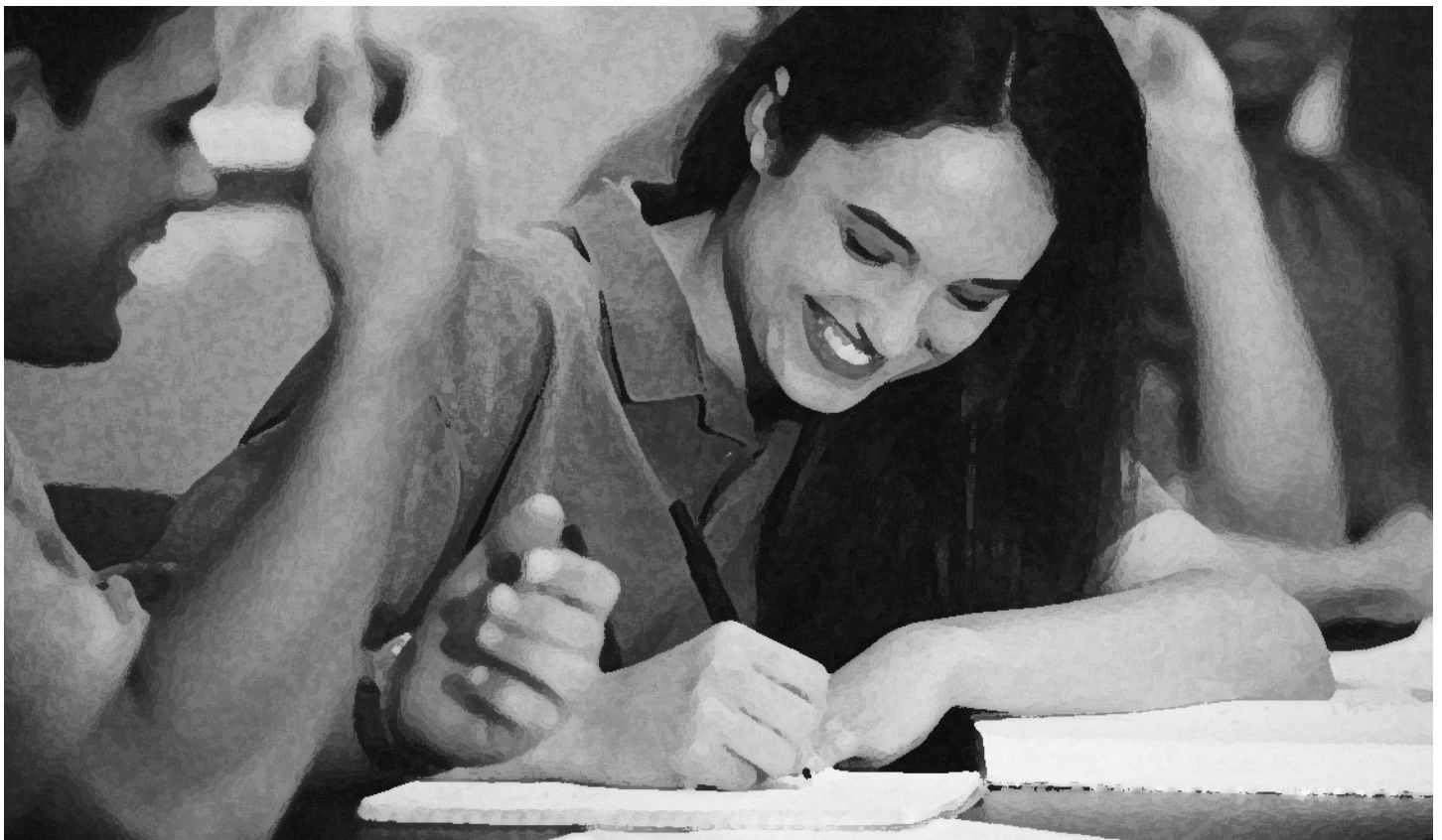


PRESTWICK HOUSE

Activity Pack

FRANKENSTEIN

BY MARY SHELLEY



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Frankenstein

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Frankenstein

Activity Pack Teacher's Edition

Pre-reading

Note: All references come from the Prestwick House Literary Touchstone Press Edition of *Frankenstein*, by Mary Shelley, published 2005.

Pre-reading

Objective: Understanding the author's purpose.

Activity

Divide the class into small groups. Each group should choose a different topic from the list below.

Imagine that you are Mary Shelley. Based on the explanation in the introduction, prepare a short speech on your group's topic. Use direct quotations or as much of her wording as possible. Include whatever explanation Shelley offers.

Topics:

1. The reason I write
2. My husband's influence
3. The challenge from Byron
4. The influence of the weather
5. My view of poets and poetry
6. The influence of other ghost stories
7. The process of invention and imagination

Frankenstein

Activity Pack Student Edition

Pre-reading

Note: All references come from the Prestwick House Literary Touchstone Press Edition of *Frankenstein*, by Mary Shelley, published 2005.

Pre-reading

Objective: Understanding the author's purpose.

Activity

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Topics:

1. The reason I write
2. My husband's influence
3. The challenge from Byron
4. The influence of the weather
5. My view of poets and poetry
6. The influence of other ghost stories
7. The process of invention and imagination

The Letters

Character

Objective: Understanding character development.
Recognizing point of view.

Activity

Divide the class into small groups.

Consider all that R. Walton reveals about himself in his letters to create a profile of him. Use information from all of the letters.

Each group should select a different aspect of Walton's profile from the list below. Work in groups to fill out the form provided. Each group should present its profile once complete.

Aspects of Walton's Profile:

- Walton's Dream
- Walton's Past Failure as a Poet
- Walton's Willingness to Sacrifice
- Walton's Doubts
- Walton's Education
- Walton's Relationships with Others
- Walton's Financial Background
- Walton's Resolve or "Steady Purpose"

*Note to Teacher: You may use the sample form, **Walton's Ambition**, as an example for your class.*

The Letters

Character

Objective: Understanding character development.
Recognizing point of view.

Activity

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- Walton's Doubts
- Walton's Education
- Walton's Relationships with Others
- Walton's Financial Background
- Walton's Resolve or "Steady Purpose"

**Form to Complete in Preparing
Walton's Profile**

Aspect of Your Focus: *Walton's Ambition*

List the details Walton provides about this aspect of himself:

- *Journey to the North Pole*
- *Experience the beauty of the northern regions*
- *See the "country of eternal light" (Pg. 10)*

List the reasons Walton provides for his thinking or his experience in respect to this aspect of himself:

- *He may be able to discover the "wondrous power that attacks the needle." (Pg. 10)*
- *It may satisfy his curiosity.*
- *He would be the first to visit this part of the world.*
- *He could benefit mankind by discovering a passage to other countries near the pole that ordinarily take too long to get to.*

Explain your group evaluation of this aspect of Walton in a class presentation.

**Form to Complete in Preparing
Walton's Profile**

Aspect of Your Focus:

List the details Walton provides about this aspect of himself:

List the reasons Walton provides for his thinking or his experience in respect to this aspect of himself:

Explain your group evaluation of this aspect of Walton in a class presentation.

Letters

Setting

Objective: Visualizing setting.

Activity

Imagine that during his journey to the North Pole, Walton paints or sketches greeting cards for his friends in London. Using details that Walton provides about his journey and his “vision” of the North Pole, create a card that Walton might send. Since Walton mentions his interest in the Romantic poets, select some verses from Romantic poets for the inside of your card. Use the library or place a search on the Internet for “Romantic Poets” to find some of their works. Select verses from these works, which should correspond with the picture on the front of the card.

Letters

Setting

Objective: Visualizing setting.

Activity

Imagine that during his journey to the North Pole, Walton paints or sketches greeting cards for his friends in London. Using details that Walton provides about his journey and his “vision” of the North Pole, create a card that Walton might send. Since Walton mentions his interest in the Romantic poets, select some verses from Romantic poets for the inside of your card. Use the library or place a search on the Internet for “Romantic Poets” to find some of their works. Select verses from these works, which should correspond with the picture on the front of the card.

Characterization Inference

Activity I

Will you smile at the enthusiasm I express concerning this divine wanderer? You would not if you saw him. You have been tutored and refined by books and retirement from the world, and you are, therefore, somewhat fastidious; but this only renders you the more fit to appreciate the extraordinary merits of this wonderful man. (Pg. 23)

She is educated and from a wealthy family.

Personal Comment

“my first task is to assure my dear sister of my welfare” (Pg. 9)

Inference

She is caring and worries about her brother.

Characterization Inference

Activity I

Will you smile at the enthusiasm I express concerning this divine wanderer? You would not if you saw him. You have been tutored and refined by books and retirement from the world, and you are, therefore, somewhat fastidious; but this only renders you the more fit to appreciate the extraordinary merits of this wonderful man. (Pg. 23)

She is caring and worries about her brother.

[illegible]

Activity II

Divide the class into small groups. Each group should select a different topic from the list below.

Based on your inferences about Margaret, write a letter from Margaret on one or more of the following topics.

Topics Margaret might write about:

1. To Walton, about his great dream
2. To Walton, about his dangerous journey
3. To Walton, about his boyhood and education
4. To Walton, about the stranger
5. To Walton, about his love of nature
6. To a relative, about Walton and his journey
7. To a close friend, about her hopes in respect to Walton

Answers will vary.

Dearest Walton,

Although I worry daily about your welfare on this expedition of yours, I also see how you feel such a strong pull to explore these arctic wonders. Your description of the places that you will see leaves even a homebody such as me with a desire to see such a foreign landscape. The majesty of those frozen lands fills my mind with images of great beauty. You have always loved the great outdoors. Some of my fondest memories of childhood are from our walks through the hills and forests up north. Do you remember those days of carefree strolls and innocent games? I wish the best for you in your journey. Be very careful. I hope to see you again soon.

*Love,
Margaret*

Activity II

Based on your inferences about Margaret, write a letter from Margaret on one or more of the following topics.

Topics Margaret might write about:

1. To Walton, about his great dream
2. To Walton, about his dangerous journey
3. To Walton, about his boyhood and education
4. To Walton, about the stranger
5. To Walton, about his love of nature
6. To a relative, about Walton and his journey
7. To a close friend, about her hopes in respect to Walton

Letters

Characterization

Objective: Interpreting the thoughts and language of a character.

Activity

1. Walton tells his sister that he has hired a vessel for his journey and is “occupied in collecting...sailors.” (Pg. 13) Re-read the first two pages of the second letter (Pgs. 13-14). As you read, list the qualities that Walton seems to respect in others.

Qualities Walton Respects in Others

dependability, courage, sympathy, gentleness, intelligence, education, sensibility, affection,

integrity, and generosity

- Based on this list of qualities, create an ad that Walton might have written and posted to hire sailors.

*To All Seafaring Men
In Search of Adventure.*

Do you have what it takes to voyage to parts unknown? This trip will require great courage and integrity as we travel in search of the North Pole. The dangers we will face are unknown, so men of great intelligence and sensibility will be invaluable. We will face great stress so affectionate, gentle men will improve morale. If you have what it takes, come to the docks and ask for R. Walton.

Letters

Characterization

Objective: Interpreting the thoughts and language of a character.

Activity

1. Walton tells his sister that he has hired a vessel for his journey and is “occupied in collecting...sailors.” (Pg. 13) Re-read the first two pages of the second letter (Pgs. 13-14). As you read, list the qualities that Walton seems to respect in others.

Qualities Walton Respects in Others

- Based on this list of qualities, create an ad that Walton might have written and posted to hire sailors.

Letters

Theme

Objective: Recognizing and understanding the introduction of a thematic idea.

Activity

1. In the second letter, Walton discusses his desire for a friend and his concept of what a friend is. Re-read the first page of the second letter (Pg. 13) and list the words and phrases Walton uses to describe a friend.

“...a man who could sympathize with me; whose eyes would reply to mine.”, “...gentle yet

courageous, possessed of a cultivated as well as capacious mind, whose tastes are

like my own.”, “...sense enough not to despise me as a romantic, and affection enough for

me to endeavor to regulate my mind.”

2. Use this list to write a poem about friends (having friends, being a friend, or needing a friend, for example). See Appendix to develop a **Definition Poem** that begins “A friend is...” or “Friendship is...”.

Letters

Theme

Objective: Recognizing and understanding the introduction of a thematic idea.

Activity

1. In the second letter, Walton discusses his desire for a friend and his concept of what a friend is. Re-read the first page of the second letter (Pg. 13) and list the words and phrases Walton uses to describe a friend.

2. Use this list to write a poem about friends (having friends, being a friend, or needing a friend, for example). See Appendix to develop a **Definition Poem** that begins “A friend is...” or “Friendship is...”.

Letters

Romanticism

Objective: Understanding the literary movement of Romanticism and how it is expressed in a literary work.

Activity

Divide the class into small groups. Each group will share their quotations with the class. A discussion of Romanticism could follow these presentations.

Find four quotations in the text of Walton's letters that correspond to or express each aspect of Romantic thought.

Answers may vary.

Letters

Romanticism

Objective: Understanding the literary movement of Romanticism and how it is expressed in a literary work.

Activity

Find four quotations in the text of Walton's letters that correspond to or express each aspect of Romantic thought.

Characteristics that make *Frankenstein* a Romantic Novel

LOVE OF NATURE

1. *"...I feel a cold northern breeze play upon my cheeks, which braces my nerves, and fills me with delight."* (Pg. 9)
2. *"I may there discover the wondrous power which attracts the needle; and may regulate a thousand celestial observations that require only this voyage to render their seeming eccentricities constant for ever."* (Pg. 10)
3. *"I have often attributed my attachment to, my passionate enthusiasm for, the dangerous mysteries of the ocean, to that production of the most imaginative of modern poets."* (Pg. 15)
4. *"Even broken in spirit as he is, no one can feel more deeply than he does the beauties of nature. The starry sky, the sea, and every sight afforded by these wonderful regions seem still to have the power of elevating his soul from earth."* (Pg. 23)

Characteristics that make *Frankenstein* a Romantic Novel

LOVE OF NATURE

1.

2.

3.

4.

Characteristics that make *Frankenstein* a Romantic Novel

BELIEF IN THE POWER OF THE INDIVIDUAL

1. *"Six years have passed since I resolved on my present undertaking. I can, even now, remember the hour from which I dedicated myself to this great enterprise." (Pg. 10)*
2. *"...do I not deserve to accomplish some great purpose? My life might have been passed in ease and luxury; but I preferred glory to every enticement that wealth placed in my path." (Pg. 11)*
3. *"...I feel my heart glow with an enthusiasm which elevates me to heaven; for nothing contributes so much to tranquilise the mind as a steady purpose...." (Pg. 10)*
4. *"I am practically industrious—painstaking;— a workman to execute with perseverance and labour...." (Pg. 15)*

Characteristics that make *Frankenstein* a Romantic Novel

BELIEF IN THE POWER OF THE INDIVIDUAL

1.

2.

3.

4.

Characteristics that make *Frankenstein* a Romantic Novel

DESIRE TO EXPLORE THE UNKNOWN

1. *"This breeze, which has travelled from the regions towards which I am advancing, gives me a foretaste of those icy climes. Inspirited by this wind of promise, my day dreams become more fervent and vivid."* (Pg. 9)
2. *"I shall satiate my ardent curiosity with the sight of a part of the world never before visited...."* (Pg. 10)
3. *"I have read with ardour the accounts of the various voyages which have been made in the prospect of arriving at the North Pacific Ocean through the seas which surround the pole. "* (Pg. 10)
4. *"...when shall I return?... If I succeed, many, many months, perhaps years, will pass before you and I may meet. If I fail, you will see me again soon, or never."* (Pg. 11)

Characteristics that make *Frankenstein* a Romantic Novel

DESIRE TO EXPLORE THE UNKNOWN

1.

2.

3.

4.

Letters

Imagery

Objective: Visualizing the images and descriptive details of a literary work.

Activity

Divide the class into small groups.

Each group should select a different scene from the list below. Draw, use magazines, or find pictures on the Internet to create a visual representation of your group's scene.

Scenes:

1. Walton's ship surrounded by ice and the sledge with "a being which had the shape of a man... of gigantic stature" (Pg. 19) in the distance
2. The sailors attempting to persuade a man who is on a fragment of ice in the sea to come on board the ship
3. The sailors attempting to restore the man who is in a "wretched" condition
4. The stranger's interest in the demon seen earlier on the sledge
5. The stranger's grief and love of the beauties of nature
6. The stranger's reaction when Walton shares his dream
7. The stranger as he begins to share his "unparalleled misfortunes" with Walton (Pg. 23)

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6. The stranger's reaction when Walton shares his dream
7. The stranger as he begins to share his "unparalleled misfortunes" with Walton (Pg. 23)

Chapters I - III

Background

Objective: Relating literature to life

Activity

In Chapter I, Victor shares his family's and his own personal history. He tells the reader about his parents' marriage, his early years, and the adoption of Elizabeth, who is to be his "to protect, love, and cherish." (Pg. 28) As part of his narration, Victor summarizes the quality of his childhood when he says:

No human being could have passed a happier childhood than myself. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their caprice, but the agents and creators of all the many delights which we enjoyed. When I mingled with other families, I distinctly discerned how peculiarly fortunate my lot was, and gratitude assisted the development of filial love. (Pg. 30)

Write a page-long account of your family and personal history. Your account should include details of your parents' marriage, your early years, and any other family members. End your account with a statement that summarizes your early experiences.

Chapters I - III

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Write a page-long account of your family and personal history. Your account should include details of your parents' marriage, your early years, and any other family members. End your account with a statement that summarizes your early experiences.

Chapters I-III

Characterization

Objective: Recognizing how character traits are revealed.

Activity

Victor reveals his character by comparing himself to the two people closest to him, Henry and Elizabeth. Use the chart on the following page to examine these comparisons. At the bottom, write your conclusions about Victor, Elizabeth, and Henry.

Chapters I-III

Characterization

Objective: Recognizing how character traits are revealed.

Activity

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Comparison Chart

Points of Comparison	Victor	Elizabeth	Henry
Disposition, Temperament	Intense Solitary Violent	Calm Concentrated	Enterprising Hardworking Daring
Response to the Natural World	Loves investigating nature scientifically	Loves nature	None
Interests	Science	Poetry	Chivalry Romance

Your conclusions:

Victor:

Elizabeth:

Henry:

Which of the three would you spend time with? Explain

Which of the three are you most like? Explain.

Comparison Chart

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Your conclusions:

Victor:

Elizabeth:

Henry:

Which of the three would you spend time with? Explain

Which of the three are you most like? Explain.

Chapters I-III

Characterization

Objectives: Paraphrasing difficult text.
Weighing the truth and/or significance of a character's assertions.
Predicting events in a story.

Activity

In Chapter II, Victor, looking back on his life, makes several judgements about his life.

Divide the class into small groups.

Each group should select a different statement from the list below.

Read the statement carefully out loud. Discuss its meaning. Look up any words that are unfamiliar to you and paraphrase the statement.

Write an explanation of and your reaction to the statement. How does it make you feel? What do you think after you read it?

Write what the statement suggests to you about the story that will follow.

Each group should present its paraphrase, reaction, and predictions.

Statements:

1. "It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things, or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were directed to the metaphysical, or, in its highest sense, the physical secrets of the world." (Pg. 30)
2. "Besides, in drawing the picture of my early days, I also record those events which led, by insensible steps, to my after tale of misery: for when I would account to myself for the birth of that passion, which afterwards ruled my destiny, I find it arise, like a mountain river, from ignoble and almost forgotten sources; but, swelling as it proceeded, it became the torrent which, in its course, has swept away all my hopes and joys." (Pgs. 30-31)
3. "Natural philosophy is the genius that has regulated my fate; I desire, therefore, in this narration, to state those facts which lead to my predilection for that science. When I was thirteen years of age, we all went on a party of pleasure to the baths near Thonon; the inclemency of the weather obliged us to remain a day confined to the inn. In this house I chanced to find a volume of the works of Cornelius Agrippa. I opened it with apathy; the theory which he attempts to demonstrate, and the wonderful facts which he relates, soon changed this feeling into enthusiasm." (Pg. 31)

Chapters I-III

Characterization

Objectives: Paraphrasing difficult text.
Weighing the truth and/or significance of a character's assertions.
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4. “If, instead of this remark, my father had taken the pains to explain to me that the principles of Agrippa had been entirely exploded, and that a modern system of science had been introduced, which possessed much greater powers than the ancient, because the powers of the latter were chimerical, while those of the former were real and practical; under such circumstances, I should certainly have thrown Agrippa aside, and have contented my imagination, warmed as it was, by returning with greater ardor to my former studies. It is even possible that the train of my ideas would never have received the fatal impulse that lead to my ruin. But the cursory glance my father had taken of my volume by no means assured me that he was acquainted with its contents; and I continued to read with the great avidity.” (Pg. 31)
5. “The untaught peasant beheld the elements around him, and was acquainted with their practical uses. The most learned philosopher knew little more. He had partially unveiled the face of Nature, but her immortal lineaments were still a wonder and a mystery. He might dissect, anatomize, and give names; but, not to speak of a final cause, causes in their secondary and tertiary grades were utterly unknown to him. I had gazed upon the fortifications and impediments that seemed to keep human beings from entering the citadel of nature, and rashly and ignorantly I had repined.” (Pgs. 31-32)
6. “Under the guidance of my new preceptors, I entered with the greatest diligence into the search of the philosopher’s stone and the elixir of life; but the latter soon obtained my undivided attention. Wealth was an inferior object; but what glory would attend the discovery, if I could banish disease from the human frame, and render man invulnerable to any but a violent death!” (Pg. 32)
7. “The raising of ghosts or devils was a promise liberally accorded by my favourite authors, the fulfillment of which I most eagerly sought; and if my incantations were always unsuccessful, I attributed the failure rather to my own inexperience and mistake than to a want of skill or fidelity in my instructors. And thus for a time I was occupied by exploded systems, mingling, like an unadept, a thousand contradictory theories, and floundering desperately in a very slough of multifarious knowledge, guided by an ardent imagination and childish reasoning, till an accident again changed the current of my ideas.” (Pg. 32)

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8. “When I was about fifteen years old we had retired to our house near Belrive, when we witnessed a most violent and terrible thunderstorm....
Before this I was not unacquainted with the more obvious laws of electricity. On this occasion a man of great research in natural philosophy was with us, and, excited by this catastrophe, he entered on the explanation of a theory which he had formed on the subject of electricity and galvanism, which was at once new and astonishing to me. All that he said threw greatly into the shade Cornelius Agrippa, Albertus Magnus, and Paracelsus, the lords of my imagination; but by some fatality the overthrow of these men disinclined me to pursue my accustomed studies. It seemed to me as if nothing would or could ever be known. All that had so long engaged my attention suddenly grew despicable. By one of those caprices of the mind which we are perhaps most subject to in early youth, I at once gave up my former occupations; set down natural history and all its progeny as a deformed and abortive creation; and entertained the greatest disdain for a would-be science, which could never even step within the threshold of real knowledge. In this mood of mind I betook myself to the mathematics, and the branches of study appertaining to that science, as being built upon secure foundations, and so worthy of my consideration.” (Pgs. 32-33)
9. “Thus strangely are our souls constructed, and by such slight ligaments are we bound to prosperity or ruin. When I look back, it seems to me as if this almost miraculous change of inclination and will was the immediate suggestion of the guardian angel of my life—the last effort made by the spirit of preservation to avert the storm that was even then hanging in the stars, and ready to envelope me. Her victory was announced by an unusual tranquility and gladness of soul, which followed the relinquishing of my ancient and latterly tormenting studies. It was thus that I was to be taught to associate evil with their prosecution, happiness with their disregard.
It was a strong effort of the spirit of good; but it was ineffectual. Destiny was too potent, and her immutable laws had decreed my utter and terrible destruction.” (Pg. 33)

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Chapters I-III

Plot

Objective: Understanding plot.

Activity

This activity can be assigned as a small group project or as an individual assignment.

1. When Victor turns seventeen, his life changes drastically. Referring to one day in this year, Victor says, “This ended a day memorable to me: it decided my future destiny.” (Pg. 40)

List some of the important events that happen in Victor's life during his first seventeen years. Beside each event, identify a reminder or token he probably has of the event..

[illegible]

Chapters I-III

Plot

Objective: Understanding plot.

Activity

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List some of the important events that happen in Victor’s life during his first seventeen years. Beside each event, identify a reminder or token he probably has of the event..

Events in Victor’s Life	Reminder or Token

Chapters IV-VI

Reading for Details

Objective: Visualizing text.

Activity

Re-read Victor's description of his creature after it comes to life (Pgs. 47-48). Paint, draw, or use magazine illustrations to create your image of the creature.

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Chapters IV-VI

Interpreting the Text

Objectives: Paraphrasing text.
Evaluating truth claims.
Relating literature to life.

Activity

Divide the class into pairs or groups of three. Each group should be given a different statement from the following list.

Each small group should discuss its statement and prepare a speech that includes the following:

- An explanation of the meaning or a paraphrase of the statement.
- A detailed response to the statement in terms of agreement, disagreement, or feelings about what Victor says.
- An explanation of how the statement relates to real-life or present-day issues, events, or experiences.

Statements:

1. “Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our inquiries.” (Pg. 42)
2. “After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter.
The astonishment which I had at first experienced on this discovery soon gave place to delight and rapture. After so much time spent in painful labour, to arrive at once at the summit of my desires was the most gratifying consummation of my toils. But this discovery was so great and overwhelming that all the steps by which I had been progressively led to it were obliterated, and I beheld only the result. What had been the study and desire of the wisest men since the creation of the world was now within my grasp.” (Pg. 43)
3. “Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow.” (Pg. 43)

Chapters IV-VI

Interpreting the Text

Objectives: Paraphrasing text.
Evaluating truth claims.
Relating literature to life.

Activity

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4. "I doubted at first whether I should attempt the creation of a being like myself, or one of simpler organisation; but my imagination was too much exalted by my first success to permit me to doubt of my ability to give life to an animal as complex and wonderful as man." (Pg. 43)
5. "...I resolved, contrary to my first intention, to make the being of a gigantic stature; that is to say, about eight feet in height, and proportionably large." (Pg. 44)
6. "No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs." (Pg. 44)
7. "...I thought, that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption." (Pg. 44)
8. "And the same feelings which made me neglect the scenes around me caused me also to forget those friends who were so many miles absent, and whom I had not seen for so long a time. I knew my silence disquieted them; and I well remembered the words of my father: 'I know that while you are pleased with yourself, you will think of us with affection, and we shall hear regularly from you. You must pardon me if I regard any interruption in your correspondence as a proof that your other duties are equally neglected.'" (Pgs. 44-45)
9. "A human being in perfection ought always to preserve a calm and peaceful mind, and never to allow passion or a transitory desire to disturb his tranquility. I do not think that the pursuit of knowledge is an exception to this rule. If the study to which you apply yourself has a tendency to weaken your affections, and to destroy your taste for those simple pleasures in which no alloy can possibly mix, then that study is certainly unlawful, that is to say, not befitting the human mind." (Pg. 45)
10. "The different accidents of life are not so changeable as the feelings of human nature." (Pg. 47)

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10. "The different accidents of life are not so changeable as the feelings of human nature." (Pg. 47)

11. "I thanked my friend from my heart, but I did not speak. I saw plainly that he was surprised, but he never attempted to draw my secret from me; and although I loved him with a mixture of affection and reverence that knew no bounds, yet I could never persuade myself to confide to him that event which was so often present to my recollection, but which I feared the detail to another would only impress more deeply." (Pg. 56)
12. "Excellent friend! how sincerely you did love me, and endeavour to elevate my mind until it was on a level with your own! A selfish pursuit had cramped and narrowed me, until your gentleness and affection warmed and opened my senses; I became the same happy creature who, a few years ago, loved and beloved by all, had no sorrow or care." (Pg. 57-58)

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Chapters IV-VI

Theme

Objective: Understanding thematic ideas.

Activity

One of the themes of the novel is that friendship is important in an individual's life. In Elizabeth's letter to Victor, she discusses this. In addition, Victor realizes what a wonderful friend Henry is to him. Re-read Elizabeth's letter. Write a letter in which Victor responds to Elizabeth; focus on the idea of friendship.

My dear Cousin,

I apologize for the briefness of this letter for I am just now recovering from the fever that, from your letter, I am sure Henry has told you about. I am still quite weak, but you need not worry about my being treated by a "mercenary old nurse" as Henry has been at my side since I fell into this sad state. It is only through his constant and endearing friendship that have been able to recover. I feel terrible that my sickness has kept him out of the classroom, but his constant companionship has been such a comfort. I miss you and father dreadfully and cannot wait to see you again. I am growing tired and must sleep again. I promise to write again soon.

*Love,
Victor*

Chapters IV-VI

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Activity

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Chapters IV-VI

Debate

Objectives: Responding to literature.
Relating literature to life.

Activity

At the end of Chapter VI, Victor remarks:

We returned to our college on a Sunday afternoon; the peasants were dancing, and every one we met appeared gay and happy. My own spirits were high, and I bounded along with feelings of unbridled joy and hilarity. (Pg. 58)

In these chapters, Victor has created a life and abandoned it. He has no knowledge of what has become of his creation. Yet, he has gone on with his life and is able to feel joy again. Are you sympathetic to Victor? Should Victor have stayed in misery, or should he be able to put his mistake behind him and go on with his life?

- Form two groups, one of people who sympathize and one of people who do not.
- Debate the above questions.
- Take notes about the arguments of both sides on the following handouts. Save these notes for Victor's trial, which will occur after you have completed the novel.

See appendix for instructions on debates.

Chapters IV-VI

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Objectives: Responding to literature.
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Hand-out #1
A Sympathetic Response to Victor
(He should go on with his life.)

Why does Victor deserve sympathy at this point in the novel?

Argument #1

Main points of the explanation:

Argument #2

Main points of the explanation:

Argument #3

Main points of the explanation:

Hand-out #1
A Sympathetic Response to Victor
(He should go on with his life.)

Why does Victor deserve sympathy at this point in the novel?

Argument #1

Main points of the explanation:

Argument #2

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Main points of the explanation:

Hand-Out #2
An Unsympathetic Response
(He should stay in misery.)

Why should Victor continue to feel the burden and discomfort of guilt for creating and abandoning the creature?

Argument #1

Main points of the explanation:

Argument #2

Main points of the explanation:

Argument #3

Main points of the explanation:

Hand-Out #2
An Unsympathetic Response
(He should stay in misery.)

Why should Victor continue to feel the burden and discomfort of guilt for creating and abandoning the creature?

Argument #1

Main points of the explanation:

Argument #2

Main points of the explanation:

Argument #3

Main points of the explanation:

Chapters VII-IX

Debate

Objectives: Responding to literature.
Relating literature to life.

Activity

Victor says:

My first thought was to discover what I knew of the murderer, and cause instant pursuit to be made. But I paused when I reflected on the story that I had to tell. A being whom I myself had formed, and endued with life, had met me at midnight among the precipices of an inaccessible mountain. I remembered also the nervous fever with which I had been seized just at the time that I dated my creation, and which would give an air of delirium to a tale otherwise so utterly improbable. I well knew that if any other had communicated such a relation to me, I should have looked upon it as the ravings of insanity. Besides, the strange nature of the animal would elude all pursuit, even if I were so far credited as to persuade my relatives to commence it. And then of what use would be pursuit? Who could arrest a creature capable of scaling the overhanging sides of Mont Salève? These reflections determined me, and I resolved to remain silent.
(Pg. 63)

Should Victor have followed his “first thought” and told people about his creature, or is he right in his decision to stay silent, believing that people will consider his story “the ravings of insanity”?

- Form two groups, one of people who support Victor’s decision to be silent and one of people who believe Victor should have told the truth.
- Debate the question.
- Take notes about both arguments using the following handouts.

See appendix for instructions on debates.

Chapters VII-IX

Debate

Objectives: Responding to literature.
Relating literature to life.

Activity

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Victor should remain silent.

Argument #1

Main points of the explanation:

Argument #2

Main points of the explanation:

Argument #3

Main points of the explanation:

Victor should remain silent.

Argument #1

Main points of the explanation:

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Victor should tell the truth.

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Chapters VII-IX

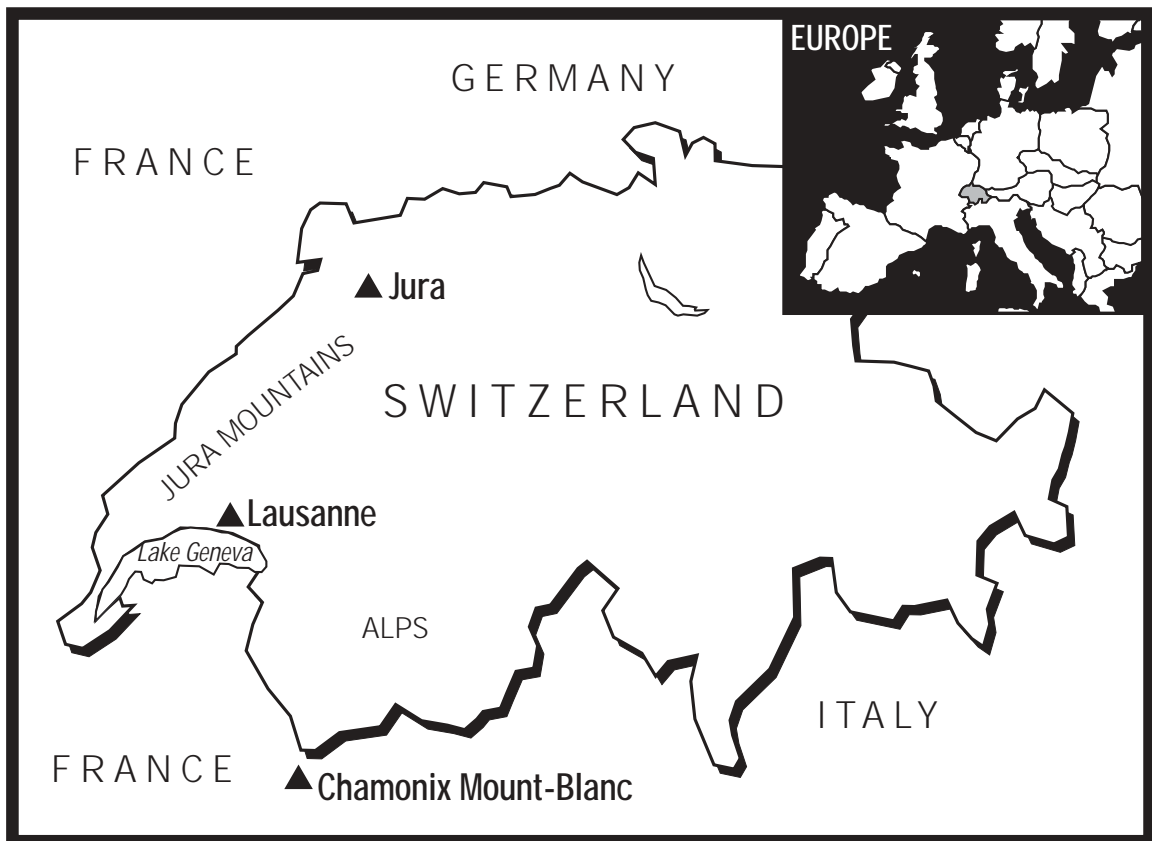
Using a Map

Objective: Reading to visualize setting and images.
Locating geographical places.

Activity

Follow Victor's travels through France and Switzerland on the following map.

- Lake Geneva
- Lausanne – middle of Chapter VII (Pg. 61)
- Chamounix-Mont Blanc (may be spelled “Chamonix”) – end of Chapter IX (Pg. 79)
- Jura Mountain
- The Alps – end of Chapter IX (Pgs. 78-79)



Chapters VII-IX

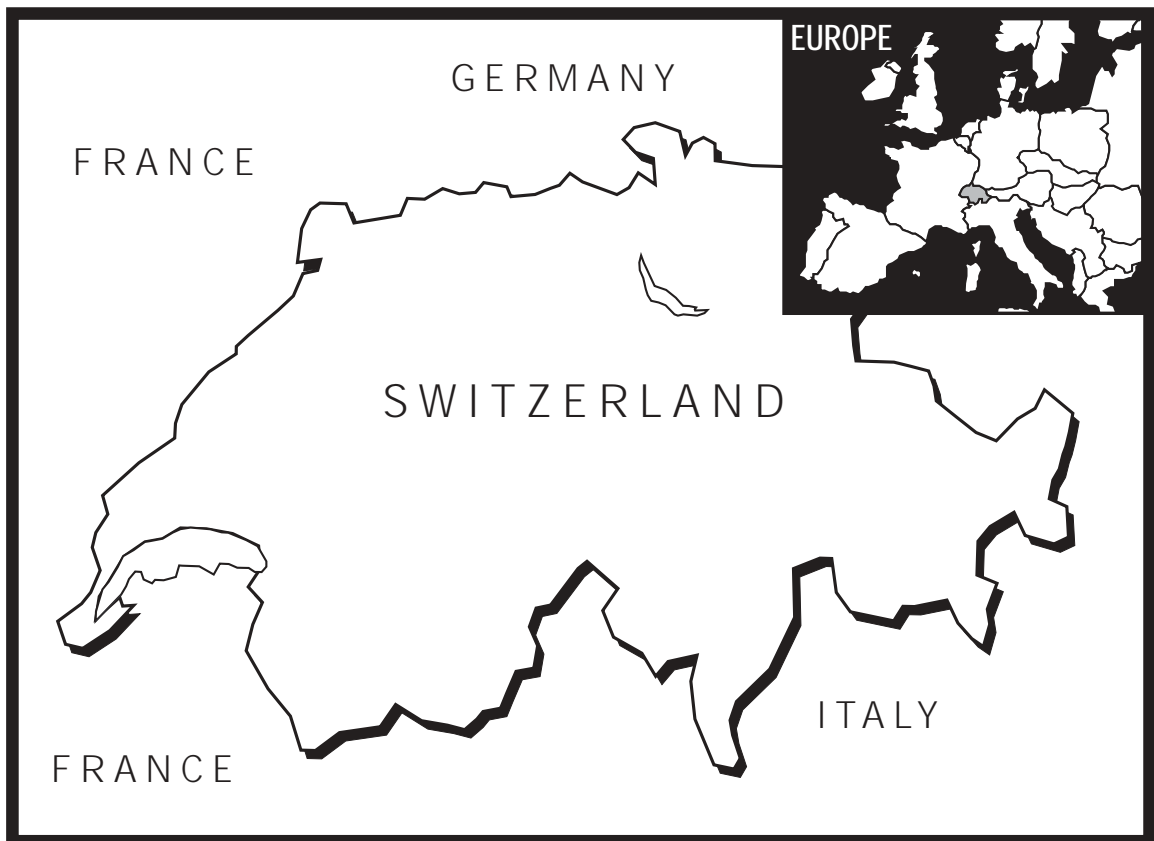
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Chapters VII-IX

Point of View

Objectives: Interpreting a sequence of events from different points of view.
Discussing the narrative technique used in the story.
Recognizing characteristics of a writer's style.

Activity

These chapters are filled with Victor's expressions of his pain: remorse, grief, torment, and despair. The reader is presented with a subjective account partly because Victor is the narrator and partly because Mary Shelley is a Romantic. Romantics focus on the subjective side of experience.

Divide the class into small groups. Give each group a different section of text listed below.

Re-write the sections in the third-person point of view, making them as objective as you can. You can summarize the conversations.

Selections of Text:

1. Chapter VII – "My journey was very melancholy" **TO** "I did not conceive the hundredth part of the anguish I was destined to endure." (Pgs. 61-62)
2. Chapter VII – "It was completely dark when I arrived" **TO** "and I resolved to remain silent." (Pgs. 62-63)
3. Chapter VII – "It was about five in the morning" **TO** "free last night." (Pgs. 63-64)
4. Chapter VIII – "A murmur of approbation followed" **TO** "the idea of this visit was torture to me, yet I could not refuse." (Pgs. 69-70)
5. Chapter VIII – "During this conversation, I had retired to the corner" **TO** the end of the chapter. (Pgs. 71-73)
6. Chapter IX – "Nothing is more painful to the human mind" **TO** "avenge the deaths of William and Justine." (Pgs. 75-76)
7. Chapter IX – "Our house was the house of mourning" **TO** "such a wretch." (Pg. 70)
8. Chapter IX – "Sometimes I could cope with the sullen despair" **TO** the end of the chapter. (Pgs. 78-79)

Each group should read the third-person, objective version to the class. The first one might begin as follows:

His journey was very melancholy. At first, he wished to hurry on; but when he drew near his native town, he slackened his progress....

Chapters VII-IX

Point of View

Objectives: Interpreting a sequence of events from different points of view.
Discussing the narrative technique used in the story.
Recognizing characteristics of a writer's style.

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Chapters VII-IX

Writing

Objectives: Relating literature to life.
Recognizing thematic ideas.

Activity

Another theme in the novel is that the difference between reality and illusion is sometimes difficult to determine.

In the midst of her grief, Elizabeth says:

Victor, when falsehood can look so like the truth, who can assure themselves of certain happiness? I feel as if I were walking on the edge of a precipice, towards which thousands are crowding, and endeavouring to plunge me into the abyss. (Pg. 77)

Write an answer to Elizabeth in the form of a letter from you, the reader. You can share a time that you have felt this way, or you can explain how you have resolved a similar problem in your own mind.

Answers May Vary.

Chapters VII-IX

Writing

Objectives: Relating literature to life.
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Chapter X

Imagery

Objective: Visualizing descriptive imagery.

Activity

Note to Teacher: This activity can be done as a group project, with each group creating a brochure, or it can be done as an individual project.

1. Re-read the first pages of Chapter X, pages 81-82. As you read, list the descriptive phrases that appeal to you.

Descriptive Phrases

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

2. Use pictures of the Alps from old travel magazines or the Internet to create a travel brochure for hiking amid the splendor of the Alps. Use some of Victor's descriptive phrases in your brochure.

Chapter X

Imagery

Objective: Visualizing descriptive imagery.

Activity

1. Re-read the first pages of Chapter X, pages 81-82. As you read, list the descriptive phrases that appeal to you.

Descriptive Phrases

[illegible]

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Chapter X

Text Interpretation Persuasive Argument

Objective: Understanding persuasive discourse.

Activity

After hearing the eloquent speech of his creature, Victor says, “I weighed the various arguments that he had used, and determined at least to listen to his tale.” (Pg. 85)

Analyze the creature’s persuasive arguments by completing the **Persuasive Discourse Chart**.

Note to teacher: Students can take any of the three of the creature’s arguments/points and make their own charts using ours as a model. This activity will help them understand what the creature wants and how he backs up his argument.

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Activity

After hearing the eloquent speech of his creature, Victor says, “I weighed the various arguments that he had used, and determined at least to listen to his tale.” (Pg. 85)

Analyze the creature’s persuasive arguments by completing the **Persuasive Discourse Chart**.

Persuasive Discourse Chart

Position: *Victor should perform his duty as a father figure for his creation.*

Arguments:

- *Victor is obligated to him because the creature is Victor's creation.*
- *The creature should not suffer; he did nothing to deserve suffering and rejection.*
- *The creature is alone, and Victor can help him.*
- *The creature is in anguish*
- *Victor can help mankind by helping the creature.*

Ways to refute opposition:

Out of compassion, Victor should listen before he judges.

The Creature's Arguments

Appeals	Support	Devices
Rational <i>Victor has sympathy for everyone else in the book.</i> <i>The creature is Victor's creation. Therefore, Victor should have special sympathy for him.</i>	Assumptions <i>A creator has an obligation to his creation. They are bound together.</i> <i>When people are hated, it is natural for them to hate their enemies.</i> <i>Misery makes people evil.</i> <i>The creature may very well be innocent, a victim of circumstance.</i>	Rhetorical Questions <i>How dare Victor play God?</i> <i>Why should the creature be hated simply because of his appearance?</i>
Emotional <i>Guilt</i> <i>Obligation</i> <i>Threats</i>	<i>If he were happy, the creature would be virtuous.</i>	
Ethical <i>The creature was not formed completely evil.</i>		

Persuasive Discourse Chart

Position:

Arguments:

Ways to refute opposition:

The Creature’s Arguments

Appeals	Support	Devices
Rational	Assumptions	Rhetorical Questions
Emotional		
Ethical		

Chapter XI-XVI

Plot

Objective: Understanding narrative structure and technique.

Activity

Using the following list of events, place each of event in chronological order within the **Narrative Structure of *Frankenstein* Diagram** on the next page.

You will have to wait until you finish the novel to complete the last events for all of the stories, except the one about the DeLacey family which is told entirely within these chapters.

In the square at the bottom of the page, list the ideas that the different narratives have in common.

- The creature is miserable, vengeful, and makes demands of Frankenstein
- After creating a creature, Frankenstein rejects and abandons his hideous creation.
- While trapped in ice chunks, Walton discovers Frankenstein and takes him aboard.
- After he comes alive, he is abandoned and struggles to survive.
- He learns by observing a family, but is rejected when he tries to make friends with the family.
- Walton sets out on a journey to the North Pole.
- The family lives luxuriously in Paris.
- The creature reveals himself to the family and they flee later on.
- Felix aids a Turk in escaping from Paris, but his family is exiled and reduced to poverty as a result.
- They move to a small cottage in Germany, with Sofie, the Turk's daughter.
- Frankenstein tells Walton the story of his creature.
- In a rage, he kills, but makes an appeal to Frankenstein to help him in his loneliness, so he won't kill again.
- Frankenstein becomes a scientist, who is able to create life.

Chapter XI-XVI

Plot

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Activity

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- Walton sets out on a journey to the North Pole.
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- Felix aids a Turk in escaping from Paris, but his family is exiled and reduced to poverty as a result.
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- Frankenstein tells Walton the story of his creature.
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- Frankenstein becomes a scientist, who is able to create life.

The Narrative Structure of *Frankenstein*

Events in chronological order

Walton's story, revealed in his letters.

1. *Walton sets out on a journey to the North Pole.*
2. *While trapped in ice chunks, Walton discovers Frankenstein and takes him aboard.*

Frankenstein's Story

3. *Frankenstein becomes a scientist, who is able to create life.*
4. *After creating a creature, Frankenstein rejects and abandons his hideous creation.*

The Creature's Story

5. *After he comes alive, he is abandoned and struggles to survive.*
6. *He learns by observing a family, but is rejected when he tries to make friends with the family.*

The Story of the DeLacey family and the Arabian Woman

7. *The family lives luxuriously in Paris.*
8. *Felix aids a Turk in escaping from Paris, but his family is exiled and reduced to poverty as a result.*
9. *They move to a small cottage in Germany with Sofie, the Turk's daughter.*
10. *The creature reveals himself to the family and they flee later on.*

11. *In a rage, he kills, but makes an appeal to Frankenstein to help him in his loneliness, so he won't kill again.*

12. *The creature is miserable, vengeful, and makes demands of Frankenstein.*

13. *Frankenstein tells Walton the story of his creature.*
14. *The creature jumps overboard.*

Ideas that some of the narratives have in common:

- *The characters in each story are searching for friendship.*
- *The characters in each want to be valued by others.*
- *Mistrust, betrayal, fear, and violence leads to more of the same.*

The Narrative Structure of *Frankenstein*

Events in chronological order

Walton's story, revealed in his letters.

Frankenstein's Story

The Creature's Story

The Story of the DeLacey family and the Arabian Woman

Ideas that some of the narratives have in common:

Chapters XI-XVI

Public Speaking

Objectives: Drawing generalizations about characters.
Interpreting thoughts and language of a character.

Activity

In Chapter XI, the creature describes his first awareness of emotions in the following text:

On examining my dwelling, I found that one of the windows of the cottage had formerly occupied a part of it, but the panes had been filled up with wood. In one of these was a small and almost imperceptible chink, through which the eye could just penetrate. Through this crevice a small room was visible, whitewashed and clean, but very bare of furniture. In one corner, near a small fire, sat an old man, leaning his head on his hands in a disconsolate attitude. The young girl was occupied in arranging the cottage; but presently she took something out of a drawer, which employed her hands, and she sat down beside the old man, who, taking up an instrument, began to play, and to produce sounds sweeter than the voice of the thrush or the nightingale. It was a lovely sight, even to me, poor wretch! who had never beheld aught beautiful before. The silver hair and benevolent countenance of the aged cottager won my reverence, while the gentle manners of the girl enticed my love. He played a sweet mournful air, which I perceived drew tears from the eyes of his amiable companion, of which the old man took no notice, until she sobbed audibly; he then pronounced a few sounds, and the fair creature, leaving her work, knelt at his feet. He raised her, and smiled with such kindness and affection that I felt sensations of a peculiar and overpowering nature: they were a mixture of pain and pleasure, such as I had never before experienced, either from hunger or cold, warmth or food; and I withdrew from the window, unable to bear these emotions. (Pg. 91)

Distribute cards with one of the following feelings, attitudes, or emotional states to each student.

<i>Revenge</i>	<i>Admiration</i>	<i>Compassion</i>	<i>Benevolence</i>	<i>Fear</i>
<i>Frustration</i>	<i>Stress</i>	<i>Anger</i>	<i>Sorrow</i>	<i>Joy</i>
<i>Confusion</i>	<i>Despair</i>	<i>Tenderness</i>	<i>Close-mindedness</i>	<i>Tolerance</i>
<i>Humility</i>	<i>Arrogance</i>	<i>Disappointment</i>	<i>Satisfaction</i>	<i>Jealousy</i>
<i>Relief</i>	<i>Dependence</i>	<i>Withdrawal</i>	<i>Determination</i>	<i>Self-reliance</i>
<i>Empathy</i>	<i>Anticipation</i>	<i>Sensitivity</i>	<i>Antagonism</i>	<i>Concern</i>
<i>Hope</i>				

Chapters XI-XVI

Public Speaking

Objectives: Drawing generalizations about characters.
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Activity

In Chapter XI, the creature describes his first awareness of emotions in the following text:

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Give an extemporaneous speech which includes the following:

- An explanation of the meaning of the word on the card
- An example of how the emotion is expressed by a character in the novel
- A statement answering the question, Why is it appropriate (or not appropriate) or understandable for the character to express this attitude or emotion?

See the appendix for instructions on extemporaneous speeches.

Give an extemporaneous speech which includes the following:

- An explanation of the meaning of the word on the card
- An example of how the emotion is expressed by a character in the novel
- A statement answering the question, Why is it appropriate (or not appropriate) or understandable for the character to express this attitude or emotion?

Chapter XI-XVI

Writing

- Objectives:** Preparing notes for writing.
Understanding thematic ideas.
Identifying important and dramatic moments in the plot.
Reading with attention to detail.
Speculating about a character's motivation based on actions and words.

Activity

Divide the class into small groups.

Each group should select a different news assignment from the list that follows. First, plan a newspaper article by taking notes on the following form. Next, write an article based on the information in the notes; you may include pictures, captions, and headlines. Finally, develop information for the interviews based on the information in your notes, using what the character might have said as indicated by the text.

See the appendix for instructions on creating interviews and news stories.

Chapter XI-XVI

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Objectives: Preparing notes for writing.
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Identifying important and dramatic moments in the plot.
Reading with attention to detail.
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Activity

Each group should select a different news assignment from the list that follows. First, plan a newspaper article by taking notes on the following form. Next, write an article based on the information in the notes; you may include pictures, captions, and headlines. Finally, develop information for the interviews based on the information in your notes, using what the character might have said as indicated by the text.

See the appendix for instructions on creating interviews and news stories.

News Paper Assignments:

1. Article on the creature's appearance in the cottage:
Base your article on an interview with DeLacey about what the creature says to him and an interview with Felix and Agatha about what they see and do.
2. Article on the creature's appearance in the village:
Base your article on interviews with people in the village. Include the woman and children who live in the house that the creature enters, the people who flee, and the people who attack the creature.
3. Human interest article on the misfortunes of the DeLacey family:
Base your article on an interview with the elder DeLacey, Felix, Agatha, and Safie about their personal history.
4. Editorial on betrayal:
Base your article on an interview with Felix about the betrayal by the Turk whom he helped.
5. Editorial on hope:
Base your article on an interview with Safie about her situation, the reasons she has persevered, and how she is able to stay hopeful.
6. An Advice Column:
The creature writes in about his situation. Include his letter. Write an answer detailing what you think he should do.
7. An Advice Column:
Felix writes in about his fears for his father, wife, and sister. Include his letter and advise him.
8. An Advertisement:
You are an inventor and have been following the news about the hideous creature. You devise a home protection system. Write an advertisement for your system. Tell people the reasons they need the system, and what it does.
9. Letter to the Editor:
You have read the articles about the creature, betrayal, and hope. Write a letter to the editor explaining your feelings about the dangers that humans face.

News Paper Assignments:

1. Article on the creature's appearance in the cottage:
Base your article on an interview with DeLacey about what the creature says to him and an interview with Felix and Agatha about what they see and do.
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Base your article on interviews with people in the village. Include the woman and children who live in the house that the creature enters, the people who flee, and the people who attack the creature.
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Felix writes in about his fears for his father, wife, and sister. Include his letter and advise him.
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You are an inventor and have been following the news about the hideous creature. You devise a home protection system. Write an advertisement for your system. Tell people the reasons they need the system, and what it does.
9. Letter to the Editor:
You have read the articles about the creature, betrayal, and hope. Write a letter to the editor explaining your feelings about the dangers that humans face.

**Form for Notes
on Newspaper Article**

Name: _____

Assignment: _____

1. List important points that you want to make (Editorial):

a.

b.

c.

2. Attention-getting headline for your article:

3. The facts:

Who:

When:

Where:

What:

Why:

How:

4. Points to include in letter (Advice and letter to Editor)

a.

b.

c.

5. Catchy phrases (Advertisement)

a.

b.

c.

**Form for Notes
on Newspaper Article**

Name: _____

Assignment: _____

1. List important points that you want to make (Editorial):

a.

b.

c.

2. Attention-getting headline for your article:

3. The facts:

Who:

When:

Where:

What:

Why:

How:

4. Points to include in letter (Advice and letter to Editor)

a.

b.

c.

5. Catchy phrases (Advertisement)

a.

b.

c.

Chapters XI-XVI

Debate Theme

Objectives: Debating issues of the text.
Relating literature to life.
Reflecting on thematic ideas.

Activity

A theme in this novel deals with guilt or innocence for one's actions.

Survey the class about their views of the creature's guilt with the following question:

Should the creature be held responsible for murder and for framing an innocent person, or should he be considered deranged by grief and unable to control himself because he is a victim of forces beyond his control?

Divide the class into two groups:

Group#1

Those who hold the creature responsible for his crimes.

Group#2

Those who see the creature as a victim.

Each group should plan arguments for either the prosecution or the defense of the creature. Use the following form for notes, and then debate the issue.

Note to teacher: Be sure to have students save their notes for the actual trials at the end of the novel. See the appendix for instructions on debates.

Chapters XI-XVI

Debate Theme

Objectives: Debating issues of the text.
Relating literature to life.
Reflecting on thematic ideas.

Activity

A theme in this novel deals with guilt or innocence for one's actions.

Should the creature be held responsible for murder and for framing an innocent person, or should he be considered deranged by grief and unable to control himself because he is a victim of forces beyond his control?

Group#1

Those who hold the creature responsible for his crimes.

Group#2

Those who see the creature as a victim.

Each group should plan arguments for either the prosecution or the defense of the creature. Use the following form for notes, and then debate the issue.

Notes for Arguments against the Creature

Argument #1

Reason the creature is guilty:

Evidence that supports this reason:

Argument #2

Reason the creature is guilty:

Evidence that supports this reason:

Additional Notes:

Notes for Arguments against the Creature

Argument #1

Reason the creature is guilty:

Evidence that supports this reason:

Argument #2

Reason the creature is guilty:

Evidence that supports this reason:

Additional Notes:

Notes for Arguments in Defense of the Creature

Argument #1

Reason the creature is not guilty:

Evidence that supports this reason:

Argument #2

Reason the creature is not guilty:

Evidence that supports this reason:

Additional Notes:

Notes for Arguments in Defense of the Creature

Argument #1

Reason the creature is not guilty:

Evidence that supports this reason:

Argument #2

Reason the creature is not guilty:

Evidence that supports this reason:

Additional Notes:

Chapter XVII

Style

Objectives: Understanding the concept of style and recognizing the elements that characterize it.

Activity I

- A. Read the following selection from *Frankenstein*, and write an essay describing Shelley's writing style. Be sure to include items such as vocabulary usage, tone, and sentence structure.

If you consent, neither you nor any other human being shall ever see us again: I will go to the vast wilds of South America. My food is not that of man; I do not destroy the lamb and the kid to glut my appetite; acorns and berries afford me sufficient nourishment. My companion will be of the same nature as myself, and will be content with the same fare. We shall make our bed of dried leaves; the sun will shine on us as on man, and will ripen our food. The picture I present to you is peaceful and human, and you must feel that you could deny it only in the wantonness of power and cruelty. Pitiless as you have been towards me, I now see compassion in your eyes; let me seize the favourable moment, and persuade you to promise what I do so ardently desire. (Pg. 126)

Fill in the style chart that follows with short phrases or words that will help you write the essay.

Chapter XVII

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Fill in the style chart that follows with short phrases or words that will help you write the essay.

Style Chart *Frankenstein*

Diction		
	Type of language	<i>Formal English</i>
	Vocabulary Level	<i>difficult, dated, British</i>
	Imagery	<i>lamb, kid, bed of dried leaves, shining sun</i>
	Literary Techniques/Devices	<i>alliteration (power, peaceful, picture, present)</i>
	Tone	<i>sad</i>
Sentences		
	Length	<i>long</i>
	Types	<i>complex, compound, compound-complex</i>
	Punctuation	<i>use of colon and semi-colon</i>
	Dialogue/Narrative	<i>narrative</i>
	Rhetorical devices	<i>sentence inversions</i>

Answers will vary. Sample thesis statement:

Shelley's writing style is quite difficult because of her vocabulary choice and her long, complicated, and sometimes inverted sentences.

Style Chart
Frankenstein

Diction

Type of language

Vocabulary Level

Imagery

Literary Techniques/Devices

Tone

Sentences

Length

Types

Punctuation

Dialogue/Narrative

Rhetorical devices

Activity II

Complete the following style chart for each of the following sections.

1. Selection from *Things Fall Apart* by Chinua Achebe

They would have gone on arguing had Ofoedu not come in just then. It was clear from his twinkling eyes that he had important news. But it would be impolite to rush him. Obierika offered him a lobe of the kola nut he had broken with Okonkwo. Ofoedu ate slowly and talked about the locusts. When he finished his kola nut he said:

“The things that happen these days are very strange.”

“What has happened?” asked Okonkwo.

“Do you know Ogbuefi Ndulue?” Ofoedu asked.

“Ogbuefi Ndulue of Ire village,” Okonkwo and Obierika said together.

“He died this morning,” said Ofoedu.

“That is not strange. He was the oldest man in Ire,” said Obierika.

2. Selection from *Heart of Darkness* by Joseph Conrad

He was the only man of us who still “followed the sea.” The worse that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life. Their minds are of the stay-at-home order, and their home is always with them – the ship; and so is their country – the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as destiny. For the rest, after his hours of work, a casual stroll or a casual spree on shore suffices to unfold for him the secret of a whole continent, and generally he finds the secret not worth knowing. The yarns of seamen have a direct simplicity, the whole meaning of which lies within the shell of a cracked nut. But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine.

Activity II

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3. Selection from *The Adventures of Huckleberry Finn* by Mark Twain

You don't know about me, without you have read a book by the name of "The Adventures of Tom Sawyer," but that ain't no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied, one time or another, without it was Aunt Polly, or the widow, or maybe Mary. Aunt Polly—Tom's Aunt Polly, she is—and Mary, and the Widow Douglas, is all told about in that book—which is mostly a true book; with some stretchers, as I said before.

4. Selection from *Frankenstein* by Mary Shelley

His tale had occupied the whole day, and the sun was upon the verge of the horizon when he departed. I knew that I ought to hasten my descent towards the valley, as I should soon be encompassed in darkness; but my heart was heavy, and my steps slow. The labour of winding among the little paths of the mountains and fixing my feet firmly as I advanced, perplexed me, occupied as I was by the emotions which the occurrences of the day had produced. Night was far advanced when I came to the half-way resting-place and seated myself beside the fountain. The stars shone at intervals, as the clouds passed from over them; the dark pines rose before me, and every here and there a broken tree lay on the ground: it was a scene of wonderful solemnity, and stirred strange thoughts within me. I wept bitterly; and clasping my hands in agony, I exclaimed, "Oh! stars, and clouds, and winds, ye are all about to mock me: if ye really pity me, crush sensation and memory; let me become as nought; but if not, depart, depart, and leave me in darkness. (Pg. 128)

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Style Chart

<i>Things Fall Apart</i>	<i>Heart of Darkness</i>	<i>The Adventures of Huckleberry Finn</i>	<i>Frankenstein</i>
------------------------------	------------------------------	---	---------------------

Type of Language (Diction)				
Vocabulary Level (Diction)				
Literary Techniques (Diction)				
Tone (Diction)				
Length (Sentences)				
Repetition Rhythm (Sentences)				

Style Chart

<i>Things Fall Apart</i>	<i>Heart of Darkness</i>	<i>The Adventures of Huckleberry Finn</i>	<i>Frankenstein</i>
------------------------------	------------------------------	---	---------------------

Type of Language (Diction)				
Vocabulary Level (Diction)				
Literary Techniques (Diction)				
Tone (Diction)				
Length (Sentences)				
Repetition Rhythm (Sentences)				

Chapters XVII - End

Figurative Language

Objective: Understanding figurative language and how it creates meaning in literary text.

Activity

One aspect of Mary Shelley's style of writing is the use of figurative language. She uses the familiar to convey unfamiliar scenes and experiences. Mary Shelley uses many figurative devices in her writing: metaphor, simile, hyperbole, irony, paradox, etc.

- Complete the following chart as you discuss the figurative language in your small groups.
- In your group, find different instances in which Shelley uses figurative language.
- Write the quote in the first column; be sure to include the page.
- Use your notes on the chart to explain the use of figurative language in your group's quotation to the rest of the class.
- Explain the quote in the remaining column.

Chapters XVII - End

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- In your group, find different instances in which Shelley uses figurative language.
- Write the quote in the first column; be sure to include the page.
- Use your notes on the chart to explain the use of figurative language in your group's quotation to the rest of the class.
- Explain the quote in the remaining column.

Shelley's Use of Figurative Language

Topic – What is Shelley writing about?	Vehicle – What familiar thing is Shelley using to tell you about the topic?	Similarities/ differences between the topic and vehicle	Ideas Suggested
<p>Example of a metaphor: “I seemed to drink in a tranquility to which I had long been a stranger.” (Pg. 133)</p> <p><i>A use of Antithesis:</i> “For to me the walls of a dungeon or a palace were a like hateful” (Pg. 154)</p> <p><i>Personification:</i> “...make fear and unnatural horror the inmates of his breast.” (Pg. 158)</p> <p><i>Juxtaposition:</i> “Remember, that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous.” (Pg. 84)</p>	<ul style="list-style-type: none"> feeling a sense of peace drinking in being unfamiliar <ul style="list-style-type: none"> a prison a palace <ul style="list-style-type: none"> fear horror prisoners <ul style="list-style-type: none"> Adam Fallen Angel (devil) 	<ul style="list-style-type: none"> taking something into oneself feeling refreshed a liquid-like filling <ul style="list-style-type: none"> both are equal <ul style="list-style-type: none"> Two emotions become prisoners. <ul style="list-style-type: none"> Joy/bliss Benevolent and good/misery and fiend/happy/ virtuous 	<ul style="list-style-type: none"> Victor has filled himself with a feeling of peace. <ul style="list-style-type: none"> He is so despondent that nothing holds any enjoyment for him. <ul style="list-style-type: none"> Victor's knowledge of his creation and his inability to speak of it have brought the emotions of fear and horror inside him. <ul style="list-style-type: none"> The creature's faults are Victor's. The creature can be saved by Victor. The creature is totally alone.

Shelley's Use of Figurative Language

Topic – What is Shelley writing about?	Vehicle – What familiar thing is Shelley using to tell you about the topic?	Similarities/ differences between the topic and vehicle	Ideas Suggested
<p>Example of a metaphor: “I seemed to drink in a tranquility to which I had been a stranger.” (Pg. 133)</p>	<ul style="list-style-type: none"> • feeling a sense of peace • drinking in • being unfamiliar 	<ul style="list-style-type: none"> • taking something into oneself • feeling refreshed • a liquid-like filling 	<ul style="list-style-type: none"> • Victor has filled himself with a feeling of peace.

Chapters XVII – End

Theme Plot

Objectives: Understanding the thematic ideas of the novel.
Relating literature to life.
Identifying important and dramatic moments in the plot.

Activity

- In small groups, select a newspaper assignment from the list below. These items deal with various themes or dramatic events in the novel.
For instructions on writing newspaper articles, see appendix.

News Assignments:

1. Write an advertisement to entice people to join a Romantic Love of Nature group to find healing and experience beauty and spirituality.
 2. Write a news article on the return of Walton from the North Pole.
 3. Write an editorial on the dangers of the sins of pride and vengeance.
 4. Write a poem on the loss of a dream and having hopes crushed. (See appendix on poems.)
 5. Write an editorial expressing sympathy for the creature.
 6. Write a review of a modern “Frankenstein” movie that points out major differences between it and the book.
- Write the article based on details in the text. You may include appropriate headlines, pictures, and captions.
 - Use the following form to plan your newspaper article:

Chapters XVII – End

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 - Use the following form to plan your newspaper article:

Notes for Newspaper Work

Name: _____

Assignment: _____

1. List important points that you want to make (Editorial):

a.

b.

c.

d.

e.

2. Headline choices:

3. List descriptive phrases and details from the text that you can use for your article:

Notes for Newspaper Work

Name: _____

Assignment: _____

1. List important points that you want to make (Editorial):

a.

b.

c.

d.

e.

2. Headline choices:

3. List descriptive phrases and details from the text that you can use for your article:

4. Who?

What?

When?

Where?

Why?

How?

5. Catchy phrases (Advertisement):

a.

b.

c.

4. Who?

What?

When?

Where?

Why?

How?

5. Catchy phrases (Advertisement):

a.

b.

c.

Chapters XVII – End

Writing

Objective: Responding to a literary text.

Activity

In Chapter XX, Victor destroys the second creature he is forming. He narrates,

As I looked on him [the creature], his countenance expressed the utmost extent of malice and treachery. I thought with a sensation of madness on my promise of creating another like to him, and trembling with passion, tore to pieces the thing on which I was engaged. The wretch saw me destroy the creature on whose future existence he depended for happiness, and, with a howl of devilish despair and revenge, withdrew. (Pg. 142)

Later, the creature returns, confronts Victor, and asks, "...do you dare destroy my hopes?" (Pg. 143)

Victor's response is to say, "Begone! I do break my promise; never will I create another like yourself, equal in deformity and wickedness." (Pg. 143)

1. In small groups, discuss the following topics:
 - Do you approve or disapprove of Victor's decision?
 - Do you think what he says to the creature is appropriate or not? Why?
 - What you would have done and said?
2. In your groups, write a letter to Victor that expresses your point of view.

Chapters XVII – End

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Objective: Responding to a literary text.

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 - What you would have done and said?
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Summary

Dramatization

Activity

Divide the class into two groups. One group should prepare and present the trial of Victor; the other group should prepare and present the trial of the creature. As each group presents its trial, the other will act as the jury.

Victor is charged with:

Abandonment

Crimes against Humanity

Irresponsible and Reckless Use of Science: Placing Others in Danger

Desecration of the Dead

The Creature is charged with:

Murder, first degree (premeditated)

Murder, second degree (intent to harm not planned)

Terroristic Threatening (William, Victor, and all mankind)

Framing an Innocent Person (Justine)

Theft

Roles that will need to be filled for each of the two trials:

Judge	Prosecuting Attorney	Defense Attorney
Witness 1	Witness 2	Witness 3
Creature	Victor	Elizabeth
Henry	Victor's father	Psychologist
Scientist	Priest	Rabbi
Minister		

- Refer to the text as much as possible to plan your arguments and questioning.
- Each person should discuss and plan what he or she will say before the trial begins.
- In addition, refer to the notes you have kept from previous activities on the persuasive speeches and debates.
- Careful attention should be given to the creature's final words and Victor's remarks on his own guilt and innocence.
- After both trials are completed and determinations of guilt by the jury are established, discuss the themes brought up during the trials.

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Appendix I

SMALL GROUP LEARNING

Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

Social-Behavioral Objectives

1. Everyone is addressed by his or her first name.
2. Everyone speaks quietly in order not to disturb other groups.
3. No one ever uses put-downs or name-calling.
4. Everyone is always physically and mentally part of the group. The following are prohibited and may result in the group's grade being lowered:
 - A. Putting one's head down on the desk.
 - B. Reading or working on unrelated items.
 - C. Moving about the room or talking to members of other groups.
5. Everyone is encouraged to participate and does participate.
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion two equally valid points of view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.

Social-Intellectual Objectives

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”
3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.

PROCEDURES FOR SMALL GROUP WORK

As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

Linguistic-Intellectual Skills to be Demonstrated

Examples of these skills in action

Explaining

It seems to me...
One way of looking at it...
How does everyone feel about...
The idea that...

Encouraging

What's your idea?
I didn't think of that.
Good idea!
That helps.
Good; go on with that thought.

Clarifying

Let's put it this way...
Perhaps if we draw a chart...
It may mean that....
How does this sound...
Where does this lead us?

Elaborating

That's right and it also may include...
Another instance of that is when...
A point we might also include...

Qualifying

I agree with your premise, but...
I see it leading somewhere else...
That is one reason, but it may also...
I agree with the examples, but I come to a different conclusion.
Does that conclusion hold up in every instance?

Questioning

Why do you say that?
What is the proof for that conclusion?
Is that a valid generalization?
How did you reach that point?

Disagreeing

It seems to me there could be a different reason.
But looking at it from his point of view...
We may be jumping to a conclusion without looking at all the facts.
Here's another way of looking at it...

SMALL GROUP EVALUATION SHEET

Social-Behavioral Skills in our group

Poor

Good

- | | | | | | | |
|----|--|---|---|---|---|---|
| 1. | Everyone is addressed by his or her first name. | 1 | 2 | 3 | 4 | 5 |
| 2. | Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.) | 1 | 2 | 3 | 4 | 5 |
| 3. | No one ever uses put-downs or name-calling. | 1 | 2 | 3 | 4 | 5 |
| 4. | Everyone is always physically and mentally part of the group. | 1 | 2 | 3 | 4 | 5 |
| 5. | Everyone is encouraged to and does participate. | 1 | 2 | 3 | 4 | 5 |
| 6. | Everyone offers praise and encouragement. | 1 | 2 | 3 | 4 | 5 |
| 7. | Everyone recognizes that on some opinions, two equally valid points of view can be supported. | 1 | 2 | 3 | 4 | 5 |
| 8. | Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it. | 1 | 2 | 3 | 4 | 5 |

Social-Intellectual Skills in our group

- | | | | | | | |
|-----|--|---|---|---|---|---|
| 9. | Ideas are examined and discussed aloud. | 1 | 2 | 3 | 4 | 5 |
| 10. | Ideas are summarized. | 1 | 2 | 3 | 4 | 5 |
| 11. | Clarification is asked for and received. | 1 | 2 | 3 | 4 | 5 |
| 12. | Explanations are given until everyone understands. | 1 | 2 | 3 | 4 | 5 |
| 13. | Ideas, not people, are criticized. | 1 | 2 | 3 | 4 | 5 |
| 14. | Difficult ideas are paraphrased. | 1 | 2 | 3 | 4 | 5 |
| 15. | Multiple points of view are examined. | 1 | 2 | 3 | 4 | 5 |
| 16. | Work is organized within available time and available resources. | 1 | 2 | 3 | 4 | 5 |
| 17. | Questions are asked and answered satisfactorily. | 1 | 2 | 3 | 4 | 5 |
| 18. | Ideas are examined, elaborated on, and pulled together. | 1 | 2 | 3 | 4 | 5 |
| 19. | Reasons and rationales are asked for and provided. | 1 | 2 | 3 | 4 | 5 |
| 20. | Conclusions are challenged with new information. | 1 | 2 | 3 | 4 | 5 |
| 21. | Ideas are created in brainstorming. | 1 | 2 | 3 | 4 | 5 |

Total Score

STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name-calling and/or put-downs.

Appendix II

Directions for a Debate

1. The speakers representing the opposing groups should state the position and arguments of the group.
2. After both groups have presented their viewpoints, students of each group should discuss how they could refute the arguments of the opposing groups.
3. The speakers of each group should present their position again, including their points to refute the opposing group.
4. The class can vote for the most convincing argument.

Appendix III

Dramatization of Scenes in the Novel

Drama: Drama according to Aristotle is “imitated human action” presented through dialogue meant to instruct or entertain.

Dramatic Monologue: A person speaks to a silent audience, revealing an aspect of his or her character, expressing a viewpoint.

Comments: Often, sections of literary works seem to portray intense or captivating interaction, drama, between characters. While reading, visualize how the characters move in terms of their gestures and in relation to each other. See them touching each other or backing away. Hear the tones in their voices and the inflections, volume, and emphasis they use when they speak to each other. Imaginatively experience the feelings and meanings they are communicating to each other.

We do not expect that students will be above-average performers, and we do not feel they should be judged on “acting” as a major criterion in any dramatization. Students should be expected to capture the characters they portray and exhibit the truth of whatever the activity calls for. These types of activities are not intended to be polished Hollywood performances, nor the quality one would even see on a High School stage. That takes a class in drama or a group of talented performers who have a great deal of time to prepare. Our acting activities are designed only to reveal character or plot to the audience.

Appendix IV

Directions for Interviews

Planning in Small Groups

First, discuss what you, as interviewer, want to know and the reasons you want to know it. Decide your specific questions.

Second, anticipate what the person being interviewed will answer. Use as many quotations from the text as possible. The answers should be consistent with things the character or narrative text says.

Finally, plan the interviewer's summary remark. Try to explain how the information in the questions/answers relates to the plot in general and thematic ideas of the novel.

Appendix V

Panel Discussion

- A. Groups should face the rest of the class, which acts as an audience. Each member of the discussion should be required to speak on the topic assigned. The length of each remark should be limited to no more than 5 minutes. Each speaker's area of discussion should lead into the next speaker's; therefore, you need careful preparation and a good sequence for discussion.
- B. After your group covers the topic completely, members of the audience are encouraged to ask questions of the panelists.

Note to teacher: This step is important to prevent students from asking questions that members of the panel will eventually cover, thus depriving the panelist of his or her full speaking time.

- C. You will be judged by the information you give, your backed-up opinions, and your answers to the audience's questions.

Appendix VI

Directions for a Dramatic Monologue

First, discuss the aspects of the character you want to reveal, the viewpoint you want to express.

Second, decide what parts of the text you will use in your monologue. You can convert narrative description into something a character says.

Finally, write out the monologue, what you think the character would say about the topic.

Appendix VII

Writing Poems

1. Definition Poem
Start with an abstract word. Then give images of that word.

Definition poems can begin as follows:

Happiness is
or
A delinquent's life is

The lines that follow define the abstraction by giving specific, detailed examples or images.

2. Cinquain – a poem 5 lines long that does not rhyme.
line 1 has two syllables
line 2 has four
line 3 has six
line 4 has eight
line 5 has two again

My dog
The best, I think
Of course, you may have one.
Mine has to be cuter than yours
She's mine

3. Diamantes

A diamante is a diamond-shaped poem based on contrasts. Although there are variations, the most common pattern produces a seven-line poem with the following form:

Line 1 – one word, usually a noun

Line 2 – two adjectives that describe the noun

Line 3 – three participles also describing the noun

Line 4 – provides a transition from the word in line 1 to the word in line 7

Line 5 – three participles that describe the noun in line 7

Line 6 – two adjectives that describe the noun in line 7

Line 7 – a noun that contrasts with line 1

Fire
orange and yellow
licking, leaping, lighting
caught between desire and indifference
staring, glaring, glistening
silver and blue
Ice

- Many other types of poems are written in a free, non-rhyming form, without a standard meter, but arranged in stanzas. These will probably be the easiest for you to write, although you are encouraged to attempt all types of poetry.

The thousand knights in armor
And on horses
Flew down the hill,
Yelling their ferocious battle cries
To make us tremble and retreat.
We stayed,
Ready to meet our death
Proudly.

- One of the most well-known poetic forms is Haiku, and it is quite simple to write. It consists of three lines only that may not rhyme. The first line has 5 syllables, the second has seven, and the third has five again.

Many winters pass;
The oak grows taller each year.
When will acorns form?

Appendix VIII

Newspaper

News Article - This is an accurate and objective reporting of an event. News articles should include the “Five W’s”: What, When, Where, Who, and Why. A good newspaper writer usually can include all the necessary information in the first paragraph of the article. This is done so that readers can understand what the article is about simply by reading one paragraph and then deciding if they want to read further to get more detailed information.

The next paragraphs in the news article expand on the Five W’s of the first paragraph.

Example:

Last night at 10 PM, a train from Philadelphia, PA to Pittsburgh slid off the tracks near Johnstown. No injuries were reported, but the train had been carrying flammable materials. A spokesperson for the Pennsylvania Railroad, Mr. Robert Graves, said that while there was no evidence of sabotage, “that possibility is being looked into police.” This is the second derailling on this route in two years.

The rest of the article would expand upon and give background and further information on the accident.

Editorial - This is a piece in which the writer gives opinions about an issue. A possible solution may be suggested. The requirements of the Five W’s and absolute, unbiased accuracy are not adhered to as strictly as they are in a news article.

Example:

How many train wrecks will we have before the government steps in? Will it take a fatality before trains in our state are made safer? Should explosives, poisonous materials, and hazardous wastes continue to be shipped with only minor considerations to safety? This newspaper’s opinion is a firm and resounding “No!” If the Federal Transportation Commission does not recognize its own failings and correct the problems, it will be our local politicians’ job to re-route trains carrying potentially dangerous cargoes away from our communities.

Human-Interest Story - This type differs from the previous two because it has a different overall intent. As in a news article, the intent is to inform the reader of facts, but in the human-interest story, writers add the element of appealing to the readers' sympathies. Answering the Five W's is usually adhered to, but not as strictly as in the news article. Frequent topics of human-interest stories are animals, heroic deeds, strange occurrences of fate, money, etc.

Example:

Huddled among the broken railroad cars and destroyed contents of yesterday's train derailment near us, sat someone's lost puppy. Police found it early this morning after hearing whimpering from inside one of the cars. The poor dog's leg had been severed in the accident, and it was trapped by rubble. Had another hour elapsed, it probably would have died, says a local veterinarian, who treated the mixed-breed, black-and-white dog. According to the vet, Stumpy, as the dog is now called, has received more than twenty requests for adoption since his lucky rescue was accomplished.

Headline – This is a short heading over an article, which is set in large type, and which gives an indication of the subject of the article. Headlines are short and are designed to catch the readers' interest. All important words in the headline should be capitalized. Each article in a newspaper contains a headline. The wording of headlines is very important. If they say too much, readers may skip reading the article; if they are too vague, the subject may not interest the reader. Simple words such as *a*, *and*, *the* are frequently left out of headlines.

Examples:

Train Jumps Tracks; Second in Two Years

Two Train Wrecks Are Too Many

Injured Puppy Found in Train Debris

Appendix IX

Extemporaneous Speaking

1. Students randomly select topics for their speeches.
2. Students have ten minutes to develop speeches, using text references if needed.
3. Speeches should be given in a random order.
4. Length of speeches should be approximately five minutes.

Frankenstein

Terms and Definitions

Abstract - language expressing a quality of thought as apart from any material object. Examples: beauty, love, freedom.

Allusion - a reference to a person, place, poem, book, event, or movie outside of the story that the author expects the reader will recognize. Example: In *The Glass Menagerie*, Tom speaks of “Chamberlain’s umbrella,” a reference to the British Prime Minister.

Antithesis – any use of rhetorical devices to emphasize opposites. Example: In 1984, the government decrees, “war is peace, freedom is slavery, ignorance is strength.”

Characterization - the methods, incidents, speech, etc., an author uses to reveal the people in the book.

Diction - the choice of words in a work that the author makes. Diction can be formal, as in a textbook, informal, as in a book intended for the general public, figurative, as in a poem, or fit into numerous other categories.

Extemporaneous – created on the spur of the moment with little or no preparation.

Gothic Fiction - stories that concentrate on mystery, horror, and paranormal occurrences.
Example: *Frankenstein*.

Hyperbole- exaggeration for emphasis; overstatement. Example: I’ve told you a million times to...

Imagery - the use of words to evoke sensory impressions that are beyond the words themselves. Similar to *symbol* and *motif*. Example: “Get thee to a nunnery,” from *Hamlet* implies purity and chastity, not simply a convent.

Inference - the act of drawing a conclusion that is not actually stated. For example, in *The Pigman*, since John and Lorraine are writing a memorial epic about the incident with the Pigman, we may infer that the Pigman is now dead and the incident is important to them.

Irony - a subtle, sometimes humorous perception of inconsistency in which the significance of a statement or event is changed by its content. For example: the firehouse burned down.

- *Dramatic irony* - the audience knows more about a character's situation than the character does, foreseeing an outcome contrary from the character's expectations. The character's statements have one meaning for the character and a different meaning for the reader, who knows more than the character.
- *Structural irony* - a naïve hero whose view of the world differs from the author's and reader's. Structural irony flatters the reader's intelligence at the expense of the hero.
- *Verbal irony* - a discrepancy between what is said and what is really meant; sarcasm. Example: calling a stupid man smart.

Juxtaposition - the placement of two dissimilar items, people, thoughts, places, etc., next to one another to strengthen the differences or similarities. Example: In *The Pearl*, the main character instinctively touches the valuable pearl and his knife at the same time.

Metaphor - a comparison of two things that are basically dissimilar but are brought together in order to create a sharp image. Example: The moon, a haunting lantern, shone through the clouds.

Monologue - an extended speech uttered by one speaker, either to others or as if alone. In prose fiction, the interior monologue is a representation of a character's unspoken thoughts sometimes rendered in the style known as "stream of consciousness."

Motivation - the reasons behind a character's actions. Example: Huckleberry Finn travels down the Mississippi River in order to escape the Widow Douglas, who wants to "sivilize" him.

Narrator - the one who tells the story. If the narrator is a character in the book, the term is first-person narration. (Example: *Moby Dick* is narrated by Ishmael, a crew member). If the narrator is not a character, the term is third-person narration. (Example: *Sense and Sensibility*).

Objective - dealing with facts without the distortion of prejudice or personal feelings; supported by facts. Example: The Earth revolves around the Sun.

Oxymoron - a term that is apparently self-contradictory. Example: The Living dead.

Paraphrase - a condensed or shortened version of a literary work, which is written in the writer's own words instead of the original author's.

Persuasive Writing - writing in which the author wants to convince readers to agree with the author's opinions. To accomplish this, the writer must first make the issues clear to the reader and then provide incidents and facts to support his or her opinion. Examples: Campaign speeches, debates, TV programs like *Crossfire*.

Plot - the pattern of events in a novel. Is it believable or credible given its setting? Is it well-paced as opposed to slow moving?

Point of View - the position or vantage point from which the events of a story seem to come and are presented to the reader. The author determines the point of view. The two most common are First-person and Third-person. Example: In *The Adventures of Huckleberry Finn*, the reader receives all the information from Huck's vantage point, which is an example of a first-person point of view; the only things that are known come through him.

Romanticism - an 18th and 19th century literary movement that is frequently characterized by the following:

- a depiction of emotion and imagination
- a depiction of the beauties of nature
- settings that are in exotic or remote locations. Old castles or mansions frequently play a big role
- a hero or heroine who rebels against the social norms of his or her society.
- an intense interest in nature and its beauty and/or fierceness.
- an interest in the irrational realms of dreams, folk superstitions, legends, and ghosts.
- language and characters that are frequently marked by emotional intensity

Examples: *Frankenstein*, *Wuthering Heights*.

Setting - when and where the short story, play, or novel takes place. Example: *Macbeth* takes place in the eleventh century in Scotland, which greatly influences the story and adds the elements of truthfulness to its violence.

Simile - a comparison between two different things using either *like* or *as*. Example: I am as hungry as a horse.

Style - the way an author chooses and uses words, phrases, and sentences to tell the story. For example, in an action/adventure story, the author may use simple words and short, choppy sentences, because this style moves the story along quickly. But in a story about a college professor, the same author may choose to use polysyllabic, unfamiliar words and long, convoluted sentences.

Subjective - relating to within a person's self or mind; opinion not backed up by facts. Example: Victor Frankenstein believes that there is nothing wrong with creating life.

Theme - the central or dominant idea behind the story; the most important aspect that emerges from how the book treats its subject. Sometimes theme is easy to see, but, at other times, it may be more difficult. Theme is usually expressed indirectly, as an element the reader must figure out. It is a universal statement about humanity, rather than a simple statement dealing with plot or characters in the story. Themes are generally hinted at through different devices: a phrase or quotation that introduces the novel, a recurring element in the book, or an observation made that is reinforced through plot, dialogue, or characters. It must be emphasized that not all works of literature have themes in them.

In a story about a man who is diagnosed with cancer and, through medicine and will-power, returns to his former occupation, the theme might be: "real courage is demonstrated through internal bravery and perseverance." In a poem about a flower that grows, blooms, and dies, the theme might be: "youth fades and death comes to all."

Tone - the atmosphere in a literary work or the attitude the author puts in a literary work.

Examples: The gloom and representation of decay is the dominant tone in Poe's *The Fall of the House of Usher*; the tone of *Catch-22* is one of sarcasm and absurdity.

Unites - the theory put forth by Plato, which states that all tragedies must have only one setting, one action, and take place in the span of just one day. Example : *Medea*.

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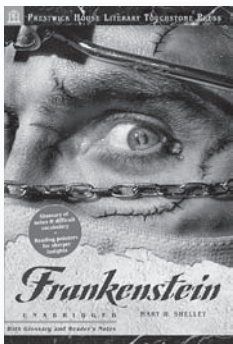
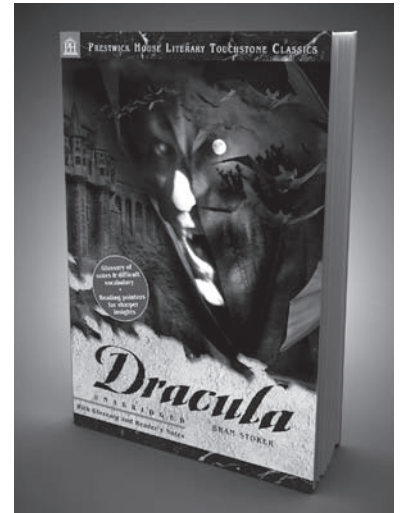
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