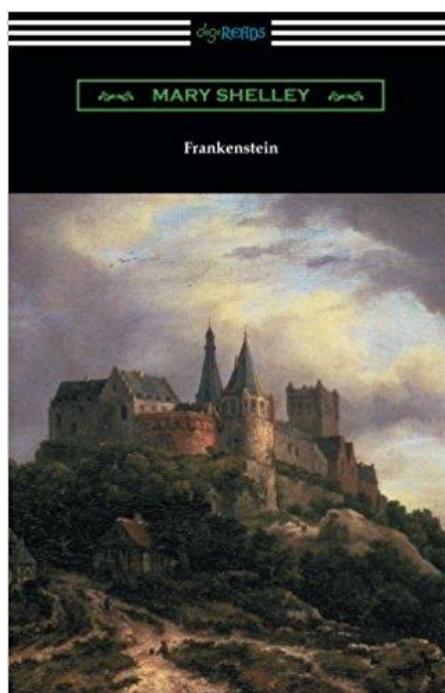


SUMMER READING 2018-2019

Cathedral High School – Eleventh Grade
English III Honors: British Literature and
Composition

Mary Shelley's
FRANKENSTEIN



REQUIRED TEXT

***Frankenstein* by Mary Shelley (Published by Digireads.com on June 1, 2015)**

****You may acquire an un-annotated copy of this required text on Amazon or elsewhere.**

NAME: _____

DUE DATE: MONDAY, AUGUST 6, 2018

I am delighted to have you in English III Honors: British Literature and Composition for the 2018-2019 school year! Across America, students are preparing for their upcoming English classes by reading during the summer to prevent the dreaded “summer slide” that happens when young minds sit idle for two to three months. Summer reading is assigned based around the belief that it encourages students to read year-round which is a key element in developing life-long learners.

This year’s summer reading assignment involves the novel *Frankenstein* by Mary Shelley, **the Digireads.com publisher, REQUIRED.**

Once you download your summer reading assignment, please read all preliminary information carefully before you start reading your assigned texts. **The annotated reading/novel of your assigned novel is due the first day of class, Monday, August 6, 2018.** This annotation will be holistically assessed and count as twenty percent of the Unit Test on this text. Also, you should annotate your summer-reading packet’s background information and complete the entire packet to **prepare you both for the class discussion of each book and its Unit Test and Unit Essay that follow.** The time and effort you put into its comprehension and completion are preparation for your performance on the Unit Test and Unit Essay.

For your information and convenience in preparing for this class, I have included below the supply list for this course. These items are due the first day of classes—Monday, August 6, 2018. You may want to acquire some of these supplies prior to beginning your summer reading.

Enjoy your summer!

Mrs. Branton

Supply List

1 – 3 inch three-ring binder	loose-leaf paper
black pens and colored pens	calendar-style assignment book, already dated
3 GB flash drive	1 bottle of hand sanitizer for classroom use
1 package binder dividers (at least 6)	thesaurus and dictionary for use at home
Post-it type sticky notes & book tabs	2 pocket folders (1 green and 1 black)
1 composition book	1 box of “Kleenex”
Colored pencils	1 dictionary and thesaurus for at home use

INSTRUCTIONS FOR SUMMER READING - PACKET PREPARATION

- **Annotation of Novel:** Annotate the pages of your novel as you read, creating your own system or key to react to the story and to note unfamiliar vocabulary, figurative language, literary elements of irony, foreshadowing, symbolism, repeated imagery/motifs, point of view (and shifts therein), dates, setting and setting changes, plot line, and narrative techniques (flashbacks, satire, use of dialogue, frame, in medias res, stream of consciousness, etc.). See sample annotation in this packet. Be sure to note in writing or symbols in your text evidence of possible thematic topics, and be aware that any vocabulary in your books is fair game for testing. Also, note any information that relates to your worksheets and study questions for easy recall. **Mere underlining and/or highlighting is NOT ACCEPTABLE ANNOTATING.** Annotating may be done in any color or many colors. **Your annotated novel is due on the first day of school—August 6, 2018.** Its holistic evaluation represents twenty percent of the Unit Test assessment on this novel.
- **Vocabulary Enrichment:** A list of vocabulary words does not appear in this unit. However, as high school students, you already know to consult a dictionary regarding unfamiliar words, so you can fully comprehend the reading. **Any word or words in your reading assignment are fair game for inclusion on a quiz or test.** I suggest making a list of the words you do not know and becoming very familiar with them.
- **Background Information, Worksheets, Study and Discussion/Essay Questions:** To best prepare yourself for our class discussion of your text and for its ensuing Unit Test/Essay evaluations, be sure to (1) annotate all background information (in any color or many colors) and (2) complete any packet worksheets and Study/Discussion Questions.
- **DUE DATE: Your annotated novel is due the first day of class, Monday, August 6, 2018.** Again, its holistic evaluation represents twenty percent of the Unit Test assessment on this novel.
Remember → Your first Unit Test grade and first Unit Essay grade may depend on your diligent and thorough completion of all the Summer-Reading Packet assignment.
- **PREPARATION:** You should thoroughly read the book, not just one of the many summaries that are widely available. You should do **your own work** on the summer assignment. Copying another student's work or using material that is available on the internet is considered plagiarism and will result in consequences. You may discuss the novel with classmates but **should not work in groups** to complete assignments. One purpose of the summer assignments is for the teacher to get a sense of each student's personal voice and writing style.
- Each part of the assignments should be answered or written in complete sentences. You should use your best organizational and writing skills. Make sure you proofread carefully for grammatical and spelling errors.

>>If you do not understand any portion of this assignment or if you have any questions about it, email me at robin.branton@cathedralgreenwave.com. I will respond within about 24 hours. "I didn't understand it" is NEVER is a valid excuse for failure to complete an assignment.

How to Annotate

Annotating is the act of taking notes within the text (marginal or post it notes) as you read. It involves marking the text with substantive commentary regarding the author's content and/or style. When completing an annotation, there needs to be a clear purpose to the annotations reflective of the goals of the reading. Annotation should not be limited to identifying an element; annotation should explain the significance of the technique or element and its contribution to the unit's focus.

Suggested areas of focus:

- Characterization
- Thematic development
- Literary devices such as symbolism, motifs, foreshadowing
- Genre conventions such as those for comedy, epic, novel, short story
- Critical perspectives such as historical, psychoanalytic, feminist, postcolonial
- How the ending appropriately concludes the work
- All methods must be consistent and contain written explanations of annotated areas.
- At AP/Honors level: diction, detail, syntax, point of view, organization of selected passages

Students may use any of the following methods:

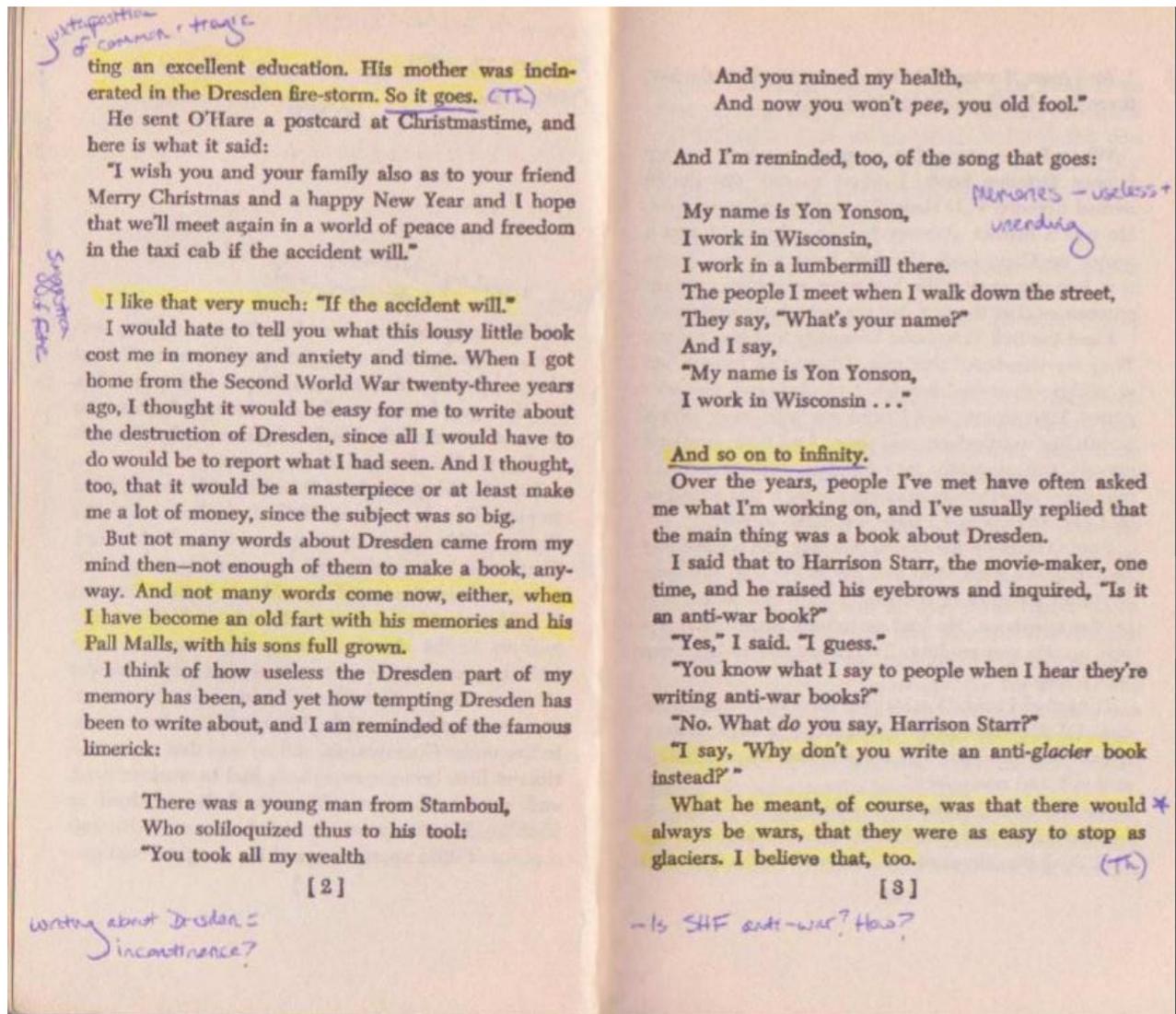
- Brackets
- Highlighting
- Underlining
- Post its

Annotating a Text

1. Read everything at least twice.
 - The first time read quickly to get a sense of what the text is about.
 - The second and subsequent times read carefully.
2. Mark anything that you think is
 - confusing
 - interesting
 - surprising
 - important
3. Mark anything that is unfamiliar and keep going.
4. Begin to annotate.
 - Circle, underline, or stick on a post-it for important ideas and explain their significance.
 - Mark repetitions or rhetorical signals.
 - Circle confusing words or phrases. Define from context or dictionary if possible.
 - Note passages that seem inconsistent.
 - Note passages that generate a strong positive or negative response.
5. Write questions where you made annotations.
6. These questions can be the following:
 - for the instructor to answer,
 - for the class to discuss,
 - for you to use in future writing assignments,
 - for you to keep as a reminder of what you were thinking.
7. Think about the connections between this text and other texts you have read, information from other classes, and personal experiences.

ANNOTATION MODEL

An example from *Slaughterhouse-Five*



Frankenstein Study Questions

Complete the following questions as you read the novel. It is imperative to answer each part of all questions. This will help you to understand the novel and will help to prepare you for the unit test.

Letters 1-4

1. Who is writing Letter 1 (and all the letters)?
2. To whom is he writing? What is their relationship?
3. Where is Robert Walton when he writes Letter 1? Why is he there? What are his plans?
4. What does Robert Walton tell us about himself?
5. Where is Walton now? What do you think of Walton's question "What can stop the determined heart and resolved will of man"?
6. How much time has elapsed between Letter 3 and Letter 4? What "strange accident" has happened to the sailors?
7. Why does the man picked up by the ship say he is there? What shape is he in?
8. What sort of person does he seem to be? How does Walton respond to this man?
9. How much time has elapsed when Walton begins writing again? What has happened in the meantime? How does the man respond to Walton's project? How is Walton responding to the man?

Ch 1- 5

11. What is the man's background? (Do we know his name yet?) Where is he from?
12. What is the story of the man's mother, Caroline Beaufort? How does the man feel toward his parents, and what responsibilities does he feel they had toward him?
13. Who is Elizabeth Lavenza and what is her story? What gift does the man's mother give him? Do we know the man's name yet? Do we know his family name?
14. Who is Henry Clerval and what is his relation to Victor?
15. How does Victor characterize the interests and characters of Clerval, Elizabeth, and himself?
16. Who is Cornelius Agrippa and how does Victor find out about him? How does Victor's father respond, and how does Victor comment on that response?
17. What sort of science ("Natural Philosophy") is Victor learning from Agrippa, Paracelsus, and Albertus Magnus? How would a modern scientist respond to this sort of thinking?
18. What happens when Victor sees an oak tree destroyed by lightning and hears an explanation? What does Victor then begin to study?
19. Who or what does he credit for this change in direction? Who or what does he blame for his "utter and terrible destruction"?

20. What happens to Elizabeth and to Victor's mother as a result of Elizabeth's scarlet fever? How does this compare with the mother's early history?
 21. Why does Victor's father send him to the university of Ingolstadt? How old is Victor then? (Ingolstadt is in southern Germany, in Bavaria, on the Danube, 43 miles north of Munich. The university founded there in 1472 moved to Landshut in 1802 and to Munich in 1826.)
 22. What does Victor learn from M. Krempe? How does Victor respond to him, and on what grounds? Is this a good basis for making such a decision?
 23. What does Victor learn from M. Waldman? How does Victor respond to him? How does Victor think of his older science as opposed to modern science? What does M. Waldman say in describing modern chemistry that changes Victor's mind? What does Victor say he will now do?
 24. How well does Victor progress during the next two years? What does he then become interested in, and what ultimately does he discover?
 25. Will he share that knowledge with Walton? Why? (Note the "present" of the telling breaking through the narration here.)
 26. How does he go about creating a human being, and what does he expect as a result of this creation? How long does the task take? What happens to Victor in the process?
 27. Do you recognize the opening words of this chapter? Remember that Shelley gave them as the starting point of her story?
 28. Given all the mad doctor and monster movies we've seen, including perhaps versions of Frankenstein, what is unexpected about the description of the actual creation of life here? How much do we learn of the actual procedure?
 29. How does Victor respond to the actual creation of life? What surprises him about the way the creature he has brought to life looks? What does that do to Victor's response?
 30. What does Victor dream? How does the dream grow out of, comment on, even explain what Victor has done and been through?
 31. What does the creature do? How does Victor respond?
 32. Whom does Victor meet arriving in a coach the next morning? How does Victor respond? What does Victor discover when they go to Victor's apartment? How does Victor respond? What happens to him and for how long? Is there any more news of the creature?
- Ch 6-8
33. What is waiting for Victor when he finally recovers? Who has nursed him during his illness?
 34. Who is Justine Moritz and what is her story? What comments does Elizabeth make about her position in Swiss society? What religion is Justine?
 35. Who is William and how old is he? Have we heard of him before?
 36. What does Victor do after his recovery? What is Clerval's "plan of life"?

37. When does Victor finally plan to return home? What do he and Clerval do while waiting for his father's directions?
38. What is waiting for Victor when he returns to his apartment? What news does his father have for him? And what is his father's name? How does Victor respond?
39. How long has Victor been away from home? What happens the night he returns to Geneva? How does he respond?
40. Whom does Victor see that night? When was the last time they saw each other? How long ago was that?
41. What does Victor now believe happened to William? What does Victor assume about the nature of the creature?
42. Who has been identified as the murderer, and on what evidence? How does Victor respond to this news? Why doesn't he say anything about the real murderer?
43. What happens at Justine's trial? How does Victor respond?
44. The next day, why does Justine say she has confessed to the murder of William? How does Victor respond to Justine's situation and to Elizabeth's anguish?

Ch 9-12

45. How does Victor respond in the days after Justine's death? How have Elizabeth's views changed?
46. What journey does Victor undertake, and when? What places does he travel through? Where does he stay?
47. Where does Victor go the next day? Where does he go the following day? P. B. Shelley mentions the glacier in a letter written on Chamouni (his spelling) on July 25, 1817:
48. How does he feel during this part of his journey? (Notice in this chapter that Frankenstein, in the late 1700s, is able to quote a poem written by P.B. Shelley in 1816.
49. Whom does Victor see?? How does he respond?
50. In this chapter, we finally hear the creature speak for the first time. What does he say? Is this what we expect from the creature?
51. What does the creature ask of Victor? What does the creature say to Victor? Does his language remind you of another literary work? How good is Victor at performing the role of creator for his creature?
52. Why has the creature caused the deaths of William and Justine? Is he as inherently evil and bloodthirsty as Victor has assumed?
53. What will cause the creature to change? Keep in mind his statement "I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous." What sort of psychological understanding is Shelley showing here?
54. How good of an ironic sense of humor does the creature have? (See the "hand" bit)

55. Does Victor agree to listen to the creature's tale? What does Victor begin to feel? Where do they go?
56. What does the creature remember of his earliest days? How does he seem to be learning things? How well can the creature speak at this point of his existence?
57. How does the creature respond to his discovery of the fire? Why does he move?
58. What happens during his first encounters with people? Is this more like what you expect from a horror story? But from whose point of view do we see these encounters?
59. Where does he finally find a place to stay? What does he learn about the people who live in the cottage? How does he feel toward them?
60. How does the creature continue to learn about the family he is watching? How might a modern anthropologist or sociologist respond to the creature's methods? What is the condition of the family? How does the creature manage to help them?
61. How does the creature learn language? Why might he have trouble learning words such as "good, dearest, unhappy"?
62. What are the names of the family members? Who are Agatha and Felix?
63. What things bother the creature when he thinks of discovering himself to the family? How does he respond to his own appearance when he sees it?
64. The creature is still there when spring comes. What has been happening to Victor in the meantime? (See Chapter 5.)
65. How does the creature hope to win over the family? How does he respond to the coming of spring?
- Ch 13-15
66. Who arrives at the cottage in the spring? What is Safie's background? How does her language problem help the creature? Which of them learns faster?
67. How does the creature learn about reading? What book does Felix use to teach Safie?
68. What does the creature learn from this book? How much of a monster can someone be who can say "but when I heard details of vice and bloodshed, my wonder ceased, and I turned away with disgust and loathing"?
69. What happens when the creature begins to think about himself? How does he compare with the humans described in the book? What questions does he ask himself? How does his knowledge make him feel?
70. What does he learn about human relationships, and how does this make him feel?
71. How did the De Lacey family come to be living in the cottage?
72. How did Safie come to find and join them?
73. What does the creature find in the woods?

74. What are the three books that the creature reads, and what does he learn from each?
75. What else does the creature read and what does he learn from it?
76. How long has it been since the creature came to life? What is Victor doing at this point? (See chapter 6.)
77. What does the creature hope will happen when he talks to De Lacey? What actually happens?
- Ch 16-18
78. What happens to the De Lacey family after the events of chapter 15? How does the creature respond, and what does he do to the cottage?
79. How does the creature travel? Does this remind you of any other people's travels?
80. What event during the creature's travels confirms his hatred of humans?
81. What event happens when the creature is near Geneva? Who is the boy? Who is the woman?
82. When Victor visits the site of William's death in chapter 7, he says "I had turned loose into the world a depraved wretch, whose delight was in carnage and misery". After reading the creature's version of events, do you agree?
83. What does the creature demand from Victor?
84. How does Victor at first respond to the creature's demand? What response does he expect from the creature? What approach does the creature say he will take?
85. How effective is the creature in convincing Victor?
86. What does the creature say will happen if Victor creates a female for him?
87. What does Victor decide? What does the creature say he will do while Victor is at work?
88. How does Victor appear and respond to his family when he returns home?
89. Why does Victor's father think Victor might not want to marry Elizabeth?
90. Why does Victor want to visit England? What do you make of his talk of slavery?
91. What is the effect of Victor's return to the present?
- Ch 19-21
92. What are Clerval's plans for his career?
93. Where does Victor's journey end, and what does he plan to do there? Why is he afraid?
94. Why does Victor change his mind about creating the female? Who watches him as he destroys the female?
95. What happens shortly after Victor destroys the female? How is this similar to what happened after Victor created the Creature?
96. What happens when the Creature visits Victor? What does the Creature promise to do? What does Victor understand that promise to mean?

97. What happens when Victor goes out in a boat to dispose of the female creature's remains? Where does he end up? What happens when he lands?

98. Who is Mr. Kirwin and how does he treat Victor? What has happened to cause Victor's arrest? What happens to Victor after his arrest?

99. What happens when Victor wakes up? Who is there?

100. What happens at Victor's trial?

101. How does Victor feel as they leave Ireland and go to France?

Ch 22-24

102. Why doesn't Victor get home quickly?

103. What does Elizabeth say in her letter? How does Victor respond to her?

104. What are the marriage plans? How does Victor prepare for what he fears will happen?

105. How do Victor and Elizabeth get to Evian and why do they stop there?

106. Has Victor understood the Creature's promise correctly? What happens on Victor's wedding night?

107. How does the Creature respond?

108. What happens when Victor returns to Geneva? What happens to Victor's father? What happens to Victor?

109. What happens when Victor tries to get the authorities to help him hunt for the Creature?

110. What happens during Victor's pursuit of the Creature? Where do they go? What does the Creature do?

111. What sustains Victor during his pursuit?

112. What does Victor ask Walton to do? What does he warn Walton about the Creature? Walton's letter continues

113. Why wouldn't Victor tell Walton the details about the creation?

114. How has Victor come to understand himself? How does Walton respond to Victor's impending death?

115. How does Walton avoid the threat of a mutiny?

116. Why is Walton returning to England? What will Victor do?

117. Does Victor blame himself? What is Walton's response to Victor's death?

118. What happens as Walton is writing? What is the effect of shifting to the present tense here?

119. When Walton sees the Creature in the cabin with Victor's body, what is familiar about the scene? Why has the Creature come to see Victor?

120. How does the Creature explain what he has done? How does Walton respond to the Creature?

121. What will the Creature do next? How does he feel about it?

122. Do we see the Creature die?

Assignments for *Frankenstein* by Mary Shelley

Each assignment should be completed after completing the novel. You may handwrite or type your answers, but they must be written neatly (if you choose to handwrite them) or I will not accept them.

1. Writers use two predominant methods to tell the reader about the characters in their work – direct and indirect characterization. Shelley uses both methods to characterize Dr. Frankenstein and the Monster. As you read, look for specific quotes that either tell you directly what these characters are like or that give you clues as to what they are like. These quotes should include both physical characteristics and personality traits. Find at least **six characterization quotes for each character** – three direct and three indirect. Copy these and include the page number where they can be found.
2. Frankenstein is a part of the literary genre known as Gothic. Go to <http://academic.brooklyn.cuny.edu/english/melani/gothic/gothic.html> and pay attention to the elements of Gothic literature. For each of the twelve characteristics listed on this page, find at least one quote or passage that illustrates it. On your paper, write the characteristic and the quote/passage, being sure to include the page number. Write a brief explanation of how each quote or passage illustrates the characteristic.
3. Mary Shelley's Biography: Research her biography and make connections between the text and her life. Analyze how her life experiences impacted the story she wrote. You may choose to focus on 1-2 important events in her life, making specific connections. Think about the characterization of the people in her story, the mood she establishes, and/or the themes of the work as a whole. This should be completed in one complete paragraph response.
* Use the following link to help you through this assignment: <http://www.maryshelley.nl/>
4. Identify a universal theme from the novel and explain how this theme evolves from one specific literary element, such as: characterization, setting, mood, conflict, symbolism, motif, figurative language. Mark specific passages in your book that help you establish the literary element, which then proves the author's message (theme). Warning! A theme is a not a single word; themes are expressed as complete thoughts that can be argued and defended through examination of the literary elements within a work.