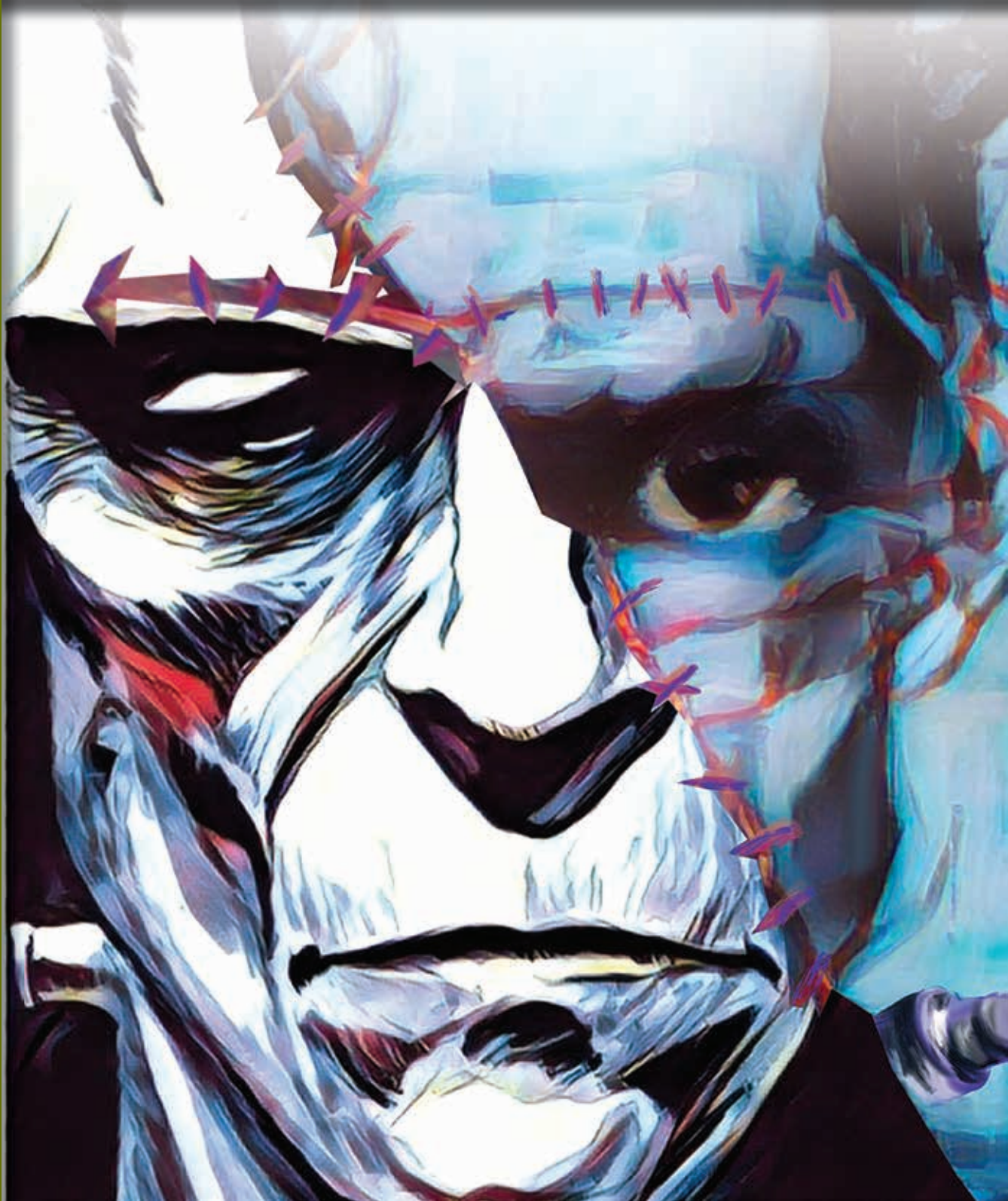


Unit 2

Frankenstein

by Mary Shelley

Teacher Guide



Core Knowledge®

GRADE 8 Core Knowledge Language Arts®



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Teacher Guide

GRADE 8

Core Knowledge Language Arts®



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ISBN: 978-1-68380-949-4

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Alignment to the Common Core State Standards

The following chart indicates which lessons in the *Frankenstein* unit address content from the Common Core State Standards (CCSS).

| Unit 2: <i>Frankenstein</i> | | Lessons | | | | | | | | |
|--|---|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| Reading Standards for Literature | | | | | | | | | | |
| Key Ideas and Details | | | | | | | | | | |
| STD RL.8.1 | Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| STD RL.8.2 | Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| STD RL.8.3 | Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| STD RL.8.4 | Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | | | |
| STD RL.8.5 | Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. | | | ✓ | ✓ | ✓ | ✓ | | | |
| STD RL.8.6 | Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. | | | | ✓ | ✓ | ✓ | | | |
| STD RL.8.7 | Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. | | | ✓ | | | | | | |
| STD RL.8.8 | (Not applicable to literature) | | | | | | | | | |
| STD RL.8.9 | Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. | | | | | ✓ | ✓ | | | |
| Range of Reading and Level of Text Complexity | | | | | | | | | | |
| STD RL.8.10 | By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently. | | | | | | | | | |
| Reading Standards for Informational Text | | | | | | | | | | |
| STD RI.8.1 | Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. | | | | | | | | | |

| Unit 2: <i>Frankenstein</i> | | Lessons | | | | | | | | |
|-----------------------------|---|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| STD RI.8.2 | Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text. | | | | | | | | | |
| STD RI.8.3 | Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). | | | | | | | | | |
| STD RI.8.4 | Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. | | | | | | | | | |
| STD RI.8.5 | Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept. | | | | | | | | | |
| STD RI.8.6 | Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. | | | | | | | | | |
| STD RI.8.7 | Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea. | | | | | | | | | |
| STD RI.8.8 | Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. | | | | | | | | | |
| STD RI.8.9 | Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation. | | | | | | | | | |
| STD RI.8.10 | By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently. | | | | | | | | | |

Writing Standards

Text Types and Purposes: Argument

| | | | | | | | | | | |
|--------------------|--|--|--|--|--|--|--|--|--|--|
| STD W.8.1 | Write arguments to support claims with clear reasons and relevant evidence. | | | | | | | | | |
| STD W.8.1.a | Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. | | | | | | | | | |
| STD W.8.1.b | Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. | | | | | | | | | |
| STD W.8.1.c | Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. | | | | | | | | | |
| STD W.8.1.d | Establish and maintain a formal style. | | | | | | | | | |
| STD W.8.1.e | Provide a concluding statement or section that follows from and supports the argument presented. | | | | | | | | | |

| Unit 2: <i>Frankenstein</i> | | Lessons | | | | | | | | |
|---|---|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| Text Types and Purposes: Informative/Explanatory | | | | | | | | | | |
| STD W.8.2 | Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. | | | | | | | | | |
| STD W.8.2.a | Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. | | | | | | | | | |
| STD W.8.2.b | Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. | | | | | | | | | |
| STD W.8.2.c | Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. | | | | | | | | | |
| STD W.8.2.d | Use precise language and domain-specific vocabulary to inform about or explain the topic. | | | | | | | | | |
| STD W.8.2.e | Establish and maintain a formal style. | | | | | | | | | |
| STD W.8.2.f | Provide a concluding statement or section that follows from and supports the information or explanation presented. | | | | | | | | | |
| Text Types and Purposes: Narrative | | | | | | | | | | |
| STD W.8.3 | Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. | | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD W.8.3.a | Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. | | | | | | | | ✓ | ✓ |
| STD W.8.3.b | Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. | | | | | | ✓ | | ✓ | ✓ |
| STD W.8.3.c | Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events. | | | | | | | | ✓ | ✓ |
| STD W.8.3.d | Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. | | | | | | ✓ | | ✓ | ✓ |
| STD W.8.3.e | Provide a conclusion that follows from and reflects on the narrated experiences or events. | | | | | | | ✓ | ✓ | ✓ |
| STD W.8.4 | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) | | | | | | | | ✓ | |

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|--|--|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| STD W.8.5 | With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 8.) | | | | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD W.8.6 | Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. | | | | | | | | | ✓ |
| Research to Build and Present Knowledge | | | | | | | | | | |
| STD W.8.7 | Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. | | | | | | | | | |
| STD W.8.8 | Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. | | | | | | | | | |
| STD W.8.9 | Draw evidence from literary or informational texts to support analysis, reflection, and research. | | | | | | | | | |
| STD W.8.9.a | Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). | | | | | | | | | |
| STD W.8.9.b | Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”). | | | | | | | | | |
| Range of Writing | | | | | | | | | | |
| STD W.8.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. | | | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Speaking and Listening Standards | | | | | | | | | | |
| Comprehension and Collaboration | | | | | | | | | | |
| STD SL.8.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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|--|---|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| STD SL.8.1.a | Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.8.1.b | Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.8.1.c | Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.8.1.d | Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.8.2 | Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. | | | | | | | | | |
| STD SL.8.3 | Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. | | | | | | | | | |
| Presentation of Knowledge and Ideas | | | | | | | | | | |
| STD SL.8.4 | Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation. | | | | | | | | | |
| STD SL.8.5 | Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest. | | | | | | | | | |
| STD SL.8.6 | Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 on page 53 for specific expectations.) | | | | | | | | | ✓ |
| Language Standards | | | | | | | | | | |
| Conventions of Standard English | | | | | | | | | | |
| STD L.8.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. | | | | ✓ | | ✓ | | ✓ | ✓ |
| STD L.8.1.a | Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. | | | | ✓ | | ✓ | | ✓ | ✓ |
| STD L.8.1.b | Form and use verbs in the active and passive voice. | | | | | | | | | |
| STD L.8.1.c | Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. | | | | | | | | | |
| STD L.8.1.d | Recognize and correct inappropriate shifts in verb voice and mood.* | | | | | | | | | |

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|------------------------------|---|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| STD L.8.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. | | | | | | | | ✓ | |
| STD L.8.2.a | Use punctuation (comma, ellipsis, dash) to indicate a pause or break. | | | | | | | | | |
| STD L.8.2.b | Use an ellipsis to indicate an omission. | | | | | | | | | |
| STD L.8.2.c | Spell correctly. | | | | | | | | | |
| Knowledge of Language | | | | | | | | | | |
| STD L.8.3 | Use knowledge of language and its conventions when writing, speaking, reading, or listening. | | | | | | | | | |
| STD L.8.3.a | Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact). | | | | | | | | | |
| Knowledge of Language | | | | | | | | | | |
| STD L.8.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 8 reading and content</i> , choosing flexibly from a range of strategies. | | | | | | | | | |
| STD L.8.4.a | Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. | | | | | | | | | |
| STD L.8.4.b | Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede). | | | | | ✓ | | ✓ | | |
| STD L.8.4.c | Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. | | | | | | | | | |
| STD L.8.4.d | Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). | | | | | | | | | |
| STD L.8.5 | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. | | | | | | | | | |
| STD L.8.5.a | Interpret figures of speech (e.g. verbal irony, puns) in context. | | | | | | | | | |
| STD L.8.5.b | Use the relationship between particular words to better understand each of the words. | | | | | | | | | |
| STD L.8.5.c | Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute). | | | | | | | | | |
| STD L.8.6 | Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. | | | | | | | | | |

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|---|--|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| Reading Standards for Literacy in History/Social Studies | | | | | | | | | | |
| Key Ideas and Details | | | | | | | | | | |
| STD RH.6-8.1 | Cite specific textual evidence to support analysis of primary and secondary sources. | | | | | | | | | |
| STD RH.6-8.2 | Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions. | | | | | | | | | |
| STD RH.6-8.3 | Identify key steps in a text’s description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered). | | | | | | | | | |
| Craft and Structure | | | | | | | | | | |
| STD RH.6-8.4 | Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies. | | | | | | | | | |
| STD RH.6-8.5 | Describe how a text presents information (e.g., sequentially, comparatively, causally). | | | | | | | | | |
| STD RH.6-8.6 | Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts). | | | | | | | | | |
| STD RH.6-8.7 | Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts. | | | | | | | | | |
| STD RH.6-8.8 | Distinguish among fact, opinion, and reasoned judgment in a text. | | | | | | | | | |
| STD RH.6-8.9 | Analyze the relationship between a primary and secondary source on the same topic. | | | | | | | | | |
| Range of Reading and Level of Text Complexity | | | | | | | | | | |
| STD RH.6-8.10 | By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently. | | | | | | | | | |
| Reading Standards for Literacy in Science and Technical Subjects | | | | | | | | | | |
| STD RST.6-8.1 | Cite specific textual evidence to support analysis of science and technical texts. | | | | | | | | | |
| STD RST.6-8.2 | Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions. | | | | | | | | | |
| STD RST.6-8.3 | Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks. | | | | | | | | | |
| STD RST.6-8.4 | Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to <i>grades 6–8 texts and topics</i> . | | | | | | | | | |
| STD RST.6-8.5 | Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic. | | | | | | | | | |

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|--|---|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| STD RST.6-8.6 | Analyze the author’s purpose in providing an explanation, describing a procedure, or discussing an experiment in a text. | | | | | | | | | |
| Integration of Knowledge and Ideas | | | | | | | | | | |
| STD RST.6-8.7 | Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table). | | | | | | | | | |
| STD RST.6-8.8 | Distinguish among facts, reasoned judgment based on research findings, and speculation in a text. | | | | | | | | | |
| STD RST.6-8.9 | Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic. | | | | | | | | | |
| STD RST.6-8.10 | By the end of grade 8, read and comprehend science/technical texts in the grades 6–8 text complexity band independently and proficiently. | | | | | | | | | |
| Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects | | | | | | | | | | |
| STD WHST.6-8.1 | Write arguments focused on discipline-specific content. | | | | | | | | | |
| STD WHST.6-8.1.a | Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. | | | | | | | | | |
| STD WHST.6-8.1.b | Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources. | | | | | | | | | |
| STD WHST.6-8.1.c | Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. | | | | | | | | | |
| STD WHST.6-8.1.d | Establish and maintain a formal style. | | | | | | | | | |
| STD WHST.6-8.1.e | Provide a concluding statement or section that follows from and supports the argument presented. | | | | | | | | | |
| STD WHST.6-8.2 | Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes. | | | | | | | | | |
| STD WHST.6-8.2.a | Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. | | | | | | | | | |
| STD WHST.6-8.2.b | Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. | | | | | | | | | |
| STD WHST.6-8.2.c | Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. | | | | | | | | | |
| STD WHST.6-8.2.d | Use precise language and domain-specific vocabulary to inform about or explain the topic. | | | | | | | | | |

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|--|--|---------|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| STD WHST.6-8.2.e | Establish and maintain a formal style and objective tone. | | | | | | | | | |
| STD WHST.6-8.2.f | Provide a concluding statement or section that follows from and supports the information or explanation presented. | | | | | | | | | |
| STD WHST.6-8.3 | (See note; not applicable as a separate requirement) Note: Students’ narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history/social studies, students must be able to incorporate narrative accounts into their analyses of individuals or events of historical import. In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results. | | | | | | | | | |
| Production and Distribution of Writing | | | | | | | | | | |
| STD WHST.6-8.4 | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. | | | | | | | | | |
| STD WHST.6-8.5 | With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. | | | | | | | | | |
| STD WHST.6-8.6 | Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently. | | | | | | | | | |
| Research to Build and Present Knowledge | | | | | | | | | | |
| STD WHST.6-8.7 | Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration. | | | | | | | | | |
| STD WHST.6-8.8 | Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. | | | | | | | | | |
| STD WHST.6-8.9 | Draw evidence from informational texts to support analysis reflection, and research. | | | | | | | | | |
| Range of Writing | | | | | | | | | | |
| STD WHST.6-8.10 | Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. | | | | | | | | | |

Introduction

Unit 2: *Frankenstein*

Welcome

This introduction includes the necessary background information to teach the *Frankenstein* unit. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, speaking and listening, differentiation of instruction, and resources available in Grade 8 CKLA, see the Introduction to CKLA on pages 10–20 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, grammar, and morphology. When applicable, Grade 8 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 9 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 2 contains nine daily lessons, each of which will require a total of ninety minutes, i.e., in schools in which forty-five minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson.** The Unit Assessment at the end of the unit will require one forty-five minute session.

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on page 12. Following the completion of the *Frankenstein* lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than twenty instructional days total on this unit. Please refer to the Pacing Guide on page 12 for guidance.

Why *Frankenstein* Is Important

This unit focuses on the features of horror stories and science fiction, which are combined in *Frankenstein*. In terms of literary skills, students will focus on the perspective and point of view of different narrators, character development, the influence of setting, theme development, foreshadowing, and suspense. Students will also compare the influence of real-world ideas and settings to the way these ideas and settings are used in the text.

Students will read selections from the 2022 Core Knowledge Foundation Core Classic, *Frankenstein; or, the Modern Prometheus*, edited by Matthew M. Davis.

Mary Shelley finished writing *Frankenstein* in 1818, when she was just nineteen years old. The book is considered both a gothic horror story and an early example of science fiction. Dr. Victor Frankenstein is a Swiss student who stitches together pieces of dead bodies to create an artificial man. The monster seeks love and affection but instead inspires fear and loathing in everyone it encounters.

The story introduces the archetypal mad scientist in Dr. Frankenstein, as well as the misunderstood loner in his monster. Shelley offers a warning about the dangers of science and what happens when man “plays God.” The conflict between man and nature is demonstrated in various ways; in the end, nature proves to be the victor. At the end of the novel, nature takes on a menacing new meaning, as Frankenstein chases his monster through the Arctic wilderness.

Frankenstein is filled with adventure, mystery, intrigue, and horror. Shelley’s characters and exploration of universal themes of alienation and death make this a classic of both the science fiction and horror genres.

Teaching and Discussing Sensitive Topics

Frankenstein includes potentially sensitive topics, such as death, familial loss, and violence. These topics are often emotionally charged and may be challenging to teach to middle school students.

Sharing Experiences in the Classroom

Some students in the classroom who have experienced alienation or loneliness or who are perceived as outsiders or different from others may enjoy the opportunities this unit provides to relate and share their own experiences with the class, but others may not. Teachers are encouraged to use their own judgment and may wish to speak ahead of time with students to discover how they feel about sharing their own experiences in class.

Online Resources

Use this link to download the CKLA Online Resources for this unit, where the specific links to supporting websites can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Frankenstein/OnlineResources>.

Advance Preparation for Unit 2

Students may be unfamiliar with the geography in which the story is set. The action in the story ranges from England to Switzerland to St. Petersburg to Archangel in the Arctic Circle. Maps showing the places mentioned in the text would be good to have as a visual aid for students. See the Online Resources for maps.

The story of *Frankenstein; or, the Modern Prometheus*, as evident in the alternative title, builds on the myth of Prometheus. Prometheus was a Titan and a god of fire in Greek mythology. He was responsible for stealing fire from the gods and giving it to humans, a crime for which the gods sentenced him to a gruesome punishment.

Born Mary Wollstonecraft Godwin in 1797, Mary Shelley was the daughter of William Godwin, a well-known philosopher and political writer, and Mary Wollstonecraft, whose book *A Vindication of the Rights of Woman* (1792) made her one of the most famous feminists in history. In 1814, Mary began a relationship with Percy Bysshe Shelley, who was still married at the time. The two ran away together. They were living in Switzerland when their friend Lord Byron suggested that they each try writing a horror story. This was the origin of *Frankenstein; or, the Modern Prometheus*.

The social and scientific revolution that took place in the 1700s had an impact on *Frankenstein*. In the so-called Age of Enlightenment, philosophers and political thinkers questioned religious authority and sought to bring about social change. This was also a time of scientific experimentation and exploration—themes at the heart of *Frankenstein*. In addition, the Shelleys deplored slavery; many scholars interpreted *Frankenstein* as a criticism of the racist beliefs on which the institution of slavery was founded.

Use this link to download the CKLA Online Resources for this unit, where the specific links needed for Advance Preparation about Prometheus, Mary Wollstonecraft, Mary Shelley, and literary analysis of *Frankenstein* may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Frankenstein/OnlineResources>.

Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit.

| Lesson 1 | | Lesson 2 | | Lesson 3 |
|--|--|---|---|--|
| Day 1 | Day 2 | Day 3 | Day 4 | Day 5 |
| Core Connections 45 min Core Connections: Introduce <i>Frankenstein</i> ; or, <i>The Modern Prometheus</i> | Reading 45 min Read-Aloud: Letters 1–4 | Reading 45 min Whole Group: Chapters 1 and 2 Homework: Chapter 3 | Reading 45 min Small Group: Chapters 4 and 5 Homework: Chapter 6 | Reading 45 min Partners: Chapters 7 and 8 Homework: Chapter 9 |

| Lesson 3 | Lesson 4 | Lesson 5 | | |
|--|--|---|---|--|
| Day 6 | Day 7 | Day 8 | Day 9 | Day 10 |
| Reading 45 min Independent: Chapters 10 and 11 Homework: Chapter 12 | Reading 45 min Close Reading: Chapters 13 and 14 Homework: Chapter 15 | Language 15 min Grammar Introduce Verbals: Participles Writing 30 min Write a Modern Myth: Plan | Reading 45 min Partners: Chapters 16 and 17 Homework: Chapter 18 | Language 15 min Morphology Introduce Greek and Latin roots <i>cognito</i> , <i>anthropos</i> , <i>scio</i> , and <i>solus</i> Writing 30 min Write a Modern Myth: Plan |

| Lesson 6 | | Lesson 7 | | Lesson 8 |
|--|---|--|---|---|
| Day 11 | Day 12 | Day 13 | Day 14 | Day 15 |
| Reading 45 min Independent: Chapters 19 and 20 Homework: Chapter 21 | Language 15 min Grammar Practice Verbals: Participles Writing 30 min Write a Modern Myth: Draft | Reading 45 min Independent: Chapters 22–24 | Language 15 min Grammar Practice Greek and Latin Roots <i>cognito</i> , <i>anthropos</i> , <i>scio</i> , and <i>solus</i> Writing 30 min Write a Modern Myth: Draft | Writing 45 min Write a Modern Myth: Check Spelling; Share, Evaluate, Revise |

| Lesson 8 | Lesson 9 | |
|---|---|--|
| Day 16 | Day 17 | Day 18 |
| Writing 45 min Write a Modern Myth: Edit and Polish | Writing 45 min Write a Modern Myth: Publish | Unit Assessment 35 min Unit Feedback Survey 10 min |

Core Connections

The Core Connections section of Lesson 1 provides a broad overview of relevant background knowledge for *Frankenstein*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades have had exposure to this relevant background knowledge. For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 2, students will learn about the characteristics of gothic horror and science fiction. They will study the context in which *Frankenstein* was written and learn about some of the ideas that influenced Shelley’s work, including new ideas about science and scientific experimentation, religion, feminism, and the social construct.

Use this link to download the CKLA Online Resources for this unit, where the specific links to supporting websites can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Frankenstein/OnlineResources>.

Reading

Frankenstein

Unit 2 Reading lessons include comprehensive instruction in reading comprehension, vocabulary, and word work. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 13–17 of the Unit 1 Teacher Guide.

This unit is one of eight CKLA Grade 8 units. It uses a reader that includes complex text and prepares students in Grade 8 for the increased vocabulary and syntax demands aligned texts will present in later grades. The book is considered an early example of science fiction.

The CKLA Grade 8 materials are designed to address all CCSS ELA standards and comparable state standards at this grade level.

Writing

In this unit, students write and publish a short story that updates a mythical tale for a modern setting.

For detailed information about the CKLA approach to Writing and the writing process, see pages 17–18 of Introduction to CKLA in the Unit 1 Teacher Guide.

Grammar

In this unit, students will work on grammar skills involving identifying, forming, and using participles.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 8.

Morphology

In this unit, students will focus on the use of the Greek and Latin root words *cognito*, *anthropos*, *scio*, and *solus*.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writing throughout Grade 8.

Speaking and Listening

This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small-group and partner activities. **For detailed information about the CKLA approach to Speaking and Listening, see page 19 of Introduction to CKLA in the Unit 1 Teacher Guide.**

Assessment

This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills. **For an overview of assessment in CKLA, see pages 19–20 of Introduction to CKLA in the Unit 1 Teacher Guide.**

Activity Book

The Unit 2 Activity Book provides additional practice for students in reading comprehension, writing, grammar, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes a Student Resources section, which includes a glossary of words in the Unit 2 reading selections and resources for the unit writing project.

For detailed information about the Activity Book, see pages 12–13 of Introduction to CKLA in the Unit 1 Teacher Guide.

Teacher Resources

At the back of this Teacher Guide, you will find a section titled “Teacher Resources.” In this section, information is included about the following:

- Glossary for *Frankenstein*
- The Writing Process

- Write a Modern Myth Rubric
- Write a Modern Myth Peer Review Checklist
- Write a Modern Myth Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

Online Resources

This unit provides links to free Online Resources to support and enrich teaching. You will see references to these resources at point of use throughout the unit. Use this link to download the CKLA Online Resources for this unit, where the specific links for each lesson may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Frankenstein/OnlineResources>.

Recommended Resources

You should consider various times throughout the day when you might infuse the curriculum with authentic domain-related literature. If you are able to do so, you may recommend students select books from this list. Also included are links to Core Knowledge Language Arts units dealing with texts similar to *Frankenstein*; or, *The Modern Prometheus*.

You might also consider creating a classroom lending library, allowing students to borrow domain-related books to read at home with their families.

- CKLA Grade 6 *Calling All Minds*. <https://www.coreknowledge.org/free-resource/ckla-unit-2-calling-all-minds/>
- CKLA Grade 7 *The Time Machine*. <https://www.coreknowledge.org/free-resource/ckla-unit-4-the-time-machine/>
- CKLA Grade 7 *The Strange Case of Doctor Jekyll and Mr. Hyde* <https://www.coreknowledge.org/free-resource/ckla-unit-3-strange-case-of-dr-jekyll-and-mr-hyde/>
- Bridgman, Roger. *Robot: Discover the Amazing World of Machines, from Robots that Play Chess to Systems That Think*. D.K. Eyewitness Books, 2004. ISBN 978-0756602543
- Capek, Karel. *R.U.R (Rossum's Universal Robots)*. Penguin Classics, 2004. ISBN 978-0141182087
- Cobby, Jason. *Frankenstein: The Graphic Novel*. Classical Comics, 2009. ISBN 978-1906332495
- Dick, Philip K. *Do Androids Dream of Electric Sheep?* Gollancz, 2007. ISBN 978-1407230023
- Riordan, Rick. *Percy Jackson and the Olympians*. Disney-Hyperion, 2014. ISBN 978-1484707234
- Shelley, Mary. *The Last Man*. Wordsworth Classics, 2004. ISBN 978-1840224030

- Stoker, Bram. *Dracula*. Wordsworth Editions Ltd., 1997. ISBN 978-1853260865
- Swanson, Jennifer. *Everything Robotics: All the Photos, Facts, and Fun to Make You Race for Robots*. National Geographic Kids, 2016. ISBN 978-1426323317

Related Resources for Culturally Responsive Teaching

The following organizations and resources have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. Use this link to download the CKLA Online Resources for this unit, where the specific links to the resources below may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Frankenstein/OnlineResources>.

The First Women’s Movement addresses the struggle for suffrage in the late 1800s and early 1900s. The role and contributions of Mary Wollstonecraft, Shelley’s mother, to the movement are described in detail.

***Frankenstein* and the Subversion of the Masculine Voice** discusses Shelley’s view of the problems that resulted from the prevailing views of masculinity and male attitudes of her time.

Lesson 1

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|------------------------------------|--------|---|--|
| DAY 1: Core Connections | 45 min | Review Prior Knowledge Introduce the Genre Introduce the Book | <i>Frankenstein</i> Map(s) showing the places where the story takes place Photographs of the places where the story takes place Activity Page 1.2 |
| DAY 2: Reading | 45 min | Read-Aloud: Letters 1–4 | <i>Frankenstein</i> |
| Take-Home Material | * | Reading | Activity Pages 1.1, 1.2, 1.3, SR.1 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Core Connections

Describe the characteristics of gothic horror and science fiction. Students will cite some of the ideas that influenced Shelley’s work, including new ideas about science and scientific experimentation, religion, and feminism.

Reading

Describe how Shelley introduces characters and setting in *Frankenstein*. (RL.8.1, RL.8.2, RL.8.3, RL.8.4)

Determine the meaning of words and phrases as they are used in *Frankenstein*. (RL.8.4)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d, SL.8.2)

Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, and morphology. They may appear in directions, assessments, activity pages, and discussion questions, among other places.

These words are underlined the first time they appear. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English.

1. **allusion, n.** a literary device in which the author makes a brief reference to something of historical, cultural, or literary significance
2. **characterization, n.** how the author presents and develops a character's traits
3. **conflict, n.** a literary element that involves a struggle between two opposing forces that is central to the plot
4. **dramatic irony, n.** a literary device through which the audience knows something that the character does not
5. **flashback, n.** a literary device in which the author interrupts the chronological sequence of a story to present a scene that happened in the past
6. **foreshadowing, n.** a literary technique in which the author hints at what will happen later in the story
7. **genre, n.** the category to which a work of literature or other artwork belongs, based on its characteristics
8. **mood, n.** an overall feeling or emotional state communicated through conflict and imagery, as well as through narration and dialogue
9. **motivation, n.** the reasons why characters do and say things
10. **narrator, n.** the person who tells the story
11. **point of view, n.** the perspective from which a narrative is told; what the narrator sees in relation to the events of the story
12. **suspense, n.** the tension that keeps a reader's attention and makes the reader want to continue reading
13. **theme, n.** the central idea, message, or lesson that the author wants to convey to readers

| Spanish Cognates for Academic Vocabulary in <i>Frankenstein</i> | |
|---|-------------------|
| <i>conflicto</i> | <i>motivación</i> |
| <i>ironía dramática</i> | <i>tema</i> |

ADVANCE PREPARATION

Core Connections

- Identify and prepare maps to show where *Frankenstein* takes place; for example, Archangel, Russia, where Robert Walton writes his letters as he travels toward the North Pole. (It may be helpful to use the same map to identify places throughout the book.)

- You may wish to research some well-known or iconic horror stories, particularly gothic horror stories, as well as science fiction. Some examples include:
 - The novels *Dracula* by Bram Stoker, *R.U.R (Rossum’s Universal Robots)* by Karel Capek, and the *Goosebumps* series by R.L. Stine.
 - The TV shows *Doctor Who* and *The Twilight Zone*.
 - Movies such as *The Nightmare Before Christmas*, and *Coraline*.

Reading

- Write the purpose for reading on the board/chart paper: *Examine how Mary Shelley introduces characters and setting in Frankenstein.*

DAY 1

CORE CONNECTIONS

45 minutes

Introduce the Text

10 minutes

- Tell students that they will be reading *Frankenstein; or, the Modern Prometheus*, a novel written by Mary Shelley. Explain that Shelley wrote this book in 1816 in Geneva, where she was staying with her husband—the poet Percy Bysshe Shelley—their friend Lord Byron, and a physician named John Polidori. Bad weather trapped the group indoors, and they passed the time telling ghost stories. Lord Byron challenged the group to write a horror story, which was the inspiration for *Frankenstein*. The book was published in 1818.
- Explain that many aspects of horror that are familiar to today’s audience may have been new or unusual to Shelley’s audience. *Frankenstein* is considered one of the earliest examples of the modern horror story. In addition to being a horror story, *Frankenstein* is sometimes considered to be an early example of science fiction, as Shelley shows the possible consequences of scientific experimentation.
- *Frankenstein* has become a classic. Several movies of the book have been made. Some modern horror story writers have based their characters on the monster in the story.
- Invite students to share whether they have any familiarity with *Frankenstein* and what they think of when they hear the name.
- Invite students to share examples of novels, movies, TV shows, and other media in the horror genre. Encourage students to share the characteristics or elements that are representative of the horror genre.

Note to Teacher: It is a common misconception that the name *Frankenstein* refers to the monster. In fact, Victor Frankenstein is the name of the doctor/scientist who creates the monster.

Introduce the Book

30 minutes

- Ensure each student has a copy of the reader *Frankenstein; or, the Modern Prometheus*.
- Read the title with students, and explain that this reader is a horror story about a man who uses human parts to create a monster. It is considered an early example of science fiction.

- Ask students what they know about *Frankenstein*. Have students describe what they think of when they hear the name.
- Give students a few moments to flip through the reader and comment on the images they see.
- Ask students to share any other thoughts they have about the reader.

Note to Teacher: The full title of Mary Shelley’s novel, *Frankenstein; or, The Modern Prometheus*, is punctuated to show that *The Modern Prometheus* is not just a subtitle but an alternative title.

Note to Teacher: The edition of *Frankenstein* that students will read is not Shelley’s original text but an edited version produced for young readers. You may wish to point students to a full text of the original, which can be found in the Online Resources here: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Frankenstein/OnlineResources>.

- Read aloud the author’s introduction to the text (pages 1–8). Point out that this introduction was written by Mary Shelley. She describes some of the people who had an influence on her life and her writing:
 - William Godwin: Shelley’s father and a well-known radical philosopher and political writer
 - Mary Wollstonecraft: Shelley’s mother and a feminist who wrote *A Vindication of the Rights of Woman* in 1792, in which she argues that women are not by nature inferior to men but that their lack of education keeps them in a subservient position
 - Percy Shelley: an English Romantic poet, who was noted for his radical ideas
 - Lord Byron: an English Romantic poet whose scandalous behavior forced him to leave England to live abroad in Europe
- Stop at the top of page 3. Ask students how they would describe Shelley’s childhood and how her childhood may have influenced her writing. Point out that she says she lived in a world in which she let her imagination run free and took refuge in that imagination.
- Emphasize the fact that Shelley came from a family whose political beliefs were considered radical at the time. Her mother advocated for equality for women, and her father criticized strong states in his political writings. Shelley herself was part of an artistic and literary movement.

Turn and Talk: Ask students to discuss Shelley’s life story, the impetus for the novel, and what they have learned about Shelley’s influences in a Turn and Talk activity. Ask students to consider how this information might be reflected in the novel they are about to read. Have students turn to a partner and discuss their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner with the rest of the class.

- Use the turn and talk as the basis for a class discussion. Ask the following questions:
 - How do you think Shelley’s family background influenced or informed her writing?
 - What do you think of the story of the novel’s origin? What ideas most inspired Shelley’s writing?
 - How do you think the story of the novel’s origin might impact your reading or interpretation of events?

- Ask students to identify modern horror stories or return to the examples mentioned earlier. Have them identify the ideas or fears at the center of these stories.
- Then, guide students to understand that horror stories are based on the fears people have at different times in history. Explain that Shelley’s story revolves around the scientific concept of creating a being from human parts. The idea is rooted in the radical changes and ideas of her time. At the heart of the novel is the fear of what would happen if science replaced religion. At the time of writing, religious beliefs were a major part of everyday life, and religious institutions had a great deal of moral authority. These institutions seemed to be challenged by the new discoveries in the sciences that were being made every day.
- Tell students they will read the beginning of Mary Shelley’s *Frankenstein*, which consists of a series of letters. These letters introduce the story’s narrator, who makes use of flashback, a popular literary device.

DAY 2

READING

45 minutes

Read Aloud: Letters 1–4 [pages 9–23]

Introduce the Letters

5 minutes

- Introduce the epistolary format, in which the events are introduced through a series of letters. Explain that this was a common device in novels of the time; for example, Bram Stoker used letters to tell the story of *Dracula*. H. G. Wells used a similar device with his limited third-person narrative in *The Time Machine*. Sending letters was the only form of long-distance communication at the time, so people wrote letters to loved ones frequently.
- Give students a few moments to flip through the reader and comment on the images they see.
- Tell students you will read aloud the four letters that begin the book. They should follow along in their book as you read.
- Have students turn to page 9, where the first letter begins.
- Tell students that, as you read the letters, they should reflect on what they learn from these letters and why Shelley might have used this format to introduce her story.

Core Vocabulary

- Preview the core vocabulary words before reading the letters.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *excessive*.
- Have students find the word on page 11 of the reader.
- Explain that the glossary contains definitions of all the vocabulary words in this reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a volunteer to read its definition.

- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the chapter may follow the definition. The alternate forms may be a different part of speech than the original word.
 - Have students reference Activity Page 1.2 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.
1. **excessive, *adj.*** more than is desirable **(11)**
 2. **cultivated, *adj.*** refined and well educated **(13)**
 3. **resolution, *n.*** a firm decision to do something **(resolutions) (13)**
 4. **intoxicating, *adj.*** exciting to the point where physical or mental control is impaired and does not function normally **(21)**
 5. **perceive, *v.*** to come to realize **(22)**
 6. **deduce, *v.*** to conclude based on reasoning **(23)**

| Vocabulary Chart for Letters 1–4 | | |
|--|--|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | cultivated | excessive resolutions intoxicating perceive deduce |
| Spanish Cognates for Core Vocabulary | | <i>excesivo</i> <i>resoluciones</i> <i>percibir</i> <i>deducir</i> |
| Multiple-Meaning Core Vocabulary Words | cultivated | intoxicating |
| Sayings and Phrases | skirts the horizon of a capacious mind adieu | |

- Read the purpose for reading from the board/chart paper:

Examine how Mary Shelley introduces characters and setting in *Frankenstein*.

Read the Letters

30 minutes

Read the selection aloud as students follow along in their readers. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Throughout this lesson and other lessons in the Teacher Guide, you will see certain questions or activities labeled either **SUPPORT** or **CHALLENGE**. These questions and activities are not intended to be used in all situations. The items labeled **SUPPORT** provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled **CHALLENGE** should be used with classes that would benefit from additional enrichment opportunities.

[page 9]

Literal Where is the author from? Why is he in St. Petersburg?

- o He is from England and is in St. Petersburg on the way to explore the “polar regions.”

Inferential How does the author feel about his journey? How do you know?

- o He is excited. He refers to his expedition as a “delicious foretaste” and is “inspired by this wind of promise.”

Inferential The author asks, “What may not be expected in a country of eternal light?” What does this mean?

- o In this reference, Shelley introduces the notion of light as a symbol of scientific knowledge or discovery, using the constant sunlight of summer in the higher latitudes as a metaphor.

SUPPORT: Shelley uses darkness and light repeatedly in her novel to symbolize the lack of knowledge and knowledge, respectively. As you read, look for these references, and consider Shelley’s intended meaning.

[pages 10–11]

Inferential What does Robert Walton hope to accomplish in his exploration?

- o He thinks he may discover things that help explain Earth’s magnetism, find “a shorter passage to the East,” or simply uncover new things about the “unknown land.”

SUPPORT: The reference to “the amazing power that attracts the compass needle” refers to the fact that a compass always points north as a result of Earth’s magnetic field. “A shorter passage to the East” refers to the desire of explorers to find a shorter trading route between Europe and Asia. It was this quest that Columbus sought, as well as explorers of North America who sought a Northwest Passage.

Evaluative Why do you think Shelley includes a paragraph in which Walton details his preparation for this journey?

- o She wants readers to understand the setting as a dangerous or challenging environment. Walton is sacrificing comfort to acquire scientific knowledge.

Inferential Why do you think Walton does not plan to sail until June?

- o He is likely waiting to travel to this harsh climate in the best, warmest conditions possible.

SUPPORT: Point out England, St. Petersburg, and Archangel on a map. Remind students that Robert Walton is from England, is writing the letter from St. Petersburg, and is planning to depart for Archangel.

[pages 12–13]

Inferential What do you learn about Walton from his discussion about his crew?

- o He recognizes that the journey will require courage, but he also is looking for men who are kind. He has experience aboard ships where harsh discipline was used.

Inferential Why does Walton say he is “unlikely to find such a friend”? What does this suggest about him?

- o He feels that he is different from the typical merchants and seamen because he is well-educated. He is a scientist.

Inferential What mood is established by the last sentence of his letter?

- o It creates suspense and a sense of foreboding. It reminds readers of how dangerous the voyage is.

SUPPORT: Point out that Walton gives clues about the setting, such as the fact that “the sun is always visible” and that he has prepared for it both physically and mentally.

[pages 14–15]

Literal What danger does Walton describe in this letter?

- o He describes “floating sheets of ice.”

[Draw students’ attention to the illustration on page 15. How does the illustration capture the mood of the story? Does the ship look like what they had imagined?]

SUPPORT: The phrase “a high latitude” refers to the lines of latitude on a map and tells that Walton has made progress toward the North Pole.

[page 16]

Inferential What do you make of the sledge that Walton describes? What do you predict it is?

- o Responses may vary, but some students might predict that it has been left behind by a character who will be important to the story.

SUPPORT: Remind students that a sledge is a kind of sled, usually pulled by dogs.

[page 17]

Literal How does the stranger react when the men ask him to come aboard? What finally convinces him to board the ship? What does this suggest?

- o He refuses to come aboard the ship until Walton tells him that they are heading north. This reveals that he has been heading north and is determined to continue his journey, despite the fact that he is down to just one dog and is in very bad condition.

Inferential What can you infer from Walton’s description of the stranger?

- o Based on the fact that he speaks excellent English but is not English, he is well educated. Based on his condition, he has been traveling alone and in the cold for a long time.

SUPPORT: *Emaciated* suggests that someone has not had enough food or nourishment; *fatigue* relates to excessive tiredness or exhaustion.

[pages 19–20]

Literal What words does Walton use to describe the man they rescued from the sledge?

- o He describes the man as interesting, wild, mad, sweet, melancholy and despairing

Literal Why was the man traveling on the sledge?

- o He was chasing someone who was also traveling by sledge.

SUPPORT: The expression *I fancy* means I think or I suppose.

Literal How does Walton feel about the stranger?

- o He has great sympathy for him and laments his unhappiness; he feels he has found a kindred spirit.

[August 13th entry, page 21–middle of page 22]

Literal How does the stranger respond when Walton shares his plans?

- o He is alarmed. He wants to talk Walton out of these plans.

SUPPORT: Tell students that this is a use of foreshadowing, in which an author hints at events that will happen later in the book. Shelley makes heavy use of foreshadowing, as the stranger repeatedly speaks of the disaster that befell him. The use of foreshadowing creates suspense, as readers want to continue reading in order to find out what has happened. Readers’ curiosity is reinforced by the curiosity Walton expresses in hearing the stranger’s story.

Stop and Jot Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about the stranger and his story. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

[August 19th entry, middle of page 22–page 23]

Literal Why does the stranger want to tell Walton his story?

- o He wants to help Walton understand some of the dangers of scientific discovery so that Walton can “deduce an apt moral”

Inferential Walton ends his letter by explaining that the stranger has promised to tell his narrative and that he plans to write it down. What will this narrative be about?

- o This introduces the story of *Frankenstein*. The stranger is the narrator.

Evaluative How does Shelley create suspense?

- o She introduces the fact that the stranger has “lost everything.” Like Walton, who says he “longed to hear more,” readers too want to know what this means.

SUPPORT: Guide students to recognize that this is the last of the letters and that the story narrated by the stranger begins in Chapter 1 of *Frankenstein*.

Discuss the Letters and Wrap Up the Lesson

10 minutes

- Read the purpose for reading from the board/chart paper:

Examine how Mary Shelley introduces characters and setting in *Frankenstein*.

For each question, have students cite the specific passage in the text that provides the information needed to answer the question. If students have difficulty responding to the questions, reread pertinent passages, and/or refer to specific images or graphics. If students give one-word answers and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students’ responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses. It is highly recommended that students answer at least one question in writing and that several students share their writing as time allows.

- Use the following questions to discuss the chapter.
 1. **Inferential** How does Shelley make the stranger an exciting and mysterious character?
 - o The stranger is not named, and readers know little about his past beyond the fact that he regrets his quest for scientific discovery. This creates suspense, as readers want to learn what he discovered and what went wrong.
 2. **Evaluative** How are Walton and the stranger alike, and how are they different?
 - o They are both scientists seeking knowledge. Walton is excited about seeking knowledge, but the stranger regrets having found it.
 3. **Evaluative** Why do you think Shelley chose to begin the book with a series of letters?
 - o The letters provide a way to introduce the narrator so that readers form an opinion and have a perspective outside of the narrator’s view of himself. The letters also introduce the formidable setting of the Arctic Circle. Walton describes how much he is willing to risk to achieve scientific knowledge and discovery.

Take-Home Material

Reading

- Distribute copies of Activity Page 1.1, Letter to Family for students to share with their families.
- Have students take and keep at home the glossary on Activity Page SR.1 for use as a reference during this unit.
- Have students complete Activity Page 1.3 as homework.

Lesson 2

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------|--------|--------------------------------------|---|
| DAY 1: Reading | 45 min | Whole Group: Chapters 1 and 2 | <i>Frankenstein</i> Activity Pages 1.3 (for review), 2.1, 2.2, 2.3 |
| DAY 2: Reading | 45 min | Small Group: Chapters 4 and 5 | <i>Frankenstein</i> Activity Pages 2.4 (for review), 2.5, 2.6, 2.7 |
| Take-Home Material | * | Reading | Activity Pages 2.1, 2.5, 2.8 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze how Shelley introduces and develops characters and themes in *Frankenstein*. (RL.8.1, RL.8.2, RL.8.3, RL.8.4)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d, SL.8.2)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Explore how language choices reveal the personality of characters and introduce themes.*

DAY 1

READING

45 minutes

Whole Group: Chapters 1 and 2 [pages 24–37]

Review

5 minutes

- Begin by reviewing the previous lesson's homework (Activity Page 1.3). Ask students to share some of their predictions for the story.
- Tell students to keep their written predictions so they can refer back to them as they read.

- Remind students that in the previous lesson, Shelley introduced the characters of Robert Walton and the stranger, who will narrate the next part of the story. Ask if students have any questions about the letters.

Introduce the Chapters

5 minutes

- Tell students they will read Chapters 1 and 2 of *Frankenstein*.
- Identify Victor Frankenstein as the narrator. Point out that the narrative now shifts from the time period of the letters to the past as Victor relates his story.
- Have students turn to page 24, where Chapter 1 begins.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *integrity*.
- Have students find the word on page 24 of the reader.
- Have students reference Activity Page 2.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.

Chapter 1

1. **integrity, *n.*** the quality of having strong moral principles **(24)**
2. **adversity, *n.*** continued misfortune; bad luck **(25)**

Chapter 2

3. **indifferent, *adj.*** lacking interest or enthusiasm; neither liking nor disliking something **(29)**
4. **depressed, *adj.*** sad; in low spirits **(32)**
5. **contradictory, *adj.*** mutually exclusive or inconsistent **(35)**
6. **ardent, *adj.*** eager or passionate **(36)**
7. **catastrophe, *n.*** a sudden event that causes great damage or suffering **(36)**
8. **inclination, *n.*** a person's natural tendency or desire **(37)**

Vocabulary Chart for Chapters 1–2

| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
|--|---------------------------------|--|
| Core Vocabulary | | integrity adversity indifferent depress contradictory ardent catastrophe inclination |
| Spanish Cognates for Core Vocabulary | | <i>integridad</i> <i>adversidad</i> <i>indiferente</i> <i>deprimir</i> <i>contradictorio</i> <i>ardiente</i> <i>catástrofe</i> <i>inclinación</i> |
| Multiple-Meaning Core Vocabulary Words | | integrity depress inclination |
| Sayings and Phrases | | |

- Also point out that Activity Page 2.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Explore how language choices reveal the personality of characters and introduce themes.

Read the Chapters

30 minutes

Have individual students take turns reading the chapters aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below and on Activity Page 2.2 for this purpose.

Note to Teacher: In the interest of time, you may have students read portions of the selection silently and then discuss the questions.

[page 24]

Literal How does Victor Frankenstein describe his father?

- o He describes his father as a distinguished citizen, respected for his integrity and busy with his responsibilities.

[page 25]

Inferential How does Shelley introduce Caroline? What does her description suggest about women of that era and their place in society?

- o She introduces Caroline as a child taking care of a sick/dying father. At the same time, Caroline is portrayed as needy, with “no other prospect of support.” She is forced to work but can only take menial jobs. Victor’s father “placed her under the protection of a relative” and, after they are married, “shelters” her.

Note to Teacher: You may wish to point out that Victor’s father marries Caroline when she is very young. Shelley may have drawn inspiration for this match from her own life and marriage.

CHALLENGE: What do you think Shelley is saying about the roles of men and women here? How do you think Shelley’s background may have influenced her perspective?

[page 26]

Literal What are Victor’s earliest memories of his parents like?

- o His first memories are of a happy childhood with kind and loving parents.

[page 27]

Inferential [Read the last sentence on page 27.] What comparison is made in this metaphor? How does the metaphor impact meaning?

- o The metaphor compares the daughter to a garden rose. It emphasizes that the girl is different from the rest of the family and may suggest that she is more beautiful but also that she is hearty and able to survive. Caroline likely saw something of herself in this girl.

[page 28]

Inferential What does Victor mean when he says that Elizabeth became his “more than sister”?

- o She came to mean more to him even than a sister would; he adored her more than he could any sister.

[page 29]

Evaluative How does Victor’s description of Elizabeth reinforce his perspective of his childhood?

- o He describes a quiet childhood in which Elizabeth provides companionship while also complementing his personality.

[pages 31–32]

SUPPORT: Remember: you can turn to the Pronunciation Guide to learn how to pronounce words or names like *Roncesvalles*.

New Concept: An *allusion* is a brief, indirect reference to something of historical, cultural, or literary importance. Here, Shelley makes literary allusions to the medieval French hero Roland, who died at Roncesvalles, and to King Arthur, the legendary king of Britain.

Note to the Teacher: You may wish to point out that Henry's interests are rooted in the ideals of Romanticism, which was focused on human emotion. These concepts were in direct contrast to Enlightenment ideals of scientific discovery and rational thinking that Victor embraced.

SUPPORT: Shelley provides Henry as a foil for Victor. Describing the differences in the two characters emphasizes Victor's characteristics and suggests his character flaws.

Literal How does Victor compare his own pursuits to those of Henry?

- o He says that he was interested in science while Henry focused on morality and philosophy.

CHALLENGE How does Shelley use literary allusions to help readers better understand her characters?

[pages 33–34]

Literal How does the first paragraph on page 33 create suspense?

- o It again refers to a misfortune that changes the nature of Victor's life.

Inferential Victor says that, when reading Agrippa's work, "a new light seemed to dawn upon my mind." What does this mean?

- o He has gained new knowledge or understanding. [Point out that throughout *Frankenstein*, Shelley uses light as a metaphor for knowledge or understanding.]

Stop and Jot: Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about the ways darkness and light are symbolized throughout the story. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

SUPPORT: Victor's response to his father's reaction to Cornelius Agrippa emphasizes how entrenched in the ideas of the Enlightenment Victor was. He is not persuaded by the sage opinion of his father (a man of integrity) but would have been persuaded by science: "If he had taken a few minutes to explain that the notions of Agrippa had been entirely disproved by modern science, I would have thrown the book aside" (pages 33–34).

SUPPORT: Shelley continues to build suspense as Victor describes "the fatal push that eventually led to my ruin." Readers want to continue reading to find out what is meant by this "fatal push."

[pages 35–36]

Literal What evidence is there that Victor relies on science to provide him with the truth?

- o He says that he was "self-taught" because his father "was not scientific."

Literal To where does Victor turn to quench his “thirst for knowledge”?

- o He turns to philosophers and thinkers like Agrippa and Paracelsus.

SUPPORT: Thinkers like Agrippa and Paracelsus promoted themselves as forward thinking, but their ideas were not supported by science. Today we recognize their ideas as absurd, but people throughout history have optimistically searched for things like a stone that could turn objects into gold and an elixir that could help people live forever.

Inferential How does Victor look back on his interest in Agrippa, Paracelsus, and the like?

- o He regrets them as a waste of time but defends himself by explaining that it was part of a greater quest for knowledge.

SUPPORT: The phrase “floundering desperately in a swamp of disconnected knowledge” (pages 35–36) reveals Victor’s sense of helplessness as he sought to understand the world around him.

[page 37]

Literal Why does Victor lose interest in Agrippa, Magnus, and Paracelsus?

- o He becomes more curious about the science of electricity because he witnessed its power when lightning destroyed a tree.

SUPPORT: Victor says that his interest in electricity almost saved him, but the chapter ends with a reminder that his path will lead to ruin.

Discuss Chapters 1 and 2 and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

| |
|---|
| Explore how language choices reveal the personality of characters and introduce themes. |
|---|

Use the following questions to reflect on the purpose for reading.

- o How does Victor describe his childhood? Identify specific words, phrases, and sentences from the text that you think best exemplify Victor’s view of his childhood.
- o How does Victor describe his later life? Identify specific words, phrases, and sentences from the text that you think best exemplify Victor’s view of his later life.
- o Have students complete Activity Page 2.3 to answer the question: *How does beginning with Frankenstein’s happy childhood add to the horror that might develop?*

Take-Home Material

Reading

- Have students take home Activity Page 2.4 to complete as they read Chapter 3 (pages 38–49).

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize Chapter 3, which they read for homework (pages 38–49).
- Write the purpose for reading on the board/chart paper: *Examine how the themes of obsession and horror are explored in Frankenstein.*

DAY 2

READING

45 minutes

Small Group: Chapters 4 and 5 [pages 50–68]

Review

5 minutes

- Begin by reviewing Chapter 3 (Activity Page 2.4), which was assigned as homework. Ask volunteers to briefly summarize the key events of the chapter. Review the responses to Activity Page 2.4, and use the responses to discuss the characters, plot, and theme.
- Discuss how the chapter introduces science and scientific theories of the time as a theme. Discuss Dr. Krempe and Dr. Waldman’s reaction to Victor’s study of science and how this influenced the events in the chapter. Ask: What could this be setting up in the story?

Introduce the Chapters

5 minutes

- Tell students they will read Chapters 4 and 5.
- Have students turn to page 50.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *discrimination*.
- Have students find the word on page 50 of the reader.
- Have students reference Activity Page 2.5 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.

Note to Teacher: Some teachers prefer to introduce the vocabulary words as students read the pages on which the words occur, rather than preview all of the words at once before reading.

Chapter 4

1. **discrimination, n.** recognition of or ability to discern quality and good judgment **(50)**
2. **gratifying, adj.** giving pleasure or satisfaction **(52)**
3. **tranquility, n.** quiet peacefulness **(55)**

Chapter 5

4. **agitate, v.** to stir up something; to make something move **(agitated) (57)**
5. **infuse, v.** to fill or instill **(infusing) (58)**
6. **deprive, v.** to take away; to force to go without **(deprived) (58)**

| Vocabulary Chart for Chapters 4 and 5 | | |
|--|---------------------------------|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | infusing | discrimination gratifying tranquility agitated deprived |
| Spanish Cognates for Core Vocabulary | | <i>discriminación</i> <i>tranquilidad</i> |
| Multiple-Meaning Core Vocabulary Words | | discrimination agitated |
| Sayings and Phrases | | |

- Read the purpose for reading from the board/chart paper:

Examine how the themes of obsession and horror are explored in *Frankenstein*.

Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 2.6 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 2.6. Make arrangements to check that students in Small

Group 2 have answered the questions on Activity Page 2.6 correctly. You may choose to do one of the following to address this:

- o Collect the pages and correct them individually.
- o Provide an answer key for students to check their own or a partner’s work after they have completed the activity page.
- o Confer with students individually or as a group at a later time.

Read the Chapters

30 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

[pages 50–51]

Inferential Shelley provides details about Victor staying up all night at the laboratory and paying no visit to Geneva. What do these details reveal about him?

- o His curiosity about science is giving way to obsession.

[pages 52–53]

Inferential Shelley writes about darkness and light on page 52. What does this symbolize?

- o Victor says that “from the midst of this darkness”—or unknowing—came a “sudden light . . . so brilliant and wondrous.” The light is shown as the path to knowledge. It reveals and illuminates.

Evaluative On page 53, Victor interrupts the narration of his story to speak. Why do you think Shelley employs this technique, and what is its impact?

- o The technique reminds readers that Victor is telling his story to Walton, another scientist who seeks knowledge, and that Walton’s pursuit of knowledge—similar to Victor’s—may have consequences.

[pages 54–56]

Literal What impact does Victor’s scientific pursuits have on him?

- o Victor’s obsession takes a toll on his physical and emotional health. He grows pale and loses weight. He ignores the beauty of summer to spend time instead in gruesome work in “charnel-houses, dissecting rooms, and slaughter-houses.” He ignores life—spending time with family and friends—to spend time with the dead.

SUPPORT: Note that Victor conducts his experiments alone. The alchemists he has studied also worked alone, jealously guarding their secret experiments in the hope that it would bring them glory. In the end, this contributed to the fallacy of their findings. More modern science encouraged working collaboratively and building on one another’s findings. As you read, consider how secrecy plays a role in the story.

Literal What evidence is there that Victor understands the toll that his experimentation took on his health?

- o He cautions, “If the study to which you apply yourself has a tendency to weaken your affections for others, then that study is certainly unhealthy—and perhaps even immoral.”

[pages 57–58 (second paragraph)]

SUPPORT: Note the use of light and dark in the opening paragraph of Chapter 5. Victor plans to infuse a “spark,” representing life. This happens in the “glimmer of the half-extinguished light.”

Literal How does Victor’s reaction to his creation compare with his expectations?

- o Victor expected to love his creation—at one point he even refers to himself as its father. He instead finds it hideous and views it with “horror and disgust.”

[pages 58 (last paragraph)–60]

Think-Pair-Share: Have students stop and think about how Victor’s nightmares affect the story and what they might mean in the context of the story. After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

Evaluative What effect do Victor’s nightmares have on the story?

- o Victor’s nightmares create an unsettling mood and blur the line between fantasy and reality, as well as between the events of his past and those of his present.

Note to Teacher: Victor’s nightmare about Elizabeth foreshadows her death much later in the book (Chapter 23). Don’t share this fact with students, but you may want to note any predictions that may suggest this and/or refer back to Victor’s nightmare when this event occurs.

[page 61]

SUPPORT: Note the allusion to Dante at the top of page 61. Dante Alighieri (1265–1321) was an Italian writer known for his detailed depiction of hell. Through this allusion, Shelley wants readers to appreciate that Frankenstein’s monster is even worse than has been imagined in hell.

Inferential In the second paragraph on page 61, Victor says his “dream had turned into a nightmare.” How does this relate to the theme of the story?

- o He had dreamed that science and knowledge would be beautiful, but his experiments have instead turned into a nightmare, both literally and figuratively.

Literal Why does Victor avoid returning to his room?

- o He is afraid his creation is still there.

Literal How does the weather impact the mood and relate to the theme?

- o The dark weather helps to establish a somber or foreboding mood. Even in the light of a new dawn, the darkness remains.

SUPPORT: This part of the story parallels traditional ghost stories. Just as Frankenstein awakens to see his monster, the protagonist of a ghost story often awakens to hear or see a ghost

creeping in the corners of the room. Frankenstein’s room is haunted not by a ghost but by his fear that his monster is there—and by his memory of it.

[pages 62–63]

SUPPORT: [Read aloud the lines from “The Rime of the Ancient Mariner” at the top of page 62.] The lines of poetry are another example of allusion. The poem is about a man on a voyage by ship. In the poem, the mariner shoots an innocent albatross, an act that brings a curse upon his ship. He soon regrets his act. A ghost ship passes, foreshadowing the deaths of his shipmates. He alone lives on. What impact does the allusion to this poem have on the story?

Literal How does seeing Henry affect Victor?

- o He is happy to see his old friend. It reminds him of what things were like before he became obsessed with his scientific endeavors.

[pages 64–65]

Literal Why does Victor go up to his room before inviting Henry there?

- o He fears that the monster is there and doesn’t want Henry to see it.

SUPPORT: This further develops the theme related to secrecy and the danger of keeping secrets.

Turn and Talk: Why do you think Victor wants to keep the ghost a secret from Henry? Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

Evaluative How does Victor’s desire to keep the monster secret from Henry represent a change?

- o Victor had once dreamed of triumphantly presenting his creation; now, he views his creation with fear and shame.

[pages 66–68]

Inferential What does spring symbolize?

- o Spring symbolizes rebirth and life.

Literal What evidence suggests that Victor’s nightmare is not yet over?

- o When Henry makes a suggestion, Victor immediately assumes it will relate to the monster. This reminds readers that the monster still exists and that Victor is still haunted by it.

Discuss the Chapters and Wrap Up the Lesson

5 minutes

Bring students back together, and remind them of the purpose for reading:

Examine how the themes of obsession and horror are explored in *Frankenstein*.

Have students complete Activity Page 2.7 to answer the question:

How do Frankenstein’s character and actions drive the plot?

Take-Home Material

Reading

- If students did not complete Activity Page 2.6 during the Reading lesson, have them complete it for homework.
- Have students take home Activity Page 2.8 to complete as they read Chapter 6 (pages 69–75).

Lesson 3

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------|--------|--|---|
| DAY 1: Reading | 45 min | Partners: Chapters 7 and 8 | <i>Frankenstein</i> Activity Pages 2.8 (for review), 3.1, 3.2, 3.3 |
| DAY 2: Reading | 45 min | Independent: Chapters 10 and 11 | <i>Frankenstein</i> Activity Pages 3.5, 3.6, 3.7, 3.8 |
| Take-Home Material | * | Reading | Activity Pages 3.4, 3.5, 3.9 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Analyze how dialogue and events propel the plot in *Frankenstein* (RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5)

Compare the text of *Frankenstein* to filmed versions of the story (RL.8.7)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d, SL.8.2)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize Chapter 6 (pages 69–75), which they read for homework.
- Write the purpose for reading on the board/chart paper: *Examine how dialogue and events propel the plot in Frankenstein.*

Note to Teacher: These chapters deal with death, including the death of a family member and a person’s wrongful conviction and execution. Some students may be sensitive to this, particularly students who have experienced familial loss. Provide time for students to digest the content of these chapters. Allow students to decide whether they prefer to share or not to share their experiences.

Partners: Chapters 7 and 8 [pages 76–102]

Review

5 minutes

Begin by reviewing Chapter 6 (Activity Page 2.8), which was assigned as homework. Guide students to recognize that the letter from Elizabeth introduces another narrator and another point of view. Briefly discuss the contents of the letter and how it introduces a change in Victor Frankenstein. Ask: How did the letter’s contents contrast with the work he has been doing? How did the letter affect him?

Introduce the Chapters

5 minutes

- Tell students they will read Chapters 7 and 8. In these chapters, students will read about a tragic event in Victor Frankenstein’s family and his reaction to it.
- Have students turn to page 76, where Chapter 7 begins.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *console*.
- Have students find the word on page 78 of the reader.

Note to Teacher: Some teachers prefer to introduce the vocabulary words as students read the pages on which the words occur, rather than preview all of the words at once before reading.

- Have students reference Activity Page 3.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.

Chapter 7

1. **console, v.** to comfort someone or try to make them feel better **(78)**
2. **consolation, n.** the comfort a person receives after a loss **(79)**
3. **destined, v.** predetermined; decide in advance **(79)**

Chapter 8

4. **unintelligible, adj.** impossible to understand **(90)**
5. **indignation, n.** anger caused by something cruel or unjust **(91)**
6. **esteem, v.** to regard highly **(95)**
7. **decisive, adj.** unmistakable; unquestionable **(96)**

Vocabulary Chart for Chapters 7 and 8

| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
|--|---------------------------------|---|
| Core Vocabulary | destined decisive | console consolation unintelligible indignation esteem |
| Spanish Cognates for Core Vocabulary | <i>decisivo</i> | <i>consuelo</i> <i>indignación</i> |
| Multiple-Meaning Core Vocabulary Words | decisive | |
| Sayings and Phrases | circumstantial evidence | |

- Read the purpose for reading from the board/chart paper:

Examine how dialogue and events propel the plot in *Frankenstein*.

Read the Chapters

30 minutes

Pair students to read the selections together. You may wish to use any or all of the following pairings: strong readers with readers who need more support, readers of similar skill levels, or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate among the class, monitoring students' focus and progress.

Explain to students that they will complete Activity Page 3.2 together while reading. You will then use the activity page for a wrap-up discussion when you bring the class together at the end of the lesson.

[pages 76–78]

Literal How does Shelley introduce Victor's father's point of view?

- o She includes a letter that he writes to Victor about William's death.

SUPPORT: *Frankenstein* was written before flashlights were common, so the searchers used torches to light the way after it was dark.

Literal Why does Elizabeth blame herself for William's death?

- o She thinks the murderer was attracted to William because of the locket she gave him.

Evaluative Victor's father tells Victor to come with "kindness and affection for those who love you, and not with hatred for your enemies." What might this foreshadow?

- o Victor's hatred will be his undoing.

[page 79–81]

Evaluative Why do you think Shelley might include the detail about the gates around the town being locked, with Victor shut out?

- o Possible response: The gates represent safety and protection, but they have not served their purpose. A murder has taken place within the gates while Victor is locked outside, emphasizing his helplessness at doing anything.

Inferential Notice the use of light once again, when a “flash of lightning illuminated the night.” How does this continue the theme of light in the book?

- o Once again, light illuminates, but it also illuminates something that would be better left unseen.

Think-Pair-Share: Draw students’ attention to the illustration of Frankenstein’s monster on page 81. Have them stop and think about whether this is a familiar or resonant image with other horror stories (movies, shows) they are familiar with. After they have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

[page 82–83]

Literal What does Victor assume about the monster’s motivation for murder?

- o Victor assumes that the monster was inspired by his “delight in killing.”

Evaluative On what does Victor base his assumptions about the monster? In your opinion, are his assumptions valid?

- o Victor does not know anything about the monster, other than its ugly appearance, which repulses him. Students may note that this is an example of unfairly “judging a book by its cover.”

Literal Why does Victor choose not to tell anyone about the monster?

- o He thinks people will view him as a madman.

Inferential How does the continued secrecy about the monster contribute to a sense of horror?

- o Victor is the only one who knows about the monster, but he is powerless to stop him from committing more crimes. He also has to carry the burden of this knowledge alone.

Note to Teacher: You may wish to point out that Victor’s secrecy and sense of isolation contribute to his despair and undoing. Suggest at this point that students should find other ways that loneliness presents itself as a theme.

Inferential How does Shelley create a contrast with the scene of Victor’s father’s house?

- o She reminds viewers of how much time has passed. During this time, Victor has changed dramatically, but things at home have remained the same. Victor’s family are oblivious to all that has happened.

SUPPORT: Note that throughout the book, Shelley presents home and family as places of safety and nurturing.

[page 84–85]

Literal Who does Victor think is the murderer? Who does the town think it is?

- o Victor assumes that the monster murdered his brother, but everyone else thinks that it was Justine Moritz.

[page 86–88]

Inferential How does Victor describe the state of mind that brought his monster into the world? How does this demonstrate a change in his understanding of science?

- o Victor says it was his own “presumption and unthinking ignorance.” He has come to view his experiments as a sign of ignorance, not a quest for knowledge.

SUPPORT: The “worse fate” of which Elizabeth speaks is the death sentence that comes with a murder conviction.

[pages 89]

Literal Why is Victor tempted to confess to murdering William himself? Why does he choose not to?

- o He knows that Justine was not the murderer and feels responsible. Confessing would spare her life. He chooses not to confess because he thinks no one will believe his preposterous story and will assume he is insane.

[pages 90–93]

Literal What evidence does the court use to show that Justine is guilty?

- o She was out all night, acted strangely when a market-woman confronted her near where William had been murdered, and—most damning of all—had in her pocket the locket that he had been wearing.

[pages 94–95]

Literal How does Justine try to convince the court of her innocence?

- o She explains that she was out all night looking for William and, having spent the night in a barn, acted strangely when seeing the market-woman because she had slept little. She then had others give testimony about her good character.

[pages 96–99]

SUPPORT: Circumstantial evidence is evidence that proves something through reasonable inference rather than by a direct connection. The officer of the court believes that Justine would have been convicted regardless of her confession, but the confession relieved those trying her of any doubt.

Literal How does Elizabeth react to Justine’s confession?

- o Elizabeth at first believes that Justine is guilty, until Justine declares that her confession was a lie.

Literal Why does Elizabeth confess to the murder?

- o She was coerced and threatened by the priest. She believed she would be forgiven only if she confessed, but now she feels even worse because her confession was a lie.

SUPPORT: *Excommunication* means that a person is not allowed to participate in Catholic rites, including forgiveness from one’s sins. Justine believes that only by confessing can she receive God’s forgiveness and avoid going to hell.

[pages 100–102]

Inferential Why do you think Justine’s gratitude toward Victor for continuing to believe in her innocence made him feel worse?

- o Victor believes in Justine’s innocence not because of any loyalty toward her but because he knows that it was the monster. He feels responsible for William’s murder and feels even more responsible for Justine’s plight. She should not be thanking him but blaming him for her conviction.

Inferential How does the end of the chapter create suspense?

- o It foreshadows more tragedy to come.

Think-Pair-Share: Have students stop and think about how Victor responds to this situation. Ask students also to think about how they would react or whether they would do anything differently. Once students have had time to reflect independently, ask them to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

Discuss the Chapters and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Examine how dialogue and events propel the plot in *Frankenstein*.

Provide students with the following sentence frames:

Before Victor receives the letter from his father, he is _____.

The letter changes Victor by _____.

Seeing the creature in the trees affects Victor by _____.

Justine’s conviction and execution causes Victor to _____.

The characterization of Victor affects the themes of the story by showing _____.

Allow students two to three minutes to complete the sentence frames in writing. Then invite students to share and discuss their answers. Possible answers may include:

Before Victor receives the letter from his father, he is beginning to recover mentally and physically.

The letter changes Victor by causing him to feel grief to return home.

Seeing the creature in the trees affects Victor by revealing the truth about the murder.

Justine's conviction and execution causes Victor to feel even greater guilt about his creation and grief-stricken about its effect.

The characterization of Victor affects the themes of the story by showing that science can be dangerous, that keeping secrets can be dangerous, and that things are not always as they appear.

Ask students how writing the sentence frames helped them to think about or better understand what they read.

Assign Activity Page 3.3 as a wrap-up activity.

Take-Home Material

Reading

- If students did not complete Activity Pages 3.2 and 3.3 during the Reading lesson, have them complete them as homework.
- Have students do Activity Page 3.4 at home as they read Chapter 9 (pages 103–111) as homework.

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize Chapter 9 (pages 103–111), which they read for homework.
- Find filmed versions of *Frankenstein*, and review the scenes that students will be reading during this lesson, specifically those that feature the monster's experiences living its own life and encountering the young girl in the countryside.
- Use this link to download the CKLA Online Resources for this unit, where the specific links to possible film versions can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Frankenstein/OnlineResources>.

Note to Teacher: Preview any film clips that you might show in class to ensure they are suitable for an eighth-grade audience. Pay particular attention to issues of sensitivity, including depictions of death or violence.

- Write the purpose for reading on the board/chart paper: *Compare the text of Frankenstein to filmed versions of the story.*

Independent: Chapters 10 and 11 [pages 112–136]

Review

5 minutes

- Begin by reviewing Chapter 9, which was assigned as homework. Remind students that they were reading to analyze the impact of dialogue and events on the plot. Review Activity Page 3.4, which students were assigned as homework.
- Ask students to predict what they think will happen next.

Introduce the Chapters

5 minutes

- Have students turn to page 112, where Chapter 10 begins.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *sublime*.
- Have students find the word on page 112 of the reader.

Note to Teacher: Some teachers prefer to introduce the vocabulary words as students read the pages on which the words occur, rather than preview all of the words at once before reading.

- Have students reference Activity Page 3.4 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.

Chapter 10

1. **sublime, *adj.*** of immense grandeur; awe-inspiring (112)
2. **pinnacle, *n.*** a high, pointed peak (112)
3. **summit, *n.*** the highest part of a hill or mountain (112)
4. **stupendous, *adj.*** very impressive; awe-inspiring (115)
5. **abhorred, *adj.*** hated (117)
6. **accumulation, *n.*** steady addition or growth of something (117)
7. **equitable, *adj.*** fair; dealing equally with (117)

Chapter 11

8. **multiplicity**, *n.* a great number or variety (122)
9. **stately**, *adj.* of impressive size (129)
10. **demeanor**, *n.* outward manner or behavior (131)
11. **imperceptible**, *adj.* unable to be seen or perceived (132)

| Vocabulary Chart for Chapters 10 and 11 | | |
|---|---|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | pinnacle summit abhorred stately | sublime stupendous accumulation equitable multiplicity demeanor imperceptible |
| Spanish Cognates for Core Vocabulary | | <i>sublime</i> <i>estupendo</i> <i>acumulación</i> |
| Multiple-Meaning Core Vocabulary Words | pinnacle summit | multiplicity |
| Sayings and Phrases | mortal combat | |

- Read the purpose for reading from the board/chart paper:

| |
|--|
| Compare the text of <i>Frankenstein</i> to filmed versions of the story. |
|--|

Read the Chapters

30 minutes

- o Have students read the selection independently and complete Activity Page 3.6.
- o You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask questions. If their answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If their answers indicate difficulty in comprehension, have them read aloud.

[page 112]

SUPPORT: Remind students that Chapter 10 begins with Victor as the narrator.

Literal How is Victor affected by his surroundings?

- o The mountains provide comfort, but then the rain contributes to his misery.

Literal Why does Victor decide to hike to the top of Montanvert?

- o He remembers the joy the hike brought him as a child; it reminds him of his happy childhood.

Literal [Read the last sentence on page 112 that finishes on page 113.] What figurative language is used here? How does this figurative language affect meaning?

- o “It had given wings to my soul” is a metaphor that connects the view of nature to a supernatural force.

SUPPORT: Point out the use of the word *light* here. Guide students to recognize that the word is used in conjunction with joy to oppose an “obscure world.”

[page 113]

Evaluative: How does the description of the scenery in the second paragraph affect the mood of the scene?

- o Terms like “terrifically desolate” and the description of the risk of rockslides or avalanches creates a sense of danger and suspense.

SUPPORT: The word *desolate* means bleak. It has a negative connotation and describes a scene that is devoid of people.

[page 114]

Inferential: What is the theme of the stanza from the poem? What impact does this have on the story?

- o The meaning of the poem is that things are ever-changing. It reminds readers that even when things seem to be going well, a problem may be looming on the horizon.

SUPPORT: Point out the use of the simile at the bottom of page 114. The surface of the glacier is “like the waves of a troubled sea.” Shelley may have included this to remind readers that this story is being told in the frozen north, on a ship amid the waves of a troubled sea.

[pages 115–116]

Evaluative: The monster promises to leave Victor and “the rest of mankind” at peace if Victor abides by his demands. Do you think the monster would keep his promises? Why or why not?

- o Responses will vary. Some students may note that the monster seems to be more rational than Victor.

[pages 117–118]

Inferential: What does the monster believe about Victor’s obligation to him?

- o He says that Victor owes him justice, mercy, and affection more than others because he created him.

Inferential: What does the allusion to Adam mean?

- o Just as Adam was the first man created by God, so the monster is the first of his kind created by Victor. Like the first man, the monster was good at first—born without sin.

[pages 118–121]

Evaluative: How do you feel after hearing the monster’s plea? Do his requests seem reasonable?

- o Responses will vary. Some students may sympathize more with the monster than with Victor.

SUPPORT: Note that the monster has lit a fire because he appreciates the importance of warmth for humans.

[pages 122–125]

Literal How does Chapter 11 introduce another point of view?

- o Shelley provides an opportunity for the monster to tell his story, introducing his point of view.

Literal What gives the monster pleasure in his early days?

- o The light of the moon; the songs of the birds.

[pages 126–130]

Literal How does the monster feel when he finds fire?

- o The monster is excited because it is warm, but he touches it and feels pain. Later, he is pleased to find that the fire provides light and a means to cook.

Literal What does the fire symbolize?

- o Fire symbolizes nature that can be used for sustenance but also as punishment. It has the ability to create or destroy.

SUPPORT: Remind students that the alternative title of the book is *The Modern Prometheus*. Prometheus is believed to have given the people the gift of fire, giving them the means of survival. Zeus punished Prometheus for stealing fire to give to humanity.

CHALLENGE: Ask students to research more about the myth of Prometheus and discuss how it relates to *Frankenstein*.

Evaluative How would the accounts of the shepherd and villagers differ from that of the monster?

- o The shepherd would likely tell of a monster who broke into his hut, frightened him, and stole his food. The villagers also would give an account of an evil ogre. In contrast, the monster would tell a story in which he is misunderstood and attacked.

[pages 131–136]

Inferential What do you learn about the monster from his description of the family in the cottage?

- o Possible response: He can understand and interpret human emotions; he enjoys music; he is curious.

Turn and Talk: Ask students to discuss the creature’s story and its impact. Ask students to consider how the creature’s story has changed their opinion of the creature. Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner with the rest of the class.

- o When students have finished reading, show the film adaptation of this scene in *Frankenstein*. As students watch the movie, have them complete Activity Page 3.7 by asking them to consider how the film differs from the source material and why these changes may have been made.

Discuss the Chapters and Wrap Up the Lesson

5 minutes

Bring students back together, and have students complete Activity Page 3.8, based on Activity Page 3.7. Then have students answer the questions:

- o How does hearing the monster’s story affect you as a reader? Do you find the book or the film to be more impactful? Why?
- o If there is time, discuss students’ responses to this prompt.

Take-Home Material

Reading

- If students did not complete Activity Pages 3.6, 3.7, and 3.8 during the Reading lesson, have them complete them as homework.
- Have students complete Activity Page 3.9 at home as they read Chapter 12 (pages 137–146) as homework.

Lesson 4

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------------------|--------|--|---|
| DAY 1: Reading | 45 min | Close Reading: Chapters 13 and 14 | <i>Frankenstein</i> Activity Pages 3.7 (for review), 4.1, 4.2, 4.3 |
| DAY 2: Grammar Writing | 15 min | Introduce Verbals | Activity Page 4.5 |
| | 30 min | Write a Modern Myth: Plan | Activity Pages 4.6, 4.7 |
| Take-Home Material | * | Reading | Activity Pages 4.4, 4.5, 4.6, 4.7 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Analyze how the use of different points of view develops themes and character in *Frankenstein*. (RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (W.8.5)

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d, SL.8.2)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)

Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1.a)

ADVANCE PREPARATION

Reading

- Be prepared to help students summarize Chapter 12 (pages 137–146), which they read as homework.
- Write the purpose for reading on the board/chart paper: *Analyze and describe how Shelley uses different points of view to develop themes and characters in Frankenstein.*

Grammar

- Display the Verbal Chart on page 59 of this Teacher Guide in the classroom. You and students can refer to this chart as you work on this unit’s Grammar activities.

DAY 1

READING

45 minutes

Close Reading: Chapters 13 and 14 [pages 76–102]

Review

5 minutes

- Begin by reviewing Chapter 12 and students’ answers to the questions on Activity Page 3.7, which they completed for homework. Discuss the monster’s account, its impact on readers, and what students learned about the monster.

Introduce the Chapters

5 minutes

- Tell students they will read Chapters 13 and 14.
- Have students turn to page 147, where Chapter 13 begins.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *aristocratic*.
- Have students find the word on page 153 of the reader.
- Have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.

Note to Teacher: Some teachers prefer to introduce the vocabulary words as students read the pages on which the words occur, rather than preview all of the words at once before reading.

Chapter 13

1. **aristocratic**, *adj.* belonging to a noble or privileged family (153)

Chapter 14

2. **pretense**, *n.* made-up or invented intention or purpose; excuse (161)

| Vocabulary Chart for Chapters 13 and 14 | | |
|---|-------------------------------------|----------------------------------|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | aristocratic | pretense |
| Spanish Cognates for Core Vocabulary | <i>aristocrático</i> | <i>pretensión</i> |
| Multiple-Meaning Core Vocabulary Words | | |
| Sayings and Phrases | spared no pains brought to light | |

- Read the purpose for reading from the board/chart paper:

Analyze and describe how Shelley uses different points of view to develop themes and characters in *Frankenstein*.

Read the Chapters

30 minutes

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of Chapters 13 and 14 are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' comprehension of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in

facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

Direct students' attention to Activity Page 4.2.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 4, refer them to Activity Page 4.1.

- Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text.

[Have students read the first paragraph of page 147.]

COMP/Literal How does the coming of spring impact the monster's mood? Cite evidence to support your response.

- o The spring lifts his spirits and makes him feel happy: "My senses were gratified and refreshed by a thousand scents of delight and a thousand sights of beauty."

COMP/Inferential What do you learn about the monster from this paragraph? How does his view of nature compare to Victor's.

- o He appreciates nature in much the same way as Victor.

[Have students read pages 147–150.]

COMP/Inferential What can you infer about Safie from the monster's description?

- o She is a foreigner.

COMP/Inferential What can you infer about the monster from his description of the interaction between Safie and the villagers?

- o Possible response: He is able to understand and interpret human emotions. He is happy to see the love that exists among people.

[Have students read pages 151–153.]

COMP/Literal What phrase does the monster use to refer to the family? What does this suggest about the monster?

- o He refers to them as "my protectors." He has come to grow fond of them and believes they will save him or protect him from harm.

SUPPORT: A clue to the theme about alienation and being different is provided by the story of Safie. Note that Shelley draws a parallel between the monster and Safie: they are both foreigners/outsiders trying to learn a new language and customs. As you read on, consider how their circumstances are similar and how they are different.

LIT/Evaluative Why do you think Shelley includes the monster’s account of reading *The Ruins of Empires*?

- o Possible response: She wants to explain how and what the monster learns about human societies. She wants to show that the monster has sympathy and human feelings (as he “wept with Safie over the sad fate of its original inhabitants”). She may have wanted to remind readers of the way humans differentiate between “us” and “them,” as it relates to the theme.

SUPPORT: *The Ruins of Empires* is based on Enlightenment ideals and deals with the origins and evolution of human society, government and laws, and the reasons for the decline and fall of empires.

Turn and Talk: Present a question or prompt about the ideals of Shelley’s era versus today’s ideals. A prompt may involve telling students that, in Shelley’s time, some were beginning to believe that science and progress were inevitable forces, which would lead to widespread improvement in people’s lives. However, others worried that science would undermine religious institutions and morality within society. Does this debate between science and religion still exist today? How do we think about science and society in different or similar ways? Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

[Have students read pages 154–156.]

LIT/Literal [Draw students’ attention to the first full paragraph on page 155.] To what is knowledge compared? How do the metaphor and simile relate to the theme?

- o Knowledge is compared to “moss clinging to a rock.” Again, knowledge is shown to be an unwanted, even painful, thing.

[Have students read pages 157–160.]

LIT/Evaluative [Direct students’ attention to the paragraph that begins at the bottom of page 159 and runs to page 160.] Why do you think Shelley includes this paragraph?

- o As in some other places in the story, Shelley reminds readers who the narrator and listener are. This helps provide insight into the motivations of her characters.

[Have students read pages 161–165.]

VOC/Literal [Direct students’ attention to the phrase “brought to light” on page 162.] What does this phrase mean? Why might Shelley have used it here?

- o The phrase *brought to light* means to reveal or disclose something that was hidden or unknown. In the context of this book, it is another example of *light* being used to refer to knowledge—and the knowledge having negative consequences.

COMP/Inferential How does the monster’s observation of the family affect him?

- o It makes him long for family himself.

SUPPORT: Point out that the narrative about Safie is a story within a story, with several narrators. Her story is communicated through the cottagers to the monster, from the monster to Victor, from Victor to Walton, and from Walton to his sister. It is like a game of telephone!

CHALLENGE: How does Safie’s story relate to the book’s themes of family and secrecy? [Guide students to recognize the pervading theme of alienation and “otherness.” Many other people in this book feel isolated and like outsiders, including Victor, whose secret has separated him from his friends and family. Safie’s father is also an outsider; his “otherness” as a Muslim Turk leads to discrimination. Meanwhile, Safie also feels “otherness” as she is unwilling to accept the traditional gender roles of the Muslim faith. This forces her into exile.]

Discuss Chapters 13 and 14 and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Analyze and describe how Shelley uses different points of view to develop themes and characters in *Frankenstein*.

Use the following questions to reflect on the purpose for reading.

- o What does the monster’s narrative reveal about his motivations, desires, and sensibilities?
- o Compare and contrast how the monster sees himself to how Frankenstein sees him.
- o How does this contribute to the suspense in the story?

After a brief discussion, have students complete Activity Page 4.3 to answer the question:

- Based on the monster’s story should he be considered a tragic or sympathetic figure or a villain capable of great evil?

DAY 2

GRAMMAR

15 minutes

Verbals

Introduce Verbals

15 minutes

- Remind students that in the seventh grade they learned about the three principal parts of a verb that are used to form verb tenses. Ask students to name a verb tense and to give an example. (present tense: *I am taking a walk*; past tense: *I took a walk*; future tense: *I will take a walk*)
 - o The three principal parts of a verb are the base form or simple present, the simple past, and the past participle.
 - The present (for example, *sing*) is used to form the present and (with the helping verb *will*) future tenses.
 - The past (for example, *sang*) is used to form the past tense.

- The past participle (for example, *sung*) is used with the helping verb *have* to form the past perfect, present perfect, and (with the helping verb *will*) future perfect tenses.
- Tell students that verbals are words that are formed from verbs but that function as a different part of speech and have a different role in a sentence.
 - Gerunds function as nouns. Gerunds are formed by adding *-ing* to a verb. Examples: Singing is fun. I enjoy singing. It's a book about singing.
 - Participles function as modifiers (adjectives or adverbs). Participles can be present or past.
 - Like gerunds, present participles are formed by adding *-ing* to a verb. Examples: (adjective) Have you seen a singing chihuahua? (adverb) My dog came running down the walk.
 - The past participle of a verb is formed differently for regular and irregular verbs. The past participle of a regular verb is formed by adding *-(e)d*. Example: Their work is highly rated. Past participles of irregular verbs are irregular and must be learned individually. Example: Is there a written version of the instructions?
 - Infinitives are formed by combining the word *to* with the base form of a verb. Infinitives can function as nouns, adjectives, or adverbs:
 - Noun: To err is human; to forgive, divine.
 - Adjective: It is time to go.
 - Adverb: He plays to win.
- Explain that when a verbal functions as a part of speech, it can take on any role in a sentence that the part of speech can.
 - A verbal functioning as a noun can be the subject of a sentence, a direct object, an indirect object, or the object of a preposition.
 - A verbal functioning as an adjective can modify a noun or a pronoun.
 - A verbal functioning as an adverb can modify a verb, an adjective, or another adverb.
- Inform students that a verbal phrase is a verbal and any related modifying words, phrases, or clauses; when a verbal functions as part of a sentence, the entire verbal phrase has that function.
 - For example, it is the complete gerund phrase that is the subject of the following sentence: Talking while drinking water is a favorite trick of ventriloquists.
 - It is the complete participial phrase that modifies *boy* in the following sentence: The boy hiding unsuccessfully behind the tree is my little brother.
- Now direct students' attention to the Verbals Chart you prepared in advance. Referencing the chart, tell students that the type of verbal determines the part of speech it may be. Explain that the part of speech then determines how the verbal or verbal phrase can function in the sentence.

| Verbal Chart | | |
|-------------------------------|-----------------------------|--|
| Type of Verbal | Part of Speech | Role in Sentence |
| Gerund | Noun | <u>Singing</u> is fun. (subject) I enjoy <u>singing</u> . (direct object) It's a book about <u>singing</u> . (object of preposition) |
| Participle Present Past | Adjective or Adverb | Have you seen a <u>singing</u> chihuahua? (adjective) My dog came <u>running</u> down the walk. (adverb) Their work is highly <u>rated</u> . (adjective) Is there a <u>written</u> version of the story? (adjective) |
| Infinitive | Noun Adjective Adverb | <u>To err</u> is human; <u>to forgive</u> , divine. It is time <u>to go</u> . He plays <u>to win</u> . |
| Verbal Phrases | Noun Adjective | <u>Talking while drinking water</u> is a favorite trick of ventriloquists. (subject) The boy <u>hiding unsuccessfully behind that tree</u> is my little brother. (modifies <i>boy</i>) |

- Have students turn to Activity Page 4.5. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the Activity Page for homework.

WRITING

30 minutes

Write a Modern Myth: Plan

Introduce

5 minutes

- Tell students they will be writing an original modern version of a myth or traditional story.
- Display the Writing Process Chart available in Teacher Resources at the back of this Teacher Guide. Explain that students will follow the steps in this process as they write their modern myth. Briefly review each step, and note that today students will be working on the Plan step of the process.
- Tell students that the full title of the book they are reading in this unit is *Frankenstein; or, The Modern Prometheus*. Explain that the myth of Prometheus is an ancient Greek story.
 - In the story, the Titan Prometheus steals fire from the gods and gives it to humans. Mary Shelley took inspiration from the story of Prometheus and updated some elements to create her own story. Tell students that they will be doing something similar in the writing that they will be completing in this unit.
- Explain that students will begin by researching myths and choosing one to base their modern myth on.

- Review with students the elements of myths.
 - **human characters** – the person telling the story, who can either be a character in the story or someone outside the story
 - **gods** – divine or supernatural beings who have power over humans
 - **settings** – can be realistic or fantastical, but are generally in the past
 - **magical creatures and objects**
 - **archetypes** – common types of stories, such as a quest, a competition, or an origin story; or common types of characters, such as a wise old person or a trickster
- Review some of the ways modern stories differ from myths and traditional stories:
 - **setting**, or the time and place of the story, including geographical changes such as the borders and names of nations
 - **technology**, or the tools and devices people use and how they travel from place to place
 - **social and cultural differences**, such as important social issues and changes in traditions and values
- Have students complete Activity Page 4.6 to chart differences between myths and modern stories.

Research

10 minutes

- Suggest students research myths and traditional tales such as the following:
 - Daedalus and Icarus
 - Pandora's Box
 - Orpheus and Eurydice
 - the story of Oisín
 - Indigenous American origin stories such as those found at <https://www.pbs.org/native-america/extras/sacred-stories>

Note to Teacher: If you have access, some of these myths can be found in the Core Knowledge publication *Realms of Gold*, Vol. I. Additional traditional short stories can be found in *Realms of Gold*, Vol II. Students using Core Knowledge materials will have encountered these stories in Grades 6 and 7.

- Offer a few examples of modern retellings of myths, such as the following:
 - *Stone Blind, The Children of Jocasta, or A Thousand Ships* by Natalie Haynes
 - *Oreo* by Fran Ross
 - *Circe* by Madeline Miller
 - books by Rick Riordan such as his Percy Jackson series

- Allow time for students to begin researching myths and traditional stories. Encourage students to identify elements in these stories they could use in their modern retelling of a myth.
- Use this link to download the CKLA Online Resources for this unit, where specific links to materials about myths can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-2-Frankenstein/OnlineResources>.

SUPPORT: Work with individual students to review possible myths or traditional stories to use. Using an example such as Daedalus and Icarus, discuss the original myth and how it could be changed to a modern setting. For example, explain that Daedalus warns his son not to fly too close to the sun, or the wax holding his wings together will melt and he will fall. But Icarus doesn't heed his father's warning. Ask how this situation might look in a modern context, and brainstorm ideas to prompt thinking. For example, instead of creating wings, a parent might provide a new bike and advice about biking safely.

Wrap Up

5 minutes

- Have several students share their ideas about how myths and modern stories differ from Activity Page 4.6 with the class.
- Tell students they will continue their research and choose a myth or traditional story to use as the basis for their modern myth as homework, using Activity Page 4.7 as a guide. Emphasize that students need to make their choice before the next lesson.

Take-Home Material

Reading

- Have students complete Activity Page 4.4 as they read Chapter 15 for homework.

Grammar

- Have students take home Activity Page 4.5 to complete.

Writing

- Have students take home Activity Page 4.7 to complete.

Lesson 5

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|------------------------------|--------|--|---|
| DAY 1: Reading | 45 min | Partners: Chapters 16 and 17 | <i>Frankenstein</i> Activity Pages 4.4 (for review), 5.1, 5.2, 5.3 |
| DAY 2: Morphology | 15 min | Introduce Greek and Latin Roots <i>cognito</i> , <i>anthropos</i> , <i>scio</i> , and <i>solus</i> | Activity Page 5.5 |
| Writing | 30 min | Write a Modern Myth: Plan | Activity Page 5.6 |
| Take-Home Material | * | Reading | Activity Pages 5.1, 5.4, 5.5, 5.6 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Examine and describe how themes, events, and details in *Frankenstein* draw on myths and traditional stories. (RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (W.8.5)

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d, SL.8.2)

Language

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.8.4.b)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize Chapter 15 (pages 166–176), which they read as homework.
- Write the purpose for reading on the board/chart paper: *Examine and describe how themes, events, and details in Frankenstein draw on myths and traditional stories.*

Morphology

- Prepare and display in the classroom the Word Roots Anchor Chart found on page 68 of this Teacher Guide. You and students may refer to this chart when completing this unit's Morphology activities.

DAY 1

READING

45 minutes

Partners: Chapters 16 and 17 [pages 177–195]

Review

5 minutes

Begin by reviewing Chapter 15, which was assigned as homework. Use Activity Page 4.4 to discuss the monster's account and what students learned about the monster.

Introduce the Chapters

5 minutes

- Tell students they will read Chapters 16 and 17.
- Have students turn to page 177, where Chapter 16 begins.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *glutted*.
- Have students find the word on page 177 of the reader.
- Have students reference Activity Page 5.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.

Note to Teacher: Some teachers prefer to introduce the vocabulary words as students read the pages on which the words occur, rather than preview all of the words at once before reading.

Chapter 16

1. **glut, v.** to fill (**glutted**) (177)
2. **vengeance, n.** revenge or punishment in retaliation for an offense (183)
3. **denounce, v.** to accuse or publicly declare to be wrong or evil (**denounces**) (187)
4. **defect, n.** imperfection or abnormality (188)

Chapter 17

5. **shun, v.** to reject and deliberately avoid (**shunned**) (189)
6. **insurmountable, adj.** unable to be overcome (190)
7. **groveling, adj.** cowering; cringing (190)
8. **contortion, n.** twisted or bent condition or shape (**contortions**) (190)

| Vocabulary Chart for Chapters 16 and 17 | | |
|---|--------------------------------------|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | glutted contortions | vengeance denounces defects shunned insurmountable groveling |
| Spanish Cognates for Core Vocabulary | | <i>venganza</i> <i>defecto</i> |
| Multiple-Meaning Core Vocabulary Words | glut | defect |
| Sayings and Phrases | bent [my] mind fixed [my] eyes on | |

- Read the purpose for reading from the board/chart paper:

Examine and describe how themes, events, and details in *Frankenstein* draw on myths and traditional stories.

Introduce the chapters by asking students to think about examples of monsters. Ask: What does it mean to be a “monster”? What are some other monsters from myths and traditional stories? (Consider generic monsters such as ogres, werewolves, or griffins, as well as specific examples from myths, fairy tales, and other stories: King Kong, Godzilla, Cerberus, Cyclops, the Loch Ness Monster, the Yeti, etc. List responses on the board. Suggest that, as they read, students should consider how Shelley’s monster is similar to and different from these other monsters.)

Pair students to read the selections together. You may wish to use any or all of the following pairings: strong readers with readers who need more support, readers of similar skill levels, or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate among the class, monitoring students' focus and progress.

Explain to students that they should take turns reading aloud, with each student reading roughly a page at a time. Have students refer to the questions on Activity Page 5.2 as they read. When students think they have read enough to be able to answer a question, they should pause and discuss the question. Then, students should write down their answer before continuing with their reading.

Note to Teacher: This chapter deals with violence and persecution. Discuss these issues in context when reading the chapters.

[pages 177–middle of page 180]

SUPPORT: Some of your students may benefit from the following supports:

- Remind students that in the previous chapter, the cottagers whom the monster viewed as his “protectors” have just attacked him and driven him from the cottage.
- Throughout this chapter (and book), note how the monster’s feelings parallel the change of the seasons. As Earth freezes over in winter, so too he says, “The mildness of my nature had withered away.” Later, in spring, the warmth of the sun cheers him.
- Note that, on page 180, the monster alludes to his murderous impulse as being beyond reason: “There was a kind of craziness in my spirits that burst all bounds of reason and reflection.” *Fire* symbolizes danger—it is the extreme light.

Literal What allusion is made in the second paragraph? What impact does the allusion to the fallen angel have on meaning?

- It suggests that the monster wasn’t born evil; like the fallen angel, he has fallen from grace.

Inferential How does the monster change? Why does he burn down the cottage later, even though he has resisted this impulse earlier?

- He doesn’t burn it down with the family that he has come to love, but their turning away from him sends him into a rage. In his words, “There was a kind of craziness in my spirits that burst all bounds of reason and reflection.”

[middle of page 180–middle of page 182]

Evaluative At the top of page 181, the monster breaks his narrative to address Victor directly. What is the impact on the reader?

- Possible response: It reminds the reader of who is telling the story and the relationship between the monster and his audience. It also reinforces the monster’s motivation for seeking out Victor and reminds the reader that the monster has a specific reason for telling his story. This helps to create suspense.

[middle of page 182–188]

Inferential How does the monster’s interaction with the girl in the river relate to the theme and move the story forward?

- Once again, the monster seeks to do good, but humans make assumptions that he is evil based on his appearance. His suffering contributes to his ill will toward humanity.

Literal Why does the monster reach out for the boy (who we know is William)?

- He desperately wants a companion and thinks that because the boy is young, he will not be prejudiced against him.

Literal Why does the monster kill the boy?

- He becomes enraged when he realizes the boy is part of Victor’s family. He wants to make Victor suffer as he has suffered.

SUPPORT: The glittering thing that the monster sees on the boy’s neck is a locket with a portrait of William and Victor’s mother.

SUPPORT: Note that the monster credits “Felix and the bloodthirsty laws of man” for giving him the tools of deceit.

[pages 189–194]

SUPPORT: Note that Chapter 17 breaks the narrative of the monster. This chapter is told through the conversation between the monster and Victor, which enables Shelley to provide the points of view of both characters.

Inferential What does the monster mean when he says that “the human senses are insurmountable barriers to our union”?

- o He is referring to the fact that humans are prejudiced against and instinctively repelled by him because of how he looks.

Inferential What central dilemma does Victor face with the monster’s proposal?

- o Victor recognizes the justice in the monster’s request and feels some compassion for him, but he also fears that the monster will not live up to his end of the agreement.

Stop and Jot: Have students stop and jot a *who*, *what*, *when*, *where*, *why*, or *how* question about the different points of view in Chapter 17. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

Evaluative What would you do if you were Victor? Would you give in to the monster’s demands? Why or why not?

- o Responses will vary. Accept all reasonable responses.

Evaluative How is Victor’s monster different from the “typical” monster of myths and traditional stories?

- o Possible response: Victor’s monster has reason and feelings. He is not driven by a desire to destroy things. He sees good in people and has hope that people will see good in him. His actions, too, are uncharacteristic of a “typical” monster; for example, he saves a girl’s life.

Discuss Chapters 16 and 17 and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Examine and describe how themes, events, and details in *Frankenstein* draw on myths and traditional stories.

Briefly review the responses to Activity Page 5.2.

After a brief discussion, have students fill out Activity Page 5.3 to answer the question: Who is more “monstrous”: Victor or his monster?

DAY 2

MORPHOLOGY

15 minutes

Greek/Latin Roots *cognito*, *anthropos*, *scio*, and *solus*

Introduce Roots *cognito*, *anthropos*, *scio*, and *solus*

15 minutes

- Point out the Word Roots Anchor Chart you displayed in the classroom, and read it with students.
- Tell students this week they will study the roots *cognito*, *anthropos*, *scio*, and *solus*.
 - o Explain that *cognito* means “something learned or known.”
 - o Explain that *anthropos* means “a human being.”
 - o Explain that *scio* means “to know.”
 - o Explain that *solus* means “alone.”
- Write the root *cognito* on the chart, and point out that it is pronounced /kohgnitoh/. Write the meaning of the root on the chart.
- Write the root *anthropos* on the chart, and point out that it is pronounced /antrohpohs/. Write the meaning of the root on the chart.
- Write the root *scio* on the chart, and point out that it is pronounced /seeoh/. Write the meaning of the root on the chart.
- Write the root *solus* on the chart, and point out that it is pronounced /sohlus/. Write the meaning of the root on the chart.
- Remind students that roots can help with understanding the meaning of unfamiliar words and phrases. Point out the role the root plays in each of the examples given. Use the chart below as a guide.

- o *Cognition* is the act of thinking or understanding.
- o *Anthropology* is the study of human cultures.
- o *Science* is the study of nature and natural phenomena.
- o A *solo* is a piece of music in which a musician performs alone. It is also an adjective meaning alone.

| Root | Meaning | Example |
|-----------|----------------------------|--|
| cognito | something learned or known | Cognition is the act of thinking or understanding. |
| anthropos | human being | Anthropology is the study of human cultures. |
| scio | to know | Science is the study of nature and natural phenomena. |
| solus | alone | I played a solo in my jazz band concert. Or: I flew a plane without an instructor today, my first solo flight. |

- Have students turn to Activity Page 5.5. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Write a Modern Myth: Plan

Review

5 minutes

- Remind students that they are using the writing process to create an original modern myth. Tell students they will be continuing to plan their modern myths today.
- Ask a few students to share their myth or traditional story choice from Activity Page 4.7, which they completed as homework.

Design a Modern Myth

20 minutes

- Have students take a look at Activity Page 5.6. Explain that before students begin drafting, they will use a Modern Myth Narrative Map to plan their modern myth.
- Review the parts of the Modern Myth Narrative Map, pointing out that students' modern myths will have elements very similar to those in a short story:
 - o characters, setting, and a situation that introduces a problem the main character or characters must solve
 - o events that follow from the situation and unfold in a logical order until they reach a turning point, or climax.
 - o a resolution, or how the problem was resolved.
 - o a **theme** revealed by a lesson the main character or characters learned or a way they were changed

- Tell students that their modern myths should feature shifts in setting—place and time—to drive the story forward. Students’ myths can also use dialogue, suspense, and other elements of narrative they have studied.
- Suggest that one method of indicating a shift in time or place or to reveal plot events is through **epistolary** elements, or letters. A modern update to letters might be emails, text messages, or online chats.
- Have students begin filling out the Narrative Map on Activity Page 5.6.

SUPPORT: Work with individual students to map out a sequence of events. Together, read the chosen source myth or story. Discuss modern versions of characters, events, and settings. Have students jot down ideas on their Narrative Map as you discuss. Alternatively, students may work with partners to brainstorm and plan.

CHALLENGE: If students are ready for a challenge, ask them how they could incorporate shifts in point of view in their modern myth, as Shelley does in *Frankenstein*. Have them try mapping a version of their myth that uses these shifts or is told from a different viewpoint or with a different main character than the original.

Wrap Up

5 minutes

- Have a few students share with the class examples of how they plan to base characters, situations, plot events, and themes on their chosen myth or traditional story.
- Tell students they can continue filling in their Narrative Map for homework if they were not able to complete it during class.

Take-Home Material

Reading

- Have students take home Activity Page 5.2 if they did not complete it in class.
- Have students take home Activity Page 5.4 to complete as they read Chapter 18 (pages 196–202).

Morphology

- If students did not complete Activity Page 5.5 during the Morphology lesson, have them complete it for homework.

Writing

- If students did not complete Activity Page 5.6 during the Writing lesson, have them complete it for homework.

Lesson 6

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|--|--------|--|---|
| DAY 1: Reading | 45 min | Independent: Chapters 19 and 20 | <i>Frankenstein</i> Activity Pages 5.4 (for review) 6.1, 6.2, 6.3 |
| DAY 2: Grammar Writing | 15 min | Practice Verbals: Participles | Activity Page 6.5 |
| | 30 min | Write a Modern Myth: Draft | Activity Pages 6.6, 6.7 |
| Take-Home Material | * | Reading | Activity Pages 6.4, 6.5, 6.6, 6.7 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Examine how Mary Shelley uses dramatic irony to create suspense and horror in *Frankenstein*. (RL.8.1, RL.8.2, RL.8.3, RL.8.4, RL.8.5, RL.8.6, RL.8.9)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters. (W.8.3.b)

Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. (W.8.3.d)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (W.8.5)

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d, SL.8.2)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)

Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences. (L.8.1.a)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize Chapter 18 (pages 196–202), which they read as homework.
- Write the purpose for reading on the board/chart paper: *Examine and describe how Mary Shelley uses dramatic irony to create suspense and horror in Frankenstein.*

Note to Teacher: These chapters involve violence and death. These issues may be sensitive for some students. Provide time for students to reflect on the themes in these chapters. Allow students also to decide whether they want to actively participate in related discussions.

DAY 1

READING

45 minutes

Independent Reading: Chapters 19 and 20 [pages 203–222]

Review

5 minutes

- Begin by reviewing Chapter 18 and students' answers to the questions on Activity Page 5.4. Have volunteers share their summaries of the chapter. Direct students' attention to the paragraph in which Victor speaks directly to Henry on page 201, and ask what they predict will happen based on this paragraph and the one that follows.

Introduce the Chapters

5 minutes

- Tell students they will read Chapters 19 and 20 independently.
- Have students turn to page 203, where Chapter 19 begins.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *intolerable*.
- Have students find the word on page 206 of the reader.
- Have students reference Activity Page 6.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.

Note to Teacher: Some teachers prefer to introduce the vocabulary words as students read the pages on which the words occur, rather than preview all of the words at once before reading.

Chapter 19

1. **intolerable**, *adj.* unbearable, unable to be endured (206)
2. **compensate**, *v.* to repay; to make up for (**compensated**) (207)
3. **solitude**, *n.* the state of being entirely alone or away from society (208)

Chapter 20

4. **remorse**, *n.* gnawing distress and intense feelings of guilt (211)
5. **comply**, *v.* to act on or follow a request or requirement (211)

| Vocabulary Chart for Chapters 19 and 20 | | |
|---|---------------------------------|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | | intolerable compensated solitude remorse comply |
| Spanish Cognates for Core Vocabulary | | <i>compensar</i> <i>soledad</i> |
| Multiple-Meaning Core Vocabulary Words | | |
| Sayings and Phrases | in all probability | |

- Read the purpose for reading from the board/chart paper:

Examine and describe how Mary Shelley uses dramatic irony to create suspense and horror in *Frankenstein*.

- Define and give examples of dramatic irony. Dramatic irony is a literary device through which the audience knows something that the character does not. Dramatic irony is used to create humor, suspense, and other effects. An example in literature is when the audience knows that Juliet is still alive but Romeo thinks she is dead. In horror stories, dramatic irony is used to add to the horror—it is what gives viewers that “Don’t open that door!” feeling.
- Remind readers to look for examples of irony as they read.

Read the Chapters

30 minutes

Have students read Chapter 19 independently and complete the corresponding section of Activity Page 6.2. After students have finished the first chapter, bring the class back together

for a discussion. Then direct students to continue reading Chapter 20 and complete the rest of Activity Page 6.2. If time runs short, you may choose to have students complete the activity page for homework.

You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask questions. If their answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If their answers indicate difficulty in comprehension, have them read aloud.

[pages 203–204]

Literal How and why is Victor helped by Henry’s companionship?

- o Victor takes joy in Henry’s presence and sees himself in his curious and eager pursuit to learn.

Literal What does Victor mean when he says he could “cheat [himself] into a temporary peace”?

- o He knows that the pleasure he takes in Henry is temporary; he will return to his gloom, particularly when he begins the work of creating another monster.

SUPPORT: The project to which Victor refers is making a female companion for the monster.

[pages 205–206]

SUPPORT: The word *embittered* means made bitter or distraught.

SUPPORT Victor says, “I was formed for peaceful happiness.” Note that this contrasts with the monster, who complains that he has been denied happiness throughout his existence.

Inferential What does Victor mean when he says that he is “a blasted tree”?

- o Victor is referring to the fact that his soul—his very being—has been destroyed.

SUPPORT: Victor’s reference to “a blasted tree” refers to when he saw lightning completely destroy a tree in Chapter 2. This was the event that drew his attention to the science behind electricity.

Turn and Talk: Present a question about Shelley’s use of symbolism in this section. Just as the lightning destroyed the tree, the dangerous light of knowledge has destroyed Victor. Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

[pages 207–210]

SUPPORT: *Solitude* means being completely alone. Once again, Victor plans to engage in his scientific experiments in complete secrecy.

Evaluative Why do you think Victor chooses a remote island to create another monster?

- o Responses may vary, but point out that secrecy is a recurring theme of the novel. Victor chooses a remote island to be far from everyone.

Literal How does Victor’s work creating a companion for the monster compare to creating the monster?

- In both experiments, Victor isolates himself and completes his work in secrecy. The tasks are similar. However, Victor’s enthusiasm has given way to horror. In creating the monster, Victor carefully guarded his work because he wanted to be famous for his contribution to science. Now he is conducting his work in secret because he doesn’t want anyone to know what he has done.

Inferential Who does Victor mean by “my persecutor”?

- He is referring to the monster.

[pages 211–the middle of 213]

Literal Why does Victor change his mind about creating a companion for the monster?

- He begins to reflect on the things that could go wrong: the new monster might be even more evil than the monster that already exists and might give birth to a race of descendants that cause misery for future generations, thereby endangering humanity.

SUPPORT: Victor is also concerned about his own reputation. He says that he “trembled to think that future ages might curse me. They might view me as a wretch who purchased peace for himself by endangering the whole human race.” While Victor had initially been driven by the possibility of becoming famous thanks to his scientific discoveries, he now is driven by the fear of such fame.

SUPPORT: The phrase *in all probability* means something that is most likely or almost certain to happen.

[middle of 213–216]

SUPPORT: Notice the use of the lightning bolt at the top of page 215 as a symbol of destruction.

Evaluative What does Victor assume the monster means when he threatens, “I will be with you on your wedding-night”? How is this an example of dramatic irony?

- o He assumes that the monster plans to kill him. This is an example of dramatic irony because readers know the monster doesn’t kill Victor, as he is alive to narrate this story. Through Shelley’s use of foreshadowing, readers suspect that Elizabeth will be the target of this threat.

SUPPORT: When Victor says, “The prospect did not move me to fear, until I thought of Elizabeth,” readers may assume that he realizes she is in danger, but he goes on to say that he thinks about how she will feel if he is dead. This adds to the dramatic irony.

[pages 217–220]

Literal What does the scene in the boat reveal about Victor’s will to live?

- o Although Victor says he wants to die, the thought of death still fills him with terror. His will to live is strong primarily because of his love for his family.

[pages 221–222]

Literal How does the end of this chapter create suspense?

- o It ends with a sentence in which Victor foreshadows a “disaster that was about to overwhelm” him.

Evaluative What do you think this disaster will be?

- o Responses will vary. Accept all reasonable responses. Some students may assume that Victor is referring to being arrested for murder; others may (rightly) predict that he foreshadows the fact that the murdered man is Henry.

Discuss Chapters 19 and 20 and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Examine and describe how Mary Shelley uses dramatic irony to create suspense and horror in *Frankenstein*.

Have students complete Activity Page 6.3 to answer the questions:

How does dramatic irony work in the story? Identify examples from the chapters you read today and previous chapters. How do they create suspense and/or horror?

SUPPORT: Remind students that dramatic irony is when readers know something that the characters do not. In this book, many examples flow from the fact that readers know that Victor is still alive and has suffered significant tragedy in his life.

DAY 2

GRAMMAR

15 minutes

Participles

Practice Participles

15 minutes

- Remind students that in Lesson 4 they learned about verbals, words formed from verbs that function as different parts of speech. Prompt them to recall that participles are verbals that are formed from the present or past participle of a verb; they function as modifiers (adjectives or adverbs). Ask students to give an example of a participle acting as a modifier. (the running boy)
 - o The present participle of a verb is formed by adding *-ing* to the base form. In most cases, if the verb ends in *-e*, then the *-e* is dropped. Exceptions include words with a silent *-e*, such as *free*. If the verb ends in a consonant, then the consonant is sometimes doubled.
 - *Kick* becomes *kicking*.
 - *Bite* becomes *biting*.
 - *Bat* becomes *batting*.

- o The past participle of a verb is formed in two ways, depending on whether the verb is regular or irregular. The past participle of a regular verb is formed by adding *-ed* to the verb. If the verb ends in *-e*, then only *-d* is added. If the verb ends in a consonant, the consonant may be doubled.
 - *Kick* becomes *kicked*.
 - *Taste* becomes *tasted*.
 - *Bat* becomes *batted*.
- o The past participles of irregular verbs vary from verb to verb and must be learned individually.
 - *Bite* becomes *bitten*.
 - *Think* becomes *thought*.
 - *Run* becomes *run*.
- Review the ways participles and participial phrases can function, both as adjectives or adverbs.
 - o As adjectives, they can modify nouns or pronouns.
 - That was a seriously biting remark.
 - She was thoroughly annoyed with her brother.
 - o As adverbs, they can modify verbs, adjectives, or other adverbs.
 - The cat came running quickly into the room.
 - The defendant walked, shuffling his feet, into the courtroom.
 - The flaming red finish of the car was blinding.
 - The flowers lay forgotten in a corner.
- Have students turn to Activity Page 6.5. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Write a Modern Myth: Draft

Introduce

3 minutes

- Remind students that they have completed a Narrative Map for their modern myth. Tell students that they will use it to begin drafting their modern myths.
- Tell students that they are almost ready to begin drafting their modern myths. Display the Writing Process Chart available in Teacher Resources. Note that drafting is the next step in the Writing Process.

- Explain that in this session, students will focus on ways to bring the mythical elements and the modern features of their story to life through vivid imagery and word choice.
- Tell students that they do not need to write their resolution yet but that they should make sure their stories are heading toward a satisfying end.

Use Vivid Imagery

10 minutes

- Tell students that vivid imagery helps make a story come to life for the reader. Explain that vivid imagery includes the following:
 - o sensory details that appeal to the five senses
 - o precise word choice that avoids vague language
- Remind students that they can brainstorm ideas for sensory language by imagining a scene and thinking of what can be seen, heard, smelled, touched/felt, or tasted.
- Tell students that they should refer to a thesaurus for more precise synonyms for vague or weak words. As an example, have students look up the word *walk* in a thesaurus and identify other options. Make a list on the board or chart paper.
- Have students look at Activity Page 6.6. Read through the example as a class, and discuss how the use of precise verbs and sensory details improves the sentence.
- Have students work independently to complete Activity Page 6.6.

Draft a Modern Myth

12 minutes

- Have students work independently to begin drafting their modern myths on Activity Page 6.7.
- As students write, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: If students need help learning to use a thesaurus, take a few minutes to orient them as to how thesauruses are arranged. Typically, a word is followed by a number of synonyms, each with a slightly different meaning but all with the same general meaning. Talk about how synonyms can have shades of meaning that are different, so it is important to make intentional choices, not random ones. Thesauruses also may include antonyms, usually listed after the synonyms.

CHALLENGE: If students are ready for a challenge, ask them how they could include dramatic irony, which they have been learning about in the Reading sessions, in their stories. Sometimes readers learn something characters do not know from an omniscient narrator, but shifting viewpoints can also provide the dramatic irony.

Wrap Up

5 minutes

- Have students share their examples of precise words and vivid imagery from Activity Page 6.6 with the class or a partner.
- Tell students they can continue working on drafting their modern myths for homework on Activity Page 6.7.

Take-Home Material

Reading

- Have students take home Activity Page 6.4 to complete as they read Chapter 21 (pages 223–239).

Reading

- If students did not complete Activity Page 6.5 in the Grammar lesson, have them complete it for homework.

Writing

- If students did not complete Activity Page 6.6 during the Writing lesson, have them complete it for homework.
- Students can continue their drafts on Activity Page 6.7.

Lesson 7

| AT A GLANCE CHART | | | |
|---|--------|---|---|
| Lesson | Time | Activity | Materials |
| DAY 1: Reading | 45 min | Independent: Chapters 22–24 | <i>Frankenstein</i> Activity Pages 6.4 (for review), 7.1, 7.2, 7.3 |
| DAY 2: Morphology Writing | 15 min | Practice Greek and Latin Roots <i>cognito</i> , <i>anthropos</i> , <i>scio</i> , and <i>solus</i> | Activity Page 7.4 |
| | | Write a Modern Myth: Draft | Activity Page 7.5 |
| Take-Home Material | * | Reading, Morphology, Writing | Activity Pages 7.3, 7.4, 7.5 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Explain and describe how the conclusion of *Frankenstein* provides closure to the themes and characters. (RL.8.1, RL.8.2, RL.8.3)

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3)

Provide a conclusion that follows from and reflects on the narrated experiences or events. (W.8.3.e)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (W.8.5)

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d, SL.8.2)

Language

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.8.4.b)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize Chapter 21 (pages 223–239), which they read as homework.
- Write the purpose for reading on the board/chart paper: *Examine and describe how the conclusion of Frankenstein provides closure to the themes and characters.*

DAY 1

READING

45 minutes

Independent Reading: Chapters 22–24 [pages 240–265]

Review

5 minutes

Begin by reviewing Chapter 21 and students' responses to the questions on Activity Page 6.4. Have volunteers share their responses to the questions on Activity Page 6.4. Briefly discuss the role that the setting plays in this chapter and in other parts of the book.

Introduce the Chapters

5 minutes

- Tell students they will read the remaining chapters independently.
- Have students turn to page 240, where Chapter 22 begins.

Core Vocabulary

- Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *degraded*.
- Have students find the word on page 241 of the reader.
- Have students reference Activity Page 7.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the chapter) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the chapter.

Note to Teacher: Some teachers prefer to introduce the vocabulary words as students read the pages on which the words occur, rather than preview all of the words at once before reading.

Chapter 22

1. **degraded, *adj.*** inferior; to be regarded with extreme contempt and disrespect **(241)**
2. **countenance, *n.*** face; facial expression or demeanor **(242)**

3. **vanquish, v.** to defeat or overcome in battle (**vanquished**) (245)

4. **vivacity, n.** the quality of being lively and animated (247)

Chapter 23

5. **vacancy, n.** emptiness (260)

6. **tolerable, adj.** able to be endured (262)

7. **magistrate, n.** a judge (262)

Chapter 24

8. **audible, adj.** able to be heard (267)

9. **deem, v.** to consider (**deemed**) (280)

10. **hypocritical, adj.** characterized by behavior that contradicts what one claims to believe; insincere (295)

| Vocabulary Chart for Chapters 22–24 | | |
|--|---|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | countenance vanquished vivacity magistrate hypocritical | degraded vacancy tolerable audible deemed |
| Spanish Cognates for Core Vocabulary | <i>magistrado</i> | <i>audible</i> |
| Multiple-Meaning Core Vocabulary Words | | |
| Sayings and Phrases | wounded pride | |

- Read the purpose for reading from the board/chart paper:

Examine and describe how the conclusion of *Frankenstein* provides closure to the themes and characters.

Read the Chapters

25 minutes

Have students read Chapters 22–23 independently and complete the corresponding section of Activity Page 7.2. After students have finished Chapters 22 and 23, bring the class back together for a discussion. Then direct students to read Chapter 24 and complete the rest of Activity Page 7.2. If time runs short, you may choose to have students complete the last chapter for homework.

You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask questions. If their answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If their answers indicate difficulty in comprehension, have them read aloud.

[page 240]

Literal How does Victor view the monster he created?

- o Victor refers to his creature as “an enemy who . . . delighted to shed their blood.”

Evaluative Is Victor’s characterization of the monster justified?

- o Responses may vary, but students may note that there is no evidence that the monster “delighted” to shed blood; in fact, his motivation had been revenge, and his only victims were Victor’s family and friends.

SUPPORT: The term *wounded pride* means that Victor is upset or offended by what others have said—by being accused of murder.

[page 241]

Literal What reasons does Victor give for not telling his father about his creation?

- o Victor says that his father would assume he was mad and that he didn’t want his father to worry.

Evaluative Do you think Victor’s reasons justify keeping the monster a secret?

- o Responses will vary. Accept all reasonable responses.

[pages 242–244]

Literal Why does Elizabeth write to Victor?

- o She is concerned that he is unhappy (at least in part) because he has met someone else or because he feels bound to a marriage that he does not want.

[pages 245–246]

Literal Victor envisions two endings to a confrontation with the monster. How is this an example of dramatic irony?

- o Neither one of these will occur. Both Victor and the monster are alive at the time the tale is told.

SUPPORT: The reference to the apple already being eaten refers to the story in the Bible in which Adam takes a bite of the forbidden apple, leading to the expulsion of Adam and Eve from the Garden of Eden. The apple is a symbol of knowledge. Notice that just as the monster had earlier compared himself to Adam, now Victor is comparing himself to Adam.

[page 247]

Evaluative Note that Victor promises to tell Elizabeth about the monster on the day after their wedding. What do you think prompts him to make this promise?

- o Responses will vary. Students may note that he expects to have a confrontation with the monster, so the truth will likely be revealed at this time. Some may think he wants to let Elizabeth know so she can protect herself or can understand the cause of his misery. Others might also say that it is part of a selfish need to unburden himself.

[pages 248–249]

Inferential [Call attention to the first full paragraph on page 249.] What impact does the recollection of the monster’s words have on readers?

- o It builds horror and suspense. It reminds readers that something terrible is about to happen on Victor’s wedding day; readers can only wait for the horror.

Inferential What does Victor mean when he says, “Death was no evil to me if the loss of Elizabeth were set in the other scale”? Why is this ironic?

- o He believes that he will lose Elizabeth if he does *not* marry her. It is ironic because he loses Elizabeth because he *does* marry her.

[pages 250–253]

SUPPORT: Notice that, once again, Shelley has set the horror against a peaceful scene. Elizabeth calls attention to it: “How happy and peaceful everything in nature appears!”

[pages 254–256]

Evaluative This chapter begins with a description of the weather. What is the impact on the scene’s mood?

- o The weather suddenly becomes stormy. It reminds readers of how quickly things can change and become violent. The weather foreshadows the violence that is about to happen.

[pages 257–258]

Literal Why does Victor decide to return to Geneva? How would you characterize this decision?

- o He wants to return to Geneva to protect his father and brother. This seems naive, as he has yet to be able to protect Elizabeth, about whom he had been warned.

[pages 259–261]

SUPPORT: Victor’s father’s grief plunges him into a despair that kills him. Victor’s grief plunges him into a despair that results in his being committed to an insane asylum.

Evaluative Victor says, “The cause of my miseries was the monster I had created, the miserable creature I had sent out into the world.” Do you think this is an accurate statement? Does Victor let himself off the hook too easily?

- o Responses will vary. Accept all reasonable responses.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about the way Victor and his father fall into despair and what happens to them. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

[pages 262–264]

Literal How does the judge respond when Victor tells his story?

- o He is kind but believes that Victor is delirious.

[pages 265–270]

Literal What is Victor’s motivation for following the monster?

- o He seeks revenge on the monster and wants to destroy him.

SUPPORT: [Direct students’ attention to the middle of page 268: “I was cursed by some devil and I carried about with me my own internal hell.”] This is an allusion to *Paradise Lost*, in which Satan is cast out of heaven and announces that he himself is hell. Victor’s words also mimic the earlier lament of the monster when he was rejected by the cottagers.

Inferential How has Victor become like his monster?

- o Possible response: Like the monster, Victor is driven by the desire for revenge. He lives a solitary life, gathering what he can to eat and finding shelter where he can. His need for revenge pushes him further from society toward insanity.

[pages 271–276]

Literal Why does Victor long for sleep?

- o Sleep is the closest thing to death that Victor can experience. Here, he dreams of his loved ones. He looks forward to joining them in death but cannot rest until he rids the world of his enemy.

[Letter, August 26th, pages 277–282]

SUPPORT: Note that Walton once again picks up his own narration in letters to Margaret.

Literal Why does Walton believe Victor’s story to be true?

- o He says that the “tale seemed to be true when he told it” but also that it is confirmed by the letters of Felix and Safie as well as by the sighting of the monster by men on the ship.

Literal Why does Victor refuse to tell Walton more about what the monster looks like or is made of?

- o He now fears this knowledge and what he refers to as “senseless curiosity.”

Inferential How does Walton view Victor?

- o Walton views Victor as a great and noble man who is ruined by events beyond his control: “What a glorious creature he must have been earlier in life, if he is so noble and godlike in ruin!”

SUPPORT: Direct students’ attention to the top of page 281, where Walton writes, “I have longed for someone who would sympathize with and love me.” Guide students to recognize that this echoes the sentiments of the monster and reinforces the theme that humanity relies on love and community.

Evaluative In Shakespeare’s tragedies, the main character’s failure is due to a character flaw. What character flaw causes Victor’s failure?

- o Possible response: Victor’s main character flaw is his pride. His pride causes him to continue to make mistakes even as his decisions cause harm to those around him.

[Letter, September 2nd, pages 282–283]

Inferential Walton worries that “the lives of all these men are endangered because of me. If we are lost, my mad schemes are the cause.” How does this reinforce a central theme of the book?

- o As with Victor, the quest for scientific knowledge has put human lives in danger. This reinforces the theme that knowledge is dangerous.

[Letter, September 5th, pages 283–287]

Literal What request do the sailors make of Walton?

- o If the ice breaks up, they want to return to England.

Literal How does Victor convince them to continue on?

- o He calls on their pride. He emphasizes that glory will come because they have risked their lives; they will not be viewed well in history if they return home at the first sign of danger.

Literal What does Victor’s desire to continue to the North Pole reveal about him?

- o Even on his deathbed, he is intent on following the monster, even though it puts others in danger.

[Letter, September 7th, page 287]

SUPPORT: The phrase *The die is cast* means that a decision has been made that cannot be changed.

[Letter, September 12th, page 287–299]

Literal How does Victor describe the monster as he is dying?

- o He describes him as “cruel and selfish.”

SUPPORT: Guide students’ attention to the top of page 291, where Victor gives this advice to Walton: “Seek happiness in peaceful activities and avoid ambition, even if it be only the apparently harmless one of distinguishing yourself in science and discoveries.” Point out that this advice relates to a theme of the book.

Inferential At the very end of the story, the monster announces, “I shall climb my funeral pile triumphantly and take pleasure in the torturing flames.” What does this reveal about the monster?

- o He views himself as a martyr.

Remind students of the purpose for reading:

Examine and describe how the conclusion of *Frankenstein* provides closure to the themes and characters.

Lead a discussion of the book, focusing particular attention on the conclusion:

- How does the monster feel after Victor has died? What does this reveal about his character?
- How does the conclusion of the story reinforce themes related to alienation?
- After reading the monster’s final words, how do you feel about him? Is he a sympathetic character?
- Which do you think to be more monstrous: Victor or the monster?
- How is this book a tragedy? What elements of a tragedy are evident?

After a brief discussion, have students complete Activity Page 7.3 to answer the questions:

Is the ending of *Frankenstein* satisfying? If not, how does it fall short? If so, what makes it a satisfying ending?

DAY 2

MORPHOLOGY

15 minutes

Greek/Latin Roots *cognito*, *anthropos*, *scio*, and *solus*

Practice Roots *cognito*, *anthropos*, *scio*, and *solus*

15 minutes

- Remind students that in Lesson 5 they learned the roots *cognito*, *anthropos*, *scio*, and *solus*.
 - Remind students that *cognito* means “something learned or known.” A modern English word containing this root is *recognition*.
 - Remind students that *anthropos* means “a human being.” A modern English word containing this root is *misanthrope*.
 - Remind students that *scio* means “to know.” A modern English word containing this root is *science*.
 - Remind students that *solus* means “alone.” A modern English word containing this root is *solo*.

CHALLENGE: As time allows, ask students to work in pairs to search through their reading for other words with these roots. Have students identify their roots and use context to determine their meanings. Have pairs confirm their findings in a dictionary and share them with the class.

- Have students turn to Activity Page 7.4. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.

Write a Modern Myth: Draft**Introduce****3 minutes**

- Tell students that they will continue to draft their modern myths.
- Explain that in this session students will focus on bringing their modern myth to a conclusion that provides a sense of closure to its themes.
- Tell students that a modern myth, like an ancient myth or traditional story, should have a moral or a lesson that readers can take away.

Draft an Ending**20 minutes**

- Have students think back to the Wrap Up writing prompt in yesterday’s lesson about the conclusion of *Frankenstein*. Remind students that themes often have to do with a lesson learned by a main character or a way that events have changed the main character. Ask: *Who has learned a lesson or changed over the course of the novel?*
- Explain that the ending of their modern myth should communicate its moral or meaning. Students should be able to explain the message of their myth.
- Tell students that they should review their drafts, their Narrative Maps, and their source myths to help craft the ending of their modern myth.
- Have students work independently to begin drafting their endings on Activity Page 7.5.
- As students write, circulate throughout the room, monitoring students’ progress and providing guidance and support as needed.

SUPPORT: For students who are having difficulty bringing their modern myth to a satisfying end, have them work with a partner to discuss the themes of their myths and ways that they might end them in a way that reinforces those themes. Have partners go back to the source myths or stories and talk about ways their endings might translate into the modern myth’s context.

CHALLENGE: If students are ready for a challenge, remind them that their resolutions should follow logically from the story’s events and that the development of the theme is also something that occurs throughout the story. To give their modern myths a satisfying sense of closure, have students read through their drafts and mark places where the “seeds” of its themes come through clearly or where they could add dialogue or description that helps to develop a theme. Remind students of the myth of Daedalus and Icarus and how important it is that Daedalus warns Icarus not to fly too high. Without this exchange, the story might still end the same way, but it would lose a theme related to the fact that Icarus does not heed his father’s very good advice.

Wrap Up**8 minutes**

- Have students share their modern myth’s theme or themes with a partner and tell how their ending supports their themes.
- Tell students they can continue drafting their modern myth endings for homework on Activity Page 7.5.

Take-Home Material

Reading

- Have students take home Activity Page 7.3 to complete the writing prompt exercise.

Morphology

- If students did not complete Activity Page 7.4 in the Morphology lesson, have them complete it for homework.

Writing

- Students can continue their drafts on Activity Page 7.5.

Lesson 8

| AT A GLANCE CHART | | | |
|---------------------------|--------|--|-----------------------------------|
| Lesson | Time | Activity | Materials |
| DAY 1: Writing | 45 min | Write a Modern Myth: Check Spelling; Share, Evaluate, Revise | Activity Pages 8.1, 8.2, 8.3, 8.4 |
| DAY 2: Writing | 45 min | Write a Modern Myth: Edit and Polish | |
| Take-Home Material | * | Writing | Activity Pages 8.1, 8.2, 8.3, 8.4 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3.a–e)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (W.8.4, W.8.5)

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.1.b, SL.8.1.c, SL.8.1.d, SL.8.2)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Write a Modern Myth: Spelling Check and Share, Evaluate, Revise**Introduce****5 minutes**

- Display the Writing Process Chart located in Teacher Resources at the back of this Teacher Guide. Explain to students that they are almost ready to move to the revising step, where they will share their drafts with a peer and get feedback that will help them revise their modern myths.
- Review the Write a Modern Myth Rubric on Activity Page 8.2 with students. Explain that the rubric describes the criteria on which their modern myths will be assessed. Answer any questions students may have about the rubric.
- Introduce students to the Write a Modern Myth Peer Review Checklist on Activity Page 8.3. Explain that they will work with a partner to review their modern myths using the checklist.

Check Spelling**10 minutes**

- Tell students that to make their modern myths easier for their peers to read, they will check spellings before their peer review.
- Remind students of these steps:
 - Read over your writing, and mark any words you are not sure of or that look wrong. Keep an eye out for commonly confused words, such as *they're/there/their* and *accept/except*, and double-check them.
 - Use resources such as online or print dictionaries to ensure correct spellings and word use.
- Have students practice checking and correcting spelling by completing Activity Page 8.1.

Review a Peer's Modern Myth**10 minutes**

- Pair up students to conduct the peer review.
- Have students review each other's modern myth using the Write a Modern Myth Peer Review Checklist on Activity Page 8.3. They can also consult the Write a Modern Myth Rubric on Activity Page 8.2.
- As students share their stories and complete Activity Page 8.3, circulate around the room and provide assistance as needed.

Conduct a Peer Conference**15 minutes**

- When students have completed their review of their peer's modern myth, provide them an opportunity to confer with one another to discuss the suggestions recorded on the Write a Modern Myth Peer Review Checklist on Activity Page 8.3.
- Remind students to make their feedback constructive and helpful, focusing on how the modern myth story can be improved, not just pointing out negatives.

SUPPORT: If students need support to provide helpful feedback in their peer conference, teach them about giving a compliment “sandwich.” The two slices of bread are the things you liked about the story or thought were well done. Between these compliments, you add one thing you think could be improved.

Wrap Up

5 minutes

- Have students share with the class one piece of their peer’s feedback they are going to use as they continue improving their modern myths.
- Tell students that they may work on their revisions as homework.

DAY 2

WRITING

45 MINUTES

Write a Modern Myth: Edit and Polish

Review

3 minutes

- Display the Writing Process Chart. Review the steps in the process students have completed so far.
- Tell students that once they finish their revisions, they will begin to edit their stories. In the editing step, students will make sure their modern myths are improved as much as possible.

Prepare to Edit

15 minutes

- Tell students they will now have time to make any final revisions to their modern myths. Remind them that in the revision step of the writing process, they can make bigger changes to their stories, such as adding, removing, or rearranging descriptions, dialogue, or events.
- Tell them they should consult the Write a Modern Myth Rubric and the Write a Modern Myth Peer Review Checklist from the previous session.
- Suggest that they also read their modern myth from start to finish and compare it with the source myth to think about whether there is anything more they would like to change.
- As students revise, circulate throughout the room, monitoring students’ progress and providing guidance and support as needed.

Edit and Polish a Narrative

20 minutes

- Have students look at Activity Page 8.4, and explain that they will use the Write a Modern Myth Editing Checklist to guide the editing and polishing process.
- Review the checklist with students, and answer any questions before students begin editing.
- Remind students to consult the Write a Modern Myth Rubric as needed to make sure they have completed all the requirements.

- Have students work independently to edit and polish their narratives.
- As students edit, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: Students may work with a partner to edit and polish their modern myths.

CHALLENGE: If students complete the revision and editing steps and still have time to spare, have them create illustrations for their story, either by hand or using a computer.

Wrap Up

7 minutes

Have several students share their favorite section of their modern myths with the class.

Take-Home Material

Writing

- If students did not complete the spelling activity on Activity Page 8.1, they may complete it as homework.
- Students may also work on revisions as homework.

Lesson 9

| AT A GLANCE CHART | | | |
|-----------------------------------|--------|------------------------------|-------------------|
| Lesson | Time | Activity | Materials |
| DAY 1: Writing | 45 min | Write a Modern Myth: Publish | * |
| DAY 2: Unit Assessment | 35 min | | Activity Page 9.1 |
| Unit Feedback Survey | 10 min | | Activity Page 9.2 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.8.3.a–e)

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. (W.8.6)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.8.1a, SL.8.1b, SL.8.1c, SL.8.1d)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Write a Modern Myth: Publish**Introduce****10 minutes**

- Explain that publishing a story, such as a modern myth, can take different forms.
 - o Create a classroom library with print copies of stories from the class.
 - o Create an online library by publishing the stories to a web page.
 - o Print and bind several modern myths together in a collection.
 - o Read the stories aloud in a performance session.
- Guide a brief discussion of what option or options students prefer.
- You may wish to guide the class to a consensus or take a class poll to decide which option to use for the whole class. Alternatively, you may wish to let students choose an option and form small groups with like-minded classmates.

Publish a Modern Myth**25 minutes**

- Have students publish their modern myths using the method chosen.
- As students work, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.
- If time does not allow for all students to publish their stories during this lesson, have them complete the publishing step during the Pausing Point.
- See the Enrichment section of this Teacher Guide for additional ideas.

Wrap Up**10 minutes**

Ask several students to share one or two of the following:

- why they chose their source myth
- how they think their modern myth turned out
- the part of writing the modern myth they found most difficult
- one surprising thing they learned as they wrote their stories

DAY 2

- Make sure each student has a copy of Activity Page 9.1. You may have collected this activity page from students at the beginning of the unit.

- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, students will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.
- This is a good opportunity to use the Tens scoring system to gather formative assessment data.

Reading Comprehension

The reading comprehension section of the Unit Assessment contains two selections and accompanying questions. The first selection is an excerpt from *The Last Man*, a literary text written by Mary Shelley about a plague that wipes out everyone except the narrator. The second selection is an excerpt from *Dracula*, a literary text about a vampire by Bram Stoker.

These texts were created using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners (achievethecore.org). These texts are considered worthy of students' time to read and meet the expectations for text complexity at Grade 8. The texts feature core content and domain vocabulary from the *Frankenstein* unit that students can draw on in service of comprehending the text.

The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text but rather require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

UNIT ASSESSMENT ANALYSIS

Quantitative and Qualitative Analysis of Text

The texts used in the reading comprehension assessment, excerpts from literary texts *The Last Man* and *Dracula*, have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, "New Research on Text Complexity," (CoreStandards.org/resources). Both selections fall within the Common Core Grades 7–8 Band.

Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

* To receive a point for a two-part question, students must correctly answer both parts of the question.

| Item | Correct Answer(s) | Standards |
|--|---|----------------|
| 1 Inferential | B | RL.8.4, RL.8.9 |
| 2 Inferential | B | RL.8.4 |
| 3 Inferential | Possible response: Whether it comes on suddenly or over a long time, love is what makes one feel alive. | RL.8.2 |
| 4 Literal | D | RL.8.3, RL.8.4 |
| *5 Part A Inferential | C | RL.8.3 |
| *5 Part B Literal | A | RL.8.1 |
| 6 Inferential | They both feel the pain and anguish of not having love. | RL.8.5 |
| 7 Inferential | He is recording in detail the strange things that are happening to him in order to try to make sense of them. | RL.8.3, RL.8.6 |
| 8 Inferential | There is a pervading sense of fear and suspense caused by the mysterious events that are happening. | RL.8.2, RL.8.6 |
| 9 Inferential | Sample summary: The narrator gets up in the morning and begins to shave. He hears Count Dracula but cannot see him in the mirror. Count Dracula warns him about cutting himself and then throws the mirror out the window, shattering it. The narrator then explores the castle, admiring the view but also noting that all of the doors are locked, making him a prisoner. | RL.8.2 |
| 10 Evaluative | Responses may vary but may include: He cannot be seen; the narrator says that Count Dracula is not a “living soul”; he is turned to “demonic fury” by the sight of blood and warns the narrator that cutting himself “is more dangerous than you think in this country”; he is stopped by the crucifix. | RL.8.1 |
| *11 Part A Literal | The story is set in a castle high on a cliff. | RL.8.2 |
| *11 Part B Evaluative | It adds to the sense of mystery; the description of the cliff adds an ominous tone. | RL.8.2; RL.8.5 |

Writing Prompt Scoring

The writing prompt addresses CCSS W.8.1.a–e, W.8.4, W.8.9, L.8.1, and L.8.1.a.

| Score | 4 | 3 | 2 | 1 |
|----------|--|--|---|--|
| Criteria | Student writes a clear, coherent response. Response includes all the following: a comparison of the two texts that responds appropriately to the question. Response has no errors in grammar, spelling, and punctuation. Response uses participles well. | Student writes a mostly coherent response. Response includes some of the following: a comparison of the two texts that responds appropriately to the question. Response has few errors in grammar, spelling, and punctuation. Response mostly uses participles well. | Student writes a response that omits to compare the two texts fully. Response may be missing a full comparison of the two texts or may not respond adequately to the question. Response has some errors in grammar, spelling, and punctuation. Response attempts to use participles but may show errors in their use. | Student response fails to clearly address the prompt or lacks clarity. Response features many errors in grammar, spelling, and punctuation. Response fails to use participles. |

Grammar Answer Key

The Grammar section addresses CCSS L.8.1 and L.8.1.a.

1. rapidly spreading; adjective; fire
2. sleeping under the stars; noun; subject
3. rusted; adjective; nail
4. to sleep; adjective; place
5. shivering; adverb; waited
6. the woman; noun; object of a preposition
7. thrilled by the applause; adverb; appeared
8. waiting in line for hours; noun; object
9. Blinded by the bright sunlight; adjective; driver
10. overwhelmed by the assignment; adjective; students
11. Walking briskly in out of the rain; adjective; uncle
12. very entertaining; adjective; performance

Morphology Answer Key

The Morphology section addresses **CCSS L.8.4.b.**

1. human in form
2. the ability to predict the future
3. the state of being alone
4. person who loves and wants to do good for other people
5. acting with conscience; careful and precise
6. centered on human beings and their needs
7. unrecognized; unrecognizable
8. a speech in which an actor thinks aloud to themselves
9. not known as, despite deserving to be
10. being unaware of a thought or feeling
11. area of study or knowledge
12. abandoned, deserted

UNIT FEEDBACK SURVEY

10 mins

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 9.2. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react to students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

Pausing Point

Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time, we recommend that you use one or more of the Culminating Activities described below or an activity you create.

Pausing Point to Address Assessment Results

Please use the final two days of this unit to address results of the Unit Assessment (for reading comprehension, grammar, and morphology). Use each student's scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

Remediation

Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. If the student frequently misreads words in the text, this is indication of a more global decoding problem that may require further assessment and remediation by a reading specialist outside the context of the regular classroom.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific chapters in a small-group setting with other students who are struggling may be helpful. Choose chapters that were not already used for small-group instruction, and provide specific guidance as to how to use clues in the text to arrive at the correct answer.

Grammar and Morphology

For additional practice with the grammar and morphology skills taught in this unit, you may wish to have students complete the Grammar and Morphology Pausing Point activity pages provided in the Activity Book (PP.1–PP.2).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 8, consult the CKLA Grade 7 materials for additional

grammar and morphology lessons and activities. Morphology lessons and activities related to identifying and using Greek and Latin roots and affixes can be found throughout the CKLA Grade 7 units. Alternatively, for students who demonstrate a general proficiency in grammar and morphology but who demonstrate a need for remediation in connection with specific skills covered in this unit, you may provide a more targeted remediation by reteaching only the lessons for those skills.

Writing

Redirect students to Activity Page SR.3 (Write a Modern Myth Rubric), Activity Page SR.5 (Write a Modern Myth Editing Checklist), and their completed Modern Myth. Provide time during the Pausing Point for students to revise and rewrite their modern myth using all of the above tools. The Write a Modern Myth Rubric and Write a Modern Myth Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision and provide additional guidance.

Evaluate students' work after revisions are complete using the Write a Modern Myth Rubric and Write a Modern Myth Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in *Frankenstein*, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources, i.e. links to websites other than the Core Knowledge Foundation, to determine suitability for the students with whom you work.

- Discuss the elements of horror, science fiction, and realistic fiction in the story (Activity Page E.1).
- Conduct a debate about who the “real” monster is in *Frankenstein*: Victor or the monster. Have students choose their side, or assign students randomly. Break into small teams of four to six students so that all students have an opportunity to participate in the debate. Consider providing “prizes” to the winners (Activity Page E.2).
- Have students watch one or more filmed versions of *Frankenstein* and compare the filmed version(s) to the text. Ask students to consider why the screenwriter and director made the decisions that they did. Have students also discuss which version they found to be most impactful (Activity Page E.3).
- Ask students to consider what they knew (or thought they knew) about the story of *Frankenstein* before reading the book. Ask students where they got their ideas. Have students conduct research to learn more about *Frankenstein* in pop culture (Activity Page E.4).
- Ask students to consider the theme of injustice in *Frankenstein*. Students should write an essay on examples of injustice and the message that Mary Shelley wished to communicate. Remind students to use evidence from the text (Activity Page E.5).

- Have students create a comic book or graphic novel depicting one or more scenes from the novel (Activity Page E.6).
- Mary Shelley and her mother, Mary Wollstonecraft, were independent women. Have students contrast the lives of these women with the depiction of women in *Frankenstein*. Have students consider why there is a discrepancy and whether they think this is intentional on Shelley's part. Then, have students consider genre expectations and how these roles persist in the horror genre to this day (Activity Page E.7).

Teacher Resources

In this section you will find:

- Glossary for *Frankenstein*
- The Writing Process
- Write a Modern Myth Rubric
- Write a Modern Myth Peer Review Checklist
- Write a Modern Myth Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

Glossary for *Frankenstein*

A

abhorred, *adj.* hated

accumulation, *n.* steady addition or growth of something

adversity, *n.* continued misfortune; bad luck

agitate, *v.* to stir up something; to make something move (**agitated**)

ardent, *adj.* eager or passionate

aristocratic, *adj.* belonging to a noble or privileged family

audible, *adj.* able to be heard

C

catastrophe, *n.* a sudden event that causes great damage or suffering

compensate, *v.* to repay; to make up for (**compensated**)

comply, *v.* to act on or follow a request or requirement

consolation, *n.* the comfort a person receives after a loss

console, *v.* to comfort someone or try to make them feel better

contortion, *n.* twisted or bent condition or shape (**contortions**)

contradictory, *adj.* mutually exclusive or inconsistent

countenance, *n.* face; facial expression or demeanor

cultivated, *adj.* refined and well educated

D

decisive, *adj.* unmistakable; unquestionable

deduce, *v.* to conclude based on reasoning

deem, *v.* to consider (**deemed**)

defect, *n.* imperfection or abnormality

degraded, *adj.* inferior; to be regarded with extreme contempt and disrespect

demeanor, *n.* outward manner or behavior

denounce, *v.* to accuse or publicly declare to be wrong or evil (**denounces**)

depressed, *adj.* sad; in low spirits

deprive, *v.* to take away; to force to go without (**deprived**)

destined, *v.* predetermined; decided in advance

discrimination, *n.* recognition of or ability to discern quality and good judgment

E

equitable, *adj.* fair; dealing equally with

esteem, *v.* to regard highly

excessive, *adj.* more than is desirable

G

glut, *v.* to fill (**glutted**)

gratifying, *adj.* giving pleasure or satisfaction

groveling, *adj.* cowering; cringing

H

hypocritical, *adj.* characterized by behavior that contradicts what one claims to believe; insincere

I

imperceptible, *adj.* unable to be seen or perceived

inclination, *n.* a person's natural tendency or desire

indifferent, *adj.* lacking interest or enthusiasm; neither liking nor disliking something

indignation, *n.* anger caused by something cruel or unjust

infuse, *v.* to fill or instill (**infusing**)

insurmountable, *adj.* unable to be overcome

integrity, *n.* the quality of having strong moral principles

intolerable, *adj.* unbearable; unable to be endured

intoxicating, *adj.* exciting to the point where physical or mental control is impaired and does not function normally

M

magistrate, *n.* a judge

multiplicity, *n.* a great number or variety

P

perceive, *v.* to come to realize

pinnacle, *n.* a high, pointed peak

pretense, *n.* made-up or invented intention or purpose; excuse

R

remorse, *n.* gnawing distress and intense feelings of guilt

resolution, *n.* a firm decision to do something
(**resolutions**)

S

shun, *v.* to reject and deliberately avoid (**shunned**)

solitude, *n.* the state of being entirely alone or away from society

stately, *adj.* of impressive size

stupendous, *adj.* very impressive; awe-inspiring

sublime, *adj.* of immense grandeur; awe-inspiring

summit, *n.* the highest part of a hill or mountain

T

tolerable, *adj.* able to be endured

tranquility, *n.* quiet peacefulness

U

unintelligible, *adj.* impossible to understand

V

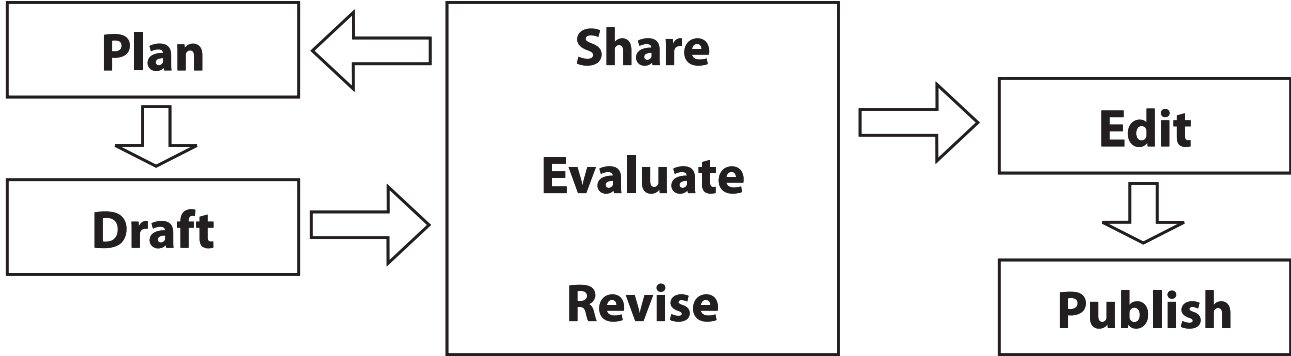
vacancy, *n.* emptiness

vanquish, *v.* to defeat or overcome in battle
(**vanquished**)

vengeance, *n.* revenge or punishment in retaliation for an offense

vivacity, *n.* the quality of being lively and animated

The Writing Process



Write a Modern Myth Rubric

| | Exemplary | Strong | Developing | Beginning |
|---|---|--|---|---|
| Use of Source Myth/Traditional Story | The source myth/traditional story is used in a well thought out and creative manner. | The connections to a myth/traditional story are clear and mostly thoughtful. | The connections to an original myth/traditional story are somewhat unclear or muddled. | The story features no connection to a myth/traditional story or connections are very faint. |
| Setting and Characters | The story features exceptional use of sensory details to provide the reader with a sense of place and time. | The story features some use of sensory details to provide the reader with a sense of place and time. | The story displays little use of sensory details to provide the reader with a sense of place and time. | The time and place of the modern myth are not stated or described. |
| | Characters are very well developed through description and dialogue. | Characters are developed through description and dialogue. | Characters are not well developed through description and dialogue. | Character descriptions and dialogue are missing. |
| Plot Events and Conflict | Plot events are completely clear and logically sequenced. | Plot events are somewhat clear and logically sequenced. | Plot events are somewhat clear and logically sequenced. | Plot events are not clear or logically sequenced. |
| | Conflict is clear and made more complex as events unfold. | Conflict is somewhat clear and develops slightly as events unfold. | Conflict is somewhat unclear, and events do not develop it very much. | Conflict is unclear and is not impacted significantly by events. |
| Conclusion | The modern myth ends in a satisfying way that supports the theme. | The modern myth ends in a somewhat satisfying way that supports the theme. | The modern myth ends in an unsatisfying way or does not support the theme. | The ending of the modern myth is far too brief or missing. |
| Language | Changes in setting are marked by transitional elements such as words, phrases, clauses, or epistolary elements. | Some changes in setting are marked by transitional elements such as words, phrases, clauses, or epistolary elements. | Few changes in setting are marked by transitional elements such as words, phrases, clauses, or epistolary elements. | Very few or no transitional words, phrases, clauses, or epistolary elements are used to show jumps in setting. |
| | Excellent spelling, grammar, and punctuation are used. | Spelling, grammar, and punctuation are mostly correct. | Spelling, grammar, and punctuation have several errors. | Spelling, grammar, and punctuation have many errors, and this interferes with the reader's ability to understand what is happening. |

You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.

Write a Modern Myth Peer Review Checklist

Complete this checklist as you read the draft of the modern myth written by a classmate.

Author's Name: _____

Reviewer's Name: _____

_____ The narrative contains a clear setting and situation.

_____ The narrative contains well-developed characters based on characters from the source myth.

_____ The narrative contains a logical sequence of events that reflects the influence of the source myth.

_____ The narrative uses narrative techniques, such as dialogue, to develop characters and advance the plot.

_____ The narrative uses transitional words, phrases, and clauses or epistolary elements to make jumps in time and location clear.

_____ The narrative comes to a conclusion that provides closure and supports the themes of the modern myth.

_____ The narrative uses vivid descriptions including sensory language and precise word choice.

Use the checklist above to help you complete the Peer Feedback on the back of this Activity Page.

Peer Feedback #1: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Writing Power: What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?

Writing Inspiration: What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?

Writing Innovation: What part of the draft was most original? What made it so inventive? How can it be included in other writings?

Feedback #1:

Peer Feedback #2: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Building Stamina: What information was missing from the draft? Where would more details strengthen the writing?

Building Technique: What aspect of this draft needs reworking? How would this revision strengthen the draft?

Building Clarity: What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

Feedback #2:

Modern Myth Editing Checklist

| Modern Myth Editing Checklist | After reviewing for each type of edit, place a check mark here. |
|--|---|
| <p>Vocabulary</p> <ul style="list-style-type: none"> • I have used precise words instead of vague or general ones. • I have used descriptive words that appeal to the senses. | |
| <p>Format</p> <ul style="list-style-type: none"> • I have inserted paragraph breaks whenever there is a change in scene, time, idea, or speaker. • I have titled my writing. • I have included the proper heading, including my name, my teacher’s name, the class title, and the date. | |
| <p>Grammar</p> <ul style="list-style-type: none"> • I have used complete, correctly formed sentences. • I have maintained a consistent overall verb tense. • I have used participles correctly. • I have corrected misplaced and dangling modifiers. | |
| <p>Spelling</p> <ul style="list-style-type: none"> • I have used resources to check my spellings. • I have spelled words with Greek and Latin roots and affixes correctly. • I have used commonly confused words correctly. | |
| <p>Punctuation</p> <ul style="list-style-type: none"> • I have used end marks (periods, question marks, exclamation points) correctly. • I have used a comma after introductory words, phrases, and clauses. • I have used quotation marks, commas, and end marks correctly in dialogue. • I have used hyphens, ellipses, and dashes correctly. | |

Proofreading Symbols

| | |
|----------------|-----------------------------------|
| ∧ | Insert |
| ⊙ | Insert period |
| ∩ | Insert comma |
| ∪ | Insert apostrophe |
| # | Insert space |
| ¶ | New paragraph |
| no ¶ | No new paragraph |
| ○ | Close up the space |
| <u>bcap</u> | Capitalize |
| Blc | Make lowercase (small letter) |
| e | Delete |
| rwd. | Reword |
| ← | Move according to arrow direction |
| ↔ | Transpose |
| [| Move to the left |
|] | Move to the right |
| ∧ _a | Add a letter |

NAME: _____
DATE: _____

2.4 TAKE-HOME

Chapter 3

Answer the questions in complete sentences. Use evidence from the text where appropriate.

1. What does Victor's mother request on her deathbed?
She requests that one day Elizabeth and Victor will be married.
2. How does Victor feel when he leaves for the university?
He feels very much alone.
3. How does this chapter introduce themes related to family?
The chapter emphasizes the importance of having loved ones and the joy of a family.
4. How do Victor's professors view his study of Magnus and Paracelsus?
They argue that they are not real scientists "in this enlightened and scientific age."
5. Why is Victor drawn to these alchemists and philosophers more than to the natural philosophers?
He views their goals—seeking immortality and power—as more noble.
6. Based on this chapter, how would you describe Victor? Provide evidence to support your answer.
Responses will vary. Accept all reasonable responses that are supported by text evidence.

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2.6 ACTIVITY PAGE

Chapters 4 and 5

Answer the questions in complete sentences. Use evidence from the text where appropriate.

1. Shelley provides details about Victor staying up all night at the laboratory and paying no visit to Geneva. What do these details reveal about him?
His curiosity about science is giving way to obsession.
2. Shelley writes about darkness and light on page 52. What does this symbolize?
Victor says that "from the midst of darkness"—or unknowing—came a "sudden light . . . so brilliant and wondrous." The light is shown as the path to knowledge. It reveals and illuminates.
3. On page 53, Victor interrupts the narration of his story to speak. Why do you think Shelley employs this technique, and what is its impact?
The technique reminds readers that Victor is telling his story to Walton, another scientist who seeks knowledge, and that Walton's pursuit of knowledge—similar to Victor's—may have consequences.
4. What impacts do Victor's scientific pursuits have on him?
Victor's obsession takes a toll on his physical and emotional health. He grows pale and loses weight. He ignores the beauty of summer to spend time instead in gruesome work in "chapel-houses, dissecting rooms, and slaughter-houses." He ignores life and the living—spending time with family and friends—to spend time with the dead.

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5. What evidence is there that Victor appreciates the toll that his experimentation took on his health.
He cautions, "If the study to which you apply yourself has a tendency to weaken your affections for others, then that study is certainly unhealthy—and perhaps even immoral."
6. How does Victor's reaction to his creation compare with his expectations?
Victor expected to love his creation—at one point he even refers to himself as its father. He instead finds it hideous and views it with "horror and disgust."
7. What effect do Victor's nightmares have on the story?
Victor's nightmares create an unsettling mood and blur the line between fantasy and reality, as well as between the events of his past and those of his present.
8. In the second paragraph on page 61, Victor says his "dream had turned into a nightmare." How does this relate to the theme of the story?
He had dreamed that science and knowledge would be beautiful, but his experiments have instead turned into a nightmare, both literally and figuratively.
9. Why does Victor avoid returning to his room?
He is afraid his creation is still there.
10. How does the weather impact the mood and relate to the theme?
The dark weather helps to establish a somber or foreboding mood. Even in the light of a new dawn, the darkness remains.

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2.6 CONTINUED ACTIVITY PAGE

11. How does seeing Henry affect Victor?
He is happy to see his old friend. It reminds him of what things were like before he became obsessed with his scientific endeavors.
12. Why does Victor go up to his room before inviting Henry there?
He fears that the monster is there and doesn't want Henry to see it.
13. How does Victor's desire to keep the monster secret from Henry represent a change?
Victor had once dreamed of triumphantly presenting his creation; now, he views his creation with fear and shame.
14. What does spring symbolize?
Spring symbolizes rebirth and life.
15. What evidence suggests that Victor's nightmare is not yet over?
When Henry makes a suggestion, Victor immediately assumes it will relate to the monster. This reminds readers that the monster still exists and that Victor is still haunted by it.

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DATE: _____

4.4 TAKE-HOME

Chapter 15

Answer the questions in complete sentences. Cite textual evidence where appropriate.

- From whose point of view is Chapter 15 told?
The monster is still telling the story.
- What does the monster learn from each of the books he reads, and what do we learn about the monster?
The monster relates to the people in *Sorrows of Young Werther* and realizes how alone and alienated he feels. It causes him to ask questions. From *Plutarch's Lives*, he learns about history and government. He learns to value virtue and hate vice. In *Paradise Lost*, he learns about an omnipotent God and begins to feel a kinship with Adam although he views his situation "more like that of Milton's Satan."
- How does the monster feel when he reads Victor's letters?
He feels betrayed and angry. He compares Victor to God, but while God made man in his image (beautiful), Victor made the monster an ugly, abhorrent creature.
- Why does the monster want to introduce himself to the cottagers?
He wants to "ask for their friendship."

- How is the monster's plan thwarted?
The monster's plan seems to be working, as the old man is kind and receptive to him. However, when Felix, Safie, and Agatha enter the cottage, they respond in fear and loathing before the monster has an opportunity to explain himself.
- How does this chapter make you feel about the monster?
Responses will vary. Some students will likely say they feel sympathy for the monster.

NAME: _____
DATE: _____

4.5 ACTIVITY PAGE

Grammar: Verbals

Underline the verbal phrase in each sentence. Then write the type of phrase as gerund, participial, or infinitive.

- During the summer, I run to stay fit.
infinitive
- Wearing a uniform to school makes life easier for some students.
gerund
- The rapidly flowing water had soon risen to knee level.
participle
- This would be a good day to look for mushrooms.
infinitive
- Tears came streaming down the children's cheeks.
participle
- The girl holding the cat is my cousin.
participle
- My whole family is fond of camping in cold weather.
gerund

- The ships sunk in deep water were harder to reach.
participle
- I love reading books on the beach during the summer.
gerund
- The woman dressed all in blue is my aunt.
participle
- Root vegetables should be kept stored in a cool, dry place.
participle
- I would love to be able to sleep until noon.
infinitive

NAME: _____
DATE: _____

5.5 ACTIVITY PAGE

Morphology: Greek/Latin Roots *cognito*, *anthropos*, *scio*, and *solus*

Use your knowledge of this lesson's word roots and context clues to identify the meaning of the underlined word in each sentence. Then write the meaning of the word in the blank space.

1. Traumatic brain injury can result in cognitive difficulties.
thinking
2. Nobody likes to feel lonely, but solitude can be enjoyable.
the state of being alone
3. The misanthrope liked living alone and did not want to have any friends.
person who dislikes people
4. I saw my cousin, but I didn't recognize her from her picture.
know
5. Margaret Mead was a famous anthropologist who studied the people of New Guinea.
an expert of human culture
6. I appreciate the judges' recognition of my achievement through this award.
acknowledgment
7. Anthropomorphic traits are traits similar to those of human beings.
humanlike

8. Science fiction could be considered the opposite of fantasy.
fiction based on imagined future advances in science and technology
9. My coach is cognizant of the fact that I work very hard.
aware
10. According to legend, Bigfoot is anthropoid in appearance.
human or humanlike
11. I often pass the time by playing solitaire on my phone.
a card game that one plays alone
12. She was gifted with prescience and would know about events before they occurred.
foreknowledge

NAME: _____
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6.2 ACTIVITY PAGE

Chapter 19

Answer the questions in complete sentences. Use evidence from the text where appropriate.

1. What does Victor mean when he says he could "cheat [himself] into a temporary peace"?
He knows that the pleasure he takes in Henry is temporary; he will return to his gloom, particularly when he begins the work of creating another monster.
2. What does Victor mean when he says that he is "a blasted tree"?
Victor is referring to the fact that his soul—his very being—has been destroyed.
3. Why do you think Victor chooses a remote island to create another monster?
Responses may vary, but may include that secrecy is a recurring theme of the novel. Responses may point out that Victor chooses a remote island to be far from everyone.
4. How does Victor's work creating a companion for the monster compare to creating the monster?
In both experiments, Victor isolates himself and completes his work in secrecy. The tasks are similar. However, Victor's enthusiasm has given way to horror. In creating the monster, Victor carefully guarded his work because he wanted to be famous for his contribution to science. Now he is conducting his work in secret because he doesn't want anyone to know what he has done.

Chapter 20

5. Why does Victor change his mind about creating a companion for the monster?
He begins to reflect on the things that could go wrong: the new monster might be even more evil than the monster that already exists and might give birth to a race of descendants that cause misery for future generations, thereby endangering humanity.
6. What does Victor assume the monster means when he threatens, "I will be with you on your wedding-night"? How is this an example of dramatic irony?
He assumes that the monster plans to kill him. This is an example of dramatic irony because readers know the monster doesn't kill Victor, as he is alive to narrate this story. Through Shelley's use of foreshadowing, readers suspect that Elizabeth will be the target of this threat.
7. What does the scene in the boat reveal about Victor's will to live?
Although Victor says he wants to die, the thought of death still fills him with terror. His will to live is strong primarily because of his love for his family.

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7.4 ACTIVITY PAGE

Morphology: Greek/Latin Roots *cognito*, *anthropos*, *scio*, and *solus*

For each sentence, match the underlined word or phrase with its equivalent from the list below.

- | | | |
|---|-------|---|
| awareness | aware | place where human cultures of the past can be studied |
| the study of human cultures | | pursue a course of study in human culture |
| portraying something nonhuman as if it were human | | accepted as valid |
| a gemstone setting with a single gemstone | | electronic speech decoding |
| way of gathering information that is objective and reliable | only | |

- I wasn't conscious of having given offense to anyone.
aware
- Voice recognition technology can be very useful.
electronic speech decoding
- She plans to major in anthropology in college.
the study of human cultures

- The authority of a state court may not be recognized in another state.
accepted as valid
- Having mushrooms dance in a movie is an anthropomorphism.
portraying something nonhuman as if it were human
- Does a rock have consciousness?
awareness
- The ring she wore was a diamond solitaire.
a gemstone setting with a single gemstone
- After committing the crime, the defendant had a guilty conscience.
an awareness of having done something wrong
- The newly discovered ruins have become a major anthropological research site.
place where human cultures of the past can be studied
- The researchers tried always to use the scientific method.
way of gathering information that is objective and reliable
- He is the sole remaining member of his family.
only

NAME: _____
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8.1 ACTIVITY PAGE

Spelling Activity

Underline the misspelled word in each sentence, and then use a dictionary to check the correct spelling. Write the correct spelling on the line.

- The ceremony was about to begin, but the partisapants had not arrived.
participants
- The darkness was dense, and it enveloped them.
enveloped
- The king's rain had ended. The giants were triumphant!
reign
- The three sisters lived in a ramote area in a small, quaint cottage.
remote
- The young woman's intelligence and humer made her famous.
humor
- The companions traveled day and night until they reached their destinashun.
destination
- But the ruler of the gods had a different idea—he proposed a comprmise.
compromise
- The old woman asurred them their wish would come true.
assured

she had smiled on me; to me she had entrusted her heart's dearest hope, the welfare of Adrian. This reflection thawed my congealing blood, and again the tide of life and love flowed impetuously onward, again to ebb as my busy thoughts changed.

- The debate had ended at three in the morning. My soul was in tumults; I traversed the streets with eager rapidity. Truly, I was mad that night—love—which I have named a giant from its birth, wrestled with despair! My heart, the field of combat, was wounded by the iron heel of the one, watered by the gushing tears of the other. Day, hateful to me, dawned; I retreated to my lodgings—I threw myself on a couch—I slept—was it sleep?—for thought was still alive—love and despair struggled still, and I writhed with unendurable pain.
- I awoke half stupefied; I felt a heavy oppression on me, but knew not wherefore; I entered, as it were, the council-chamber of my brain, and questioned the various ministers of thought therein assembled; too soon I remembered all; too soon my limbs quivered beneath the tormenting power; soon, too soon, I knew myself a slave!

Questions

- Read this sentence from paragraph 1:

We walk the pathless mazes of society, vacant of joy, till we hold this clue, leading us through that labyrinth to paradise.

Which word in this sentence provides the *best* clue to the meaning of the word *labyrinth*?

- walk
- pathless
- vacant
- clue

NAME: _____
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9.1 ASSESSMENT
CONTINUED

2. Read this sentence from paragraph 1:

Our nature dim, like to an unlighted torch, sleeps in formless blank till the fire attain it; this life of life, this light to moon, and glory to the sun.

What does the word *fire* refer to in this passage?

- A. fear
 - B. love
 - C. knowledge
 - D. destruction
3. What theme is revealed in the first paragraph? Explain it in your own words.

Possible response: Whether it comes on suddenly or over a long time, love is what makes one feel alive.

4. Read this sentence from paragraph 2:

But the die was cast.

This sentence tells us that the narrator believes:

- A. things would change quickly.
- B. things were not as they seemed.
- C. the future would be challenging.
- D. the future was already determined.

The following question has two parts. Answer **Part A**, and then answer **Part B**.

5. **PART A:** How does the narrator feel about the marriage of Raymond and Idris?
- A. He is angry at them.
 - B. He is happy for them.
 - C. He is jealous of them.
 - D. He is fearful for them.

PART B: Which phrase from the text best supports your answer to Part A?

- A. "love flowed impetuously onward"
- B. "she did not love him"
- C. "she had called me her friend"
- D. "she had smiled on me"

6. How are the narrator's feelings, as described in paragraphs 3 and 4, similar to those of the monster in *Frankenstein*?

They both feel the pain and anguish of not having love.

courtyard far below. Then he withdrew without a word. It is very annoying, for I do not see how I am to shave, unless in my watch-case or the bottom of the shaving-pot, which is fortunately of metal.

5. When I went into the dining-room, breakfast was prepared; but I could not find the Count anywhere. So I breakfasted alone. It is strange that as yet I have not seen the Count eat or drink. He must be a very peculiar man! After breakfast I did a little exploring in the castle. I went out on the stairs, and found a room looking towards the South. The view was magnificent, and from where I stood there was every opportunity of seeing it. The castle is on the very edge of a terrible precipice. A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests.
6. But I am not in heart to describe beauty, for when I had seen the view I explored further; doors, doors, doors everywhere, and all locked and bolted. In no place save from the windows in the castle walls is there an available exit. The castle is a veritable prison, and I am a prisoner!

Questions

7. Why is the narrator writing his story?
- He is recording in detail the strange things that are happening to him in order to try to make sense of them.
8. What elements of the horror genre are evident in this passage?
- There is a pervading sense of fear and suspense caused by the mysterious events that are happening.
9. Summarize the events in this excerpt.
- The narrator gets up in the morning and begins to shave. He hears Count Dracula but cannot see him in the mirror. Count Dracula warns him about cutting himself and then

NAME: _____
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9.1 ASSESSMENT
CONTINUED

throws the mirror out the window, shattering it. The narrator then explores the castle, admiring the view but also noting that all of the doors are locked, making him a prisoner.

10. What evidence is there that Count Dracula is a vampire?
- He cannot be seen; the narrator says that Count Dracula is not a "living soul"; he is turned to "demonic fury" by the sight of blood and warns the narrator that cutting himself "is more dangerous than you think in this country"; he is stopped by the crucifix.

The following question has two parts. Answer **Part A**, and then answer **Part B**.

11. **Part A:** Where does this story take place?
- The story is set in a castle high on a cliff

Part B: How does this setting influence the story?

It adds to the sense of mystery; the description of the cliff adds an ominous tone.

Reading Comprehension Score: _____ of 11 points.

NAME: _____
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9.1 ASSESSMENT
CONTINUED

Grammar

Underline the verbal or verbal phrase in each sentence. Then, identify whether it functions as a noun, an adjective, or an adverb. If it functions as a noun, write whether it is a subject, an object, or an object of a preposition. If it is an adjective or an adverb, write the word it modifies.

- The rapidly spreading fire worried the firefighters.
adjective; fire
- Sleeping under the stars is one of my favorite things.
noun; subject
- The rusted nail made a hole in my shoe.
adjective; nail
- The dog was just looking for a place to sleep.
adjective; place
- The cold dog waited shivering to be let in.
adverb; waited
- I needed to speak to the woman.
noun; object of a preposition
- The actress appeared thrilled by the applause.
adverb; appeared

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- I don't like waiting in line for hours.
noun; object
- Blinded by the bright sunlight, the driver could not see.
adjective; driver
- The students were clearly overwhelmed by the assignment.
adjective; students
- Walking briskly in out of the rain, my uncle joined us.
adjective; uncle
- Her performance was very entertaining.
adjective; performance

Grammar Score: _____ of 12 points.

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9.1 ASSESSMENT
CONTINUED

Morphology

Fill in the blank after each sentence with a definition or equivalent for the underlined word.

- The fossil has an anthropomorphic leg structure. (hint: *morph* = "form")
human in form
- Precognition is a supposed psychic ability. (hint: *pre* = "before")
the ability to predict the future
- I value solitude as an opportunity to reflect on the day. (hint: *itude* = "state of being")
the state of being alone
- The well-known philanthropist made a large donation. (hint: *phil* = "love")
person who loves and wants to do good for other people
- She was always very conscientious in her work. (hint: *con* = "with")
acting with conscience; careful and precise
- Her approach to environmental studies is very anthropocentric. (hint: *centric* = "centered on")
centered on human beings and their needs
- The movie star wore a disguise to the party to remain incognito. (hint: *in* = "not")
unrecognized; unrecognizable
- Onstage alone, the actor gave a soliloquy. (hint: *loqui* = "speak")
a speech in which an actor thinks aloud to themselves

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- In my opinion, she is an unrecognized musical genius. (hint: *un* = "not")
not known as, despite deserving to be
- Do you have an unconscious wish to be the boss? (hint: *un* = "not")
being unaware of a thought or feeling
- History is a challenging discipline but a rewarding one. (hint: *discipulus* = "student" or "follower")
area of study or knowledge
- The meeting took place in a desolate location. (hint: *de* = "thoroughly")
abandoned, deserted

Morphology Score: _____ of 12 points.

Total Score for Unit Assessment: _____ of 39 points.

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PP.1 ACTIVITY PAGE

Grammar: Verbals

Verbals are verb forms that are used as other parts of speech.

- The -ing form (sailing) and the infinitive form of a verb (to sail) can be used as a noun, an adjective, or an adverb.
- The participle form of a verb (sailed, given, brought, sung) can be used as an adjective or an adverb.

For each sentence below, underline the verbal, and write in the blank whether it is used as a noun, an adjective, or an adverb.

- I have a singing canary. _____ adjective _____
- Sailing is a lot of fun. _____ noun _____
- My brother is very organized. _____ adjective _____
- At the sound of the can opener, my cat comes running. _____ adverb _____
- To become a pilot is my dream. _____ noun _____
- My sister is fond of baking. _____ noun _____
- She wants to learn Romance languages. _____ noun _____
- I would rather play a finely tuned guitar. _____ adjective _____
- Noon is the best time to have our meeting. _____ adjective _____
- In the evening, I work to make extra money. _____ adverb _____

- The runner appeared exhausted after the race. _____ adverb _____
- I really enjoy taking bike rides. _____ noun _____

NAME: _____
DATE: _____

PP.2 ACTIVITY PAGE

Morphology: Greek/Latin Roots *cognito*, *anthropos*, *scio*, and *solus*

Review the list of word roots and their meanings. Then, circle the word in each sentence that contains the root.

| | |
|------------|----------------------------|
| cognito: | something learned or known |
| anthropos: | a human being |
| scio: | to know |
| solus: | alone |

- Did you recognize your old friend?
- Some people really enjoy solitude.
- Anthropology is the study of human cultures.
- Biological science is the study of living things.
- Dr. Patterson is a recognized authority on bird behavior.
- Anthropocentric philosophy is centered on human beings.
- To have a conscience is to feel responsible for one's actions.
- It only takes one person to play the card game solitaire.
- You can improve your cognitive abilities by playing memory games.
- Most doctors are first and foremost scientists.
- Philanthropy is loving and caring for other human beings.
- A solitary star twinkled in the vast darkness of space.



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Unit 2

Frankenstein
by Mary Shelley

Teacher Guide

GRADE 8



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