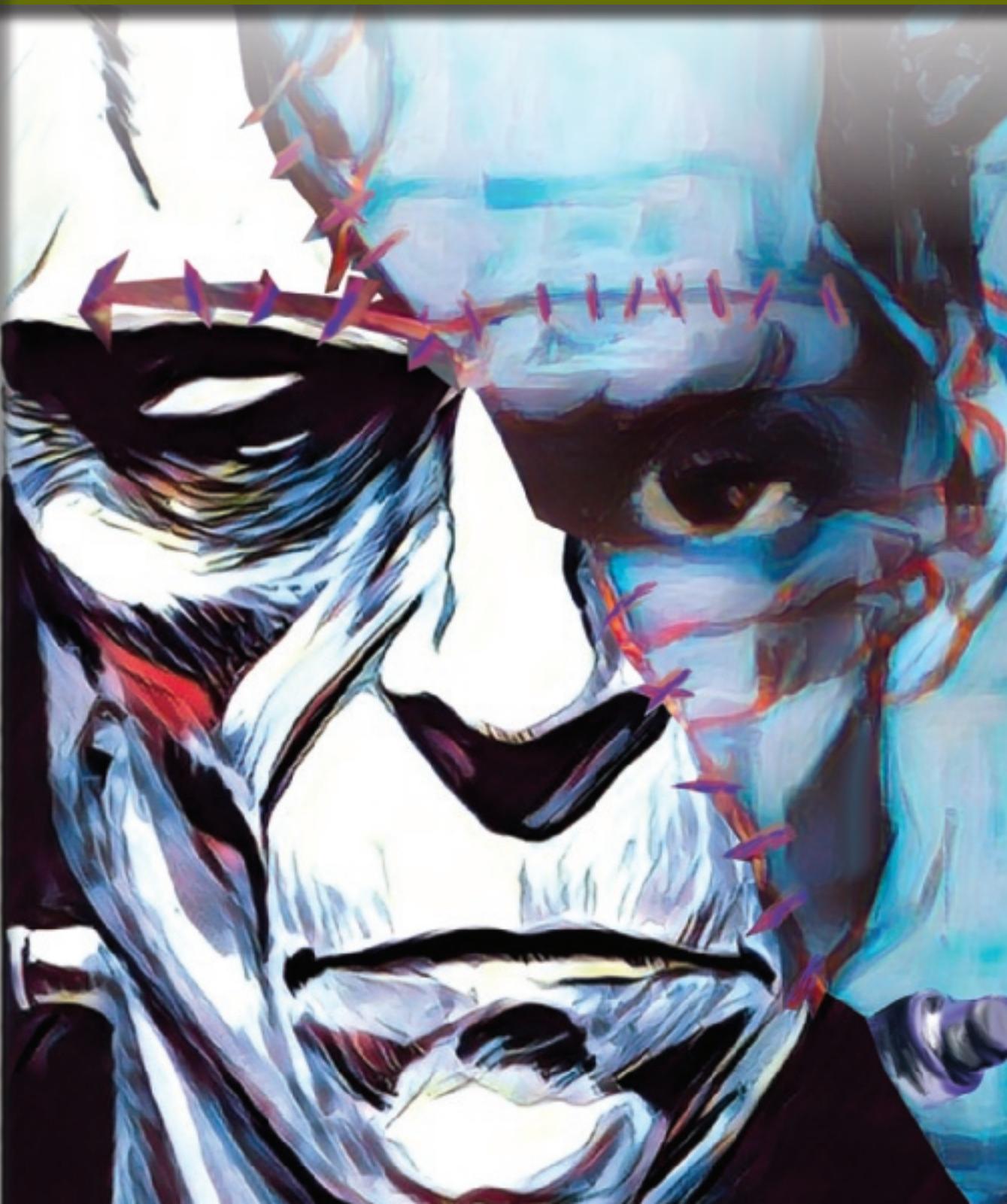


Unit 2

Frankenstein

by Mary Shelley

Activity Book





Unit 2

Frankenstein
by Mary Shelley

Activity Book
GRADE 8

Core Knowledge Language Arts®



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Unit 2

Frankenstein

by Mary Shelley

Activity Book

This Activity Book contains activity pages that accompany the lessons from the CKLA Grade 8, Unit 2 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 3, the first will be numbered 3.1 and the second 3.2. The Activity Book is a student component, which means each student should have an Activity Book.

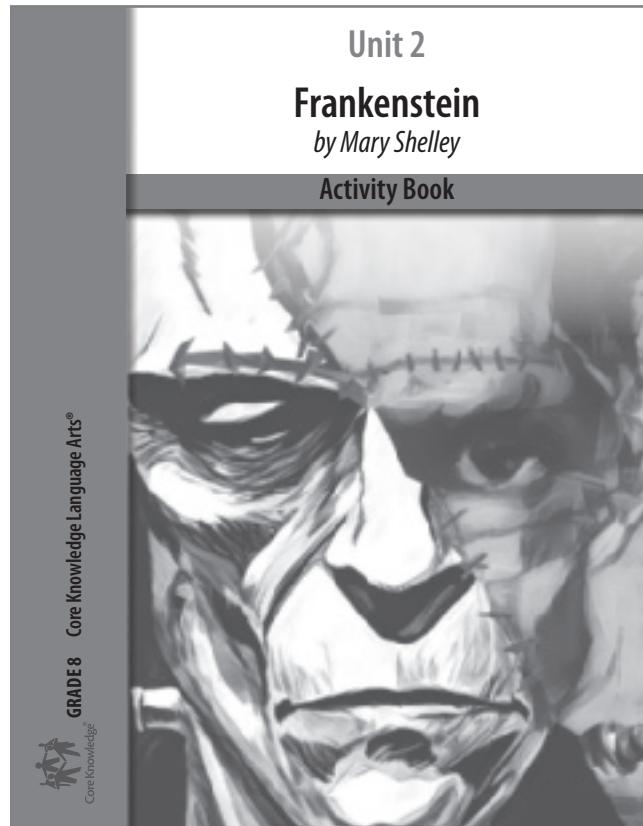
Letter to Family

Unit 2

Our class will begin a unit in our language arts/English class in which students will read *Frankenstein* a gothic horror story by Mary Shelley. Shelley wrote the book in the early 1800s in response to a challenge to write a ghost story. *Frankenstein* is considered an early example of science fiction. In the book, scientist Victor Frankenstein uses parts of human corpses to create a new being—a monster.

Frankenstein includes the potentially sensitive topics of death and violence. Several main characters lose beloved family members. *Frankenstein* also explores themes related to loneliness and alienation, as Frankenstein's monster is unloved and rejected. These topics are often emotionally charged and may be challenging for some students. Throughout the unit, students will be given opportunities and support to reflect on these issues. If you wish, you may ask your students to share what they learned in each day's class discussion.

The unit will give us an opportunity to discuss the culture of the early 1800s, when *Frankenstein* was written, and compare it to today's culture. We will touch on how Shelley was influenced by ideas about science and religion that were considered radical in her time. We will also explore the roles of women in the book and the book's message or warning about men and masculinity. These issues may be timely, as today's culture



grapples with issues related to gender and “toxic masculinity,” but they can also be sensitive areas for some students. It is not surprising that these issues were important to Shelley, who was the daughter of one of the most famous feminists of her time, Mary Wollstonecraft.

If you have any questions or concerns, please do not hesitate to contact me.

NAME: _____

1.2

ACTIVITY PAGE

DATE: _____

Vocabulary for Letters 1–4

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)

NAME: _____

1.3

TAKE-HOME

DATE: _____

Writing Prompt for Letters 1–4

Directions: Based on Robert Walton's letters, what do you predict will happen in the story? Cite evidence from the letters to support your predictions.

NAME: _____

2.1

ACTIVITY PAGE

DATE: _____

Vocabulary for Chapter 1

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

Vocabulary for 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)

Word	Pronunciation	Page
Beaufort	/boe*fert /	24
Roncesvalles	/ron*suh*valz/	31
Paracelsus	/pə*rə*sel*sus/	34

NAME: _____

2.2

ACTIVITY PAGE

DATE: _____

Chapters 1 and 2

Answer the questions in complete sentences. Use evidence from the text where appropriate.

1. How does Victor Frankenstein describe his father?

2. How does Shelley introduce Caroline? What does her description suggest about women and their place in society?

3. What are Victor's earliest memories of his parents like?

4. What comparison is made in the metaphor in the last sentence of page 27? How does the metaphor impact meaning?

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

6. How does the first paragraph on page 33 create suspense?

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

NAME: _____

2.3

ACTIVITY PAGE

DATE: _____

Writing Prompt for Chapters 1 and 2

Directions: Frankenstein begins his tale with his happy childhood. How does that description add to the horror that might develop? Cite evidence from the text.

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?

2. How does Victor feel when he leaves for the university?

3. How does this chapter introduce themes related to family?

4. How do Victor's professors view his study of Magnus and Paracelsus?

5. Why is Victor drawn to these alchemists and philosophers more than to the natural philosophers?

6. Based on this chapter, how would you describe Victor? Provide evidence to support your answer.

NAME: _____

2.5

ACTIVITY PAGE

DATE: _____

Vocabulary for 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)

Vocabulary for 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)

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?

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

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?

4. What impacts do Victor's scientific pursuits have on him?

5. What evidence is there that Victor appreciates the toll that his experimentation took on his health.

6. How does Victor's reaction to his creation compare with his expectations?

7. What effect do Victor's nightmares have on the story?

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?

9. Why does Victor avoid returning to his room?

10. How does the weather impact the mood and relate to the theme?

NAME: _____

DATE: _____

2.6
CONTINUED

ACTIVITY PAGE

11. How does seeing Henry affect Victor?

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

13. How does Victor's desire to keep the monster secret from Henry represent a change?

14. What does spring symbolize?

15. What evidence suggests that Victor's nightmare is not yet over?

NAME: _____

2.7

ACTIVITY PAGE

DATE: _____

Writing Prompt for Chapters 4 and 5

Directions: How do Frankenstein's character and actions drive the plot? Cite evidence from the text.

Chapter 6

Answer the questions in complete sentences. Use evidence from the text where appropriate.

1. How does Shelley give voice to Elizabeth in this chapter?

2. *Frankenstein* often goes through several narrators before it reaches the reader. How does the reader learn of Justine Moritz's story?

3. What impact did Elizabeth's letter have on Victor?

4. Irony is when something happens that contradicts expectations. Why are the visits that Victor makes to his professors an example of irony?

NAME: _____

3.1

ACTIVITY PAGE

DATE: _____

Vocabulary for 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; decided in advance (79)

Vocabulary for 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)

Chapters 7 and 8

Answer the questions in complete sentences. Cite textual evidence where appropriate.

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

2. 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?

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

4. 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?

5. What does Victor assume about the monster's motivation for murder?

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

7. 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?

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

9. Why does Justine confess to the murder?

10. How does the end of the chapter create suspense?

NAME: _____

3.3

ACTIVITY PAGE

DATE: _____

Writing Prompt for Chapters 7 and 8

Directions: Explain Shelley's choices in showing the consequences of the monster's actions rather than its motivations so far. Answer the questions in complete sentences. Cite textual evidence where appropriate.

Chapter 9

Answer the questions in complete sentences. Cite textual evidence where appropriate.

1. What stops Victor from giving in to his suicidal impulses?

2. What does Victor mean when he says that he “had been the author of unalterable evils”?

3. What does the word *obscure* mean on page 106, and how does the choice of this word impact the meaning of the passage?

4. What impact does nature have on Victor when he is at Belrive?

5. On page 107, Elizabeth says, “Victor, when falsehood can look so much like the truth, who can be sure of happiness?” What does she mean? How does this relate to the theme?

NAME: _____

3.5

ACTIVITY PAGE

DATE: _____

Vocabulary for 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)

Vocabulary for 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)

Chapters 10 and 11

Answer the questions in complete sentences. Cite textual evidence where appropriate.

1. How is Victor affected by nature in his surroundings?

2. Why does Victor decide to hike to the top of Montanvert?

3. How does the description of the scenery in the second paragraph affect the mood of the scene?

4. What is the theme of the stanza from the poem? What impact does this have on the story?

5. 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?

6. How do you feel after hearing the monster's plea? Do his requests seem reasonable?

7. How does Chapter 11 introduce another point of view?

8. How does the monster feel when he finds fire?

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

NAME: _____

3.7

ACTIVITY PAGE

DATE: _____

Comparing Versions of *Frankenstein*

Watch the excerpt from the film. Then, answer the following questions. After you have answered these questions, use your responses to complete the Venn diagram on Activity Page 3.8.

1. Which chapter(s) and/or scene(s) from the book does the film portray?

2. How does the setting of the film compare with the description in the book?

3. How would you describe the mood of the film?

4. What multimedia elements (costumes, sound, camera angles, etc.) contribute to this mood?

5. How is the physical depiction of the monster in the film similar to and different from the description in the book?

6. Is the monster scarier in the book or in the film? Which, if any, presents a more sympathetic view?

7. How is the film's story line or plot, including the events and dialogue, similar to and different from the book's?

NAME: _____

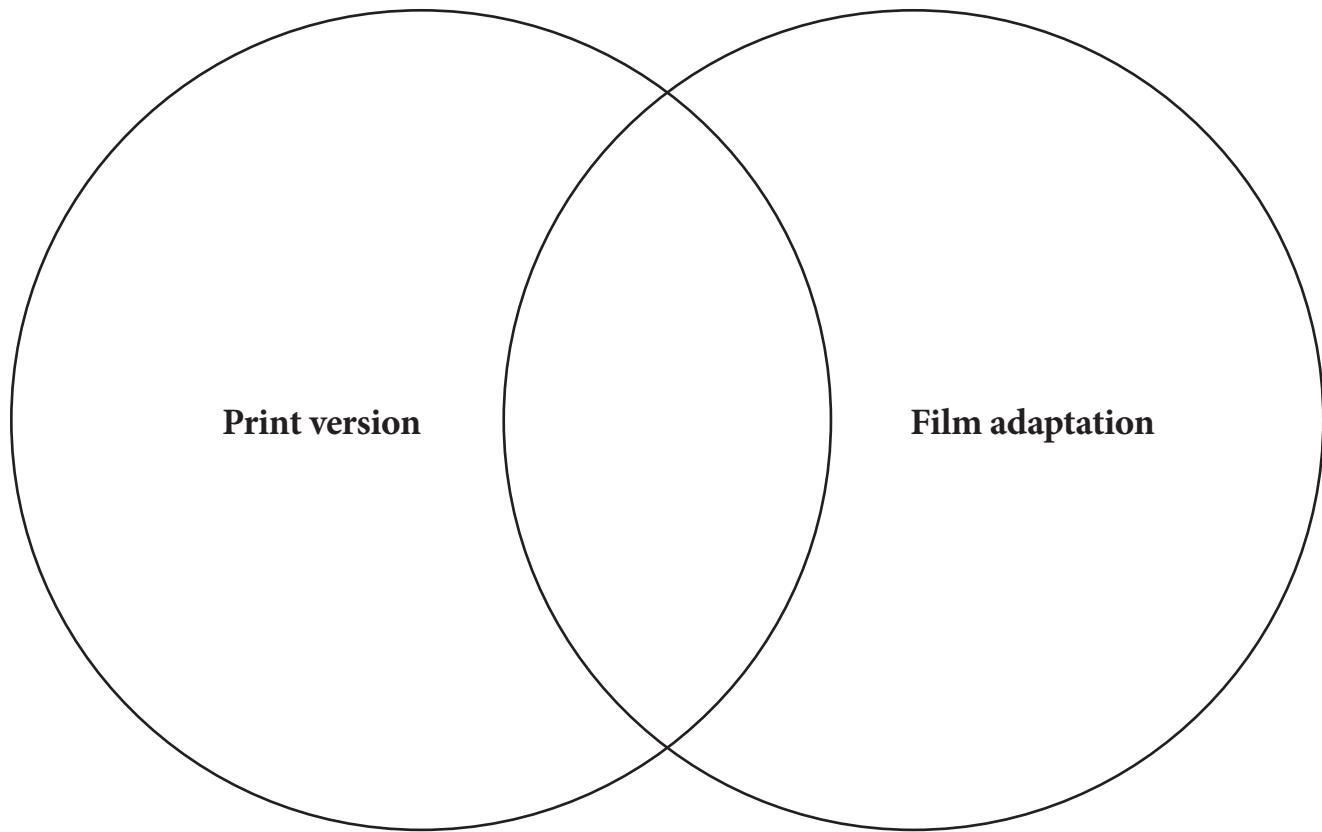
3.8

ACTIVITY PAGE

DATE: _____

Chapters 10 and 11

Complete the Venn diagram to show similarities and differences between the print and film version of this scene.



1. How does hearing the monster's story affect you as a reader?

2. Do you find the written story or the film adaptation more impactful? Why?

NAME: _____

3.9

ACTIVITY PAGE

DATE: _____

Chapter 12

Answer the questions in complete sentences. Cite textual evidence where appropriate.

1. How does the story about the cottagers change your opinion of the monster?

2. How does spring change the monster's mood?

3. What is the mood at the end of this chapter?

4. How does the description of the cottagers and their activities reinforce a theme of the story?

NAME: _____

4.1

ACTIVITY PAGE

DATE: _____

Vocabulary for Chapter 13

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

Vocabulary for Chapter 14

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

Chapters 13 and 14

Answer the questions in complete sentences. Cite textual evidence where appropriate.

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

2. What can you infer about Safie from the monster's description?

3. What can you infer about the monster from his description of the interaction between Safie and the villagers?

4. Why do you think Shelley includes the monster's account of reading *The Ruins of Empires*?

5. How does the monster's observation of the family affect him?

NAME: _____

4.3

ACTIVITY PAGE

DATE: _____

Writing Prompt for Chapters 13 and 14

Directions: Based on the monster's story, should he be considered a tragic or sympathetic figure or a villain capable of great evil? Support your response with evidence from the text.

Chapter 15

Answer the questions in complete sentences. Cite textual evidence where appropriate.

1. From whose point of view is Chapter 15 told?

2. What does the monster learn from each of the books he reads, and what do we learn about the monster?

3. How does the monster feel when he reads Victor's letters?

4. Why does the monster want to introduce himself to the cottagers?

5. How is the monster's plan thwarted?

6. How does this chapter make you feel about the monster?

Grammar: Verbals

Underline the verbal phrase in each sentence. Then write the type of phrase as gerund, participial, or infinitive.

1. During the summer, I run to stay fit.

2. Wearing a uniform to school makes life easier for some students.

3. The rapidly flowing water had soon risen to knee level.

4. This would be a good day to look for mushrooms.

5. Tears came streaming down the children's cheeks.

6. The girl holding the cat is my cousin.

7. My whole family is fond of camping in cold weather.

8. The ships sunk in deep water were harder to reach.

9. I love reading books on the beach during the summer.

10. The woman dressed all in blue is my aunt.

11. Root vegetables should be kept stored in a cool, dry place.

12. I would love to be able to sleep until noon.

NAME: _____

4.6

ACTIVITY PAGE

DATE: _____

Plan: Compare Myths and Modern Stories

Use the chart to capture your ideas about how myths and modern stories compare.

	Myths and Traditional Stories	Modern Stories
Setting		
Characters		
Technology		

	Myths and Traditional Stories	Modern Stories
Society and Values		
Archetypes		
Supernatural Elements		

Plan: Brainstorm Ideas

Use the prompts to begin brainstorming ideas for your modern myth. Write elements from your source myth in one column. Write ideas for how you will update them in the second column. Add elements as needed.

Title of Source Myth or Traditional Story:		
Element	Myth/Traditional Story	My Modern Myth
Setting		
Characters		
Plot		

Title of Source Myth or Traditional Story:		
Element	Myth/Traditional Story	My Modern Myth
Supernatural		
Point of View		
Theme		
Archetypes		

NAME: _____

5.1

ACTIVITY PAGE

DATE: _____

Vocabulary for 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)

Vocabulary for 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)

Chapters 16 and 17

Discuss each question with your partner before recording the answer in writing here. Answer the questions in complete sentences. Cite textual evidence where appropriate.

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

2. How does the monster's interaction with the girl in the river relate to the theme and move the story forward?

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

4. What central dilemma does Victor face with the monster's proposal?

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

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

NAME: _____

5.3

ACTIVITY PAGE

DATE: _____

Writing Prompt for Chapters 16 and 17

Directions: Who is more “monstrous”: Victor or his monster? Use evidence from the text to support your answer.

NAME: _____

5.4

ACTIVITY PAGE

DATE: _____

Chapter 18

Directions: Write a brief summary of Chapter 18. Remember that a summary includes the main events in the order in which they happened.

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.

2. Nobody likes to feel lonely, but solitude can be enjoyable.

3. The misanthrope liked living alone and did not want to have any friends.

4. I saw my cousin, but I didn't recognize her from her picture.

5. Margaret Mead was a famous anthropologist who studied the people of New Guinea.

6. I appreciate the judges' recognition of my achievement through this award.

7. Anthropomorphic traits are traits similar to those of human beings.

8. Science fiction could be considered the opposite of fantasy.

9. My coach is cognizant of the fact that I work very hard.

10. According to legend, Bigfoot is anthropoid in appearance.

11. I often pass the time by playing solitaire on my phone.

12. She was gifted with prescience and would know about events before they occurred.

NAME: _____

5.6

ACTIVITY PAGE

DATE: _____

Plan: Modern Myth Narrative Map

Use the Narrative Map to plan your modern myth.

Title:		
Beginning		
Characters Modern versions of your myth's characters	Setting How is your setting different from and similar to the myth?	Situation How does the setting use ideas from the myth?
Middle		
Events Identify the most important events in the myth. What are modern versions of these events?		
Turning Point/Climax:		
End		
Resolution How does your resolution reflect the myth or differ from it?	Theme How does your theme compare to the theme of the myth?	

NAME: _____

6.1

ACTIVITY PAGE

DATE: _____

Vocabulary for 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)

Vocabulary for 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)

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”?

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

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

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

Chapter 20

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

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?

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

NAME: _____

6.3

ACTIVITY PAGE

DATE: _____

Writing Prompt for Chapters 19 and 20

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

NAME: _____

6.4

ACTIVITY PAGE

DATE: _____

Chapter 21

Answer the questions in complete sentences. Use evidence from the text where appropriate.

1. How does Shelley build suspense about the murder?

2. How does the identity of the victim affect Victor? What does this suggest about Victor's mental and physical health?

3. How does Shelley build on themes of alienation and family in this chapter?

4. Where does Victor find the will to live?

5. Contrast the trials of Justine and Victor and their verdicts. What theme or message about justice does this contrast help to develop?

Grammar: Participles

Underline the participle or participial phrase in each sentence. Then write the word the participle modifies and write whether the participle is an adjective or an adverb.

1. The kittens playing together on the rug are siblings.

2. Rolled up into a colorful ball, the yarn waited for me to begin knitting.

3. They are amazed that no one was hurt in the accident.

4. Reaching up as high as she could, the child opened the cookie jar.

5. The fighter jet flew screeching like a banshee over our heads.

6. The soldiers joined the battle fully prepared to fight to the end.

7. The marathon finalists lay sleeping like babies in cribs.

8. Be careful not to touch the scorching hot stovetop.

9. The painter captured the subdued blue color of the old bridge.

10. The mason laid the bricks overlapping in a V pattern.

11. Coming at the beginning of the year, January is often a time for new beginnings.

12. Their love for each other hovered unspoken in the air around them.

Draft: Practice Using Vivid Language

Revise each sentence with vivid language and precise word choice.

The sun was bright and very hot as we walked.	Example: The sun blazed overhead, and its heat beat down on our heads and backs as we trudged along.
The sun was bright and very hot as we walked.	
She started to play very beautiful music.	
He pushed his foot down on the gas pedal, and the car went faster.	
He ran to see what the noise was.	
They heard singing coming from the sea.	
The storm caused big waves that rocked the small boat.	

DATE: _____

Draft: Use Vivid Descriptions

Use this page to begin drafting your modern myth. Use vivid descriptions including sensory details and precise word choices.

Use sensory language that appeals to the senses of sight, sound, smell, touch, and taste.

Check a thesaurus to find ideas for precise words and to replace vague or general words with stronger synonyms.

NAME: _____

7.1

ACTIVITY PAGE

DATE: _____

Vocabulary for 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)

Vocabulary for Chapter 23

5. **vacancy**, *n.* emptiness (260)
6. **tolerable**, *adj.* able to be endured (262)
7. **magistrate**, *n.* a judge (262)

Vocabulary for 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)

Chapters 22 and 23

Answer the question in complete sentences. Cite textual evidence where appropriate.

1. How does Victor view the monster he created?

2. Is Victor's characterization of the monster justified?

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

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

Chapter 24

5. How has Victor become like his monster?

6. How does Walton view Victor?

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

NAME: _____

7.3

ACTIVITY PAGE

DATE: _____

Writing Prompt for Chapters 22–24

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

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	

1. I wasn't conscious of having given offense to anyone.

2. Voice recognition technology can be very useful.

3. She plans to major in anthropology in college.

4. The authority of a state court may not be recognized in another state.

5. Having mushrooms dance in a movie is an anthropomorphism.

6. Does a rock have consciousness?

7. The ring she wore was a diamond solitaire.

8. After committing the crime, the defendant had a guilty conscience.

9. The newly discovered ruins have become a major anthropological research site.

10. The researchers tried always to use the scientific method.

11. He is the sole remaining member of his family.

NAME: _____

7.5

ACTIVITY PAGE

DATE: _____

Draft: Draft an Ending

Draft an ending to your modern myth.

Consider these questions as you write:

- Is the conflict or problem resolved?
- What theme, moral, or lesson does the modern myth convey?
- How does the ending support the theme?

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.

1. The ceremony was about to begin, but the partisapants had not arrived.

2. The darkness was dense, and it enveloped them.

3. The king's rain had ended. The giants were triumphant!

4. The three sisters lived in a ramote area in a small, quaint cottage.

5. The young woman's intelligence and humer made her famous.

6. The companions traveled day and night until they reached their destinashun.

7. But the ruler of the gods had a different idea—he proposed a comprimise.

8. The old woman asurred them their wish would come true.

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.
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	Exemplary	Strong	Developing	Beginning
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.
Vocabulary	
<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. 	
Format	
<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. 	
Grammar	
<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. 	
Spelling	
<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. 	

Punctuation	
<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.	

Unit Assessment—*Frankenstein*

Today you will read two selections. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

Excerpt from *The Last Man*, by Mary Shelley

1. Is there such a feeling as love at first sight? And if there be, in what does its nature differ from love founded in long observation and slow growth? Perhaps its effects are not so permanent; but they are, while they last, as violent and intense. We walk the pathless mazes of society, vacant of joy, till we hold this clue, leading us through that labyrinth to paradise. 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 it matter, whether the fire be struck from flint and steel, nourished with care into a flame, slowly communicated to the dark wick, or whether swiftly the radiant power of light and warmth passes from a kindred power, and shines at once the beacon and the hope. In the deepest fountain of my heart the pulses were stirred; around, above, beneath, the clinging Memory as a cloak enwrapt¹ me. In no one moment of coming time did I feel as I had done in time gone by. The spirit of Idris hovered in the air I breathed; her eyes were ever and for ever bent on mine; her remembered smile blinded my faint gaze, and caused me to walk as one, not in eclipse, not in darkness and vacancy—but in a new and brilliant light, too novel, too dazzling for my human senses. On every leaf, on every small division of the universe, (as on the hyacinth ας is engraved) was imprinted the talisman of my existence—SHE LIVES! SHE IS! —I had not time yet to analyze my feeling, to take myself to task, and leash in the tameless passion; all was one idea, one feeling, one knowledge—it was my life!
2. But the die was cast—Raymond would marry Idris. The merry marriage bells rung in my ears; I heard the nation's gratulation which followed the union; the ambitious noble uprose with swift eagle-flight, from the lowly ground to regal supremacy—and to the love of Idris. Yet, not so! She did not love him; she had called me her friend;

¹Wrapped or covered

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.

3. 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.
4. 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

1. 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*?

- A. walk
- B. pathless
- C. vacant
- D. clue

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.

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*?

Excerpt from *Dracula*, by Bram Stoker

1. 8 May.—I began to fear as I wrote in this book that I was getting too diffuse; but now I am glad that I went into detail from the first, for there is something so strange about this place and all in it that I cannot but feel uneasy. I wish I were safe out of it, or that I had never come. It may be that this strange night-existence is telling on me; but would that that were all! If there were any one to talk to I could bear it, but there is no one. I have only the Count to speak with, and he!—I fear I am myself the only living soul within the place. Let me be prosaic so far as facts can be; it will help me to bear up, and imagination must not run riot with me. If it does I am lost. Let me say at once how I stand—or seem to.
2. I only slept a few hours when I went to bed, and feeling that I could not sleep any more, got up. I had hung my shaving glass by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, "Good-morning." I started, for it amazed me that I had not seen him, since the reflection of the glass covered the whole room behind me. In starting I had cut myself slightly, but did not notice it at the moment. Having answered the Count's salutation, I turned to the glass again to see how I had been mistaken. This time there could be no error, for the man was close to me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed; but there was no sign of a man in it, except myself.
3. This was startling, and, coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always have when the Count is near; but at the instant I saw that the cut had bled a little, and the blood was trickling over my chin. I laid down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed with a sort of demoniac fury, and he suddenly made a grab at my throat. I drew away, and his hand touched the string of beads which held the crucifix. It made an instant change in him, for the fury passed so quickly that I could hardly believe that it was ever there.
4. "Take care," he said, "take care how you cut yourself. It is more dangerous than you think in this country." Then seizing the shaving glass, he went on: "And this is the wretched thing that has done the mischief. It is a foul bauble of man's vanity. Away with it!" and opening the heavy window with one wrench of his terrible hand, he flung out the glass, which was shattered into a thousand pieces on the stones of the

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?

8. What elements of the horror genre are evident in this passage?

9. Summarize the events in this excerpt.

NAME: _____

DATE: _____

9.1
CONTINUED

ASSESSMENT

10. What evidence is there that Count Dracula is a vampire?

The following question has two parts. Answer Part A, and then answer Part B.

11. **Part A:** Where does this story take place?

Part B: How does this setting influence the story?

Reading Comprehension Score: _____ of 11 points.

Writing Prompt: Write a short answer that compares how the two passages develop themes of horror. Include use of participles in your answer.

Writing Prompt Score: _____ of 4 points.

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.

1. The rapidly spreading fire worried the firefighters.

2. Sleeping under the stars is one of my favorite things.

3. The rusted nail made a hole in my shoe.

4. The dog was just looking for a place to sleep.

5. The cold dog waited shivering to be let in.

6. I needed to speak to the woman.

7. The actress appeared thrilled by the applause.

8. I don't like waiting in line for hours.

9. Blinded by the bright sunlight, the driver could not see.

10. The students were clearly overwhelmed by the assignment.

11. Walking briskly in out of the rain, my uncle joined us.

12. Her performance was very entertaining.

Grammar Score: _____ of 12 points.

Morphology

Fill in the blank after each sentence with a definition or equivalent for the underlined word.

1. The fossil has an anthropomorphic leg structure. (hint: *morph* = “form”)

2. Precognition is a supposed psychic ability. (hint: *pre* = “before”)

3. I value solitude as an opportunity to reflect on the day. (hint: *itude* = “state of being”)

4. The well-known philanthropist made a large donation. (hint: *phil* = “love”)

5. She was always very conscientious in her work. (hint: *con* = “with”)

6. Her approach to environmental studies is very anthropocentric. (hint: *centric* = “centered on”)

7. The movie star wore a disguise to the party to remain incognito. (hint: *in* = “not”)

8. Onstage alone, the actor gave a soliloquy. (hint: *loqui* = “speak”)

9. In my opinion, she is an unrecognized musical genius. (hint: *un* = “not”)

10. Do you have an unconscious wish to be the boss? (hint: *un* = “not”)

11. History is a challenging discipline but a rewarding one. (hint: *discipulus* = “student” or “follower”)

12. The meeting took place in a desolate location. (hint: *de* = “thoroughly”)

Morphology Score: _____ of 12 points.

Total Score for Unit Assessment: _____ of 39 points.

NAME: _____

9.2

ACTIVITY PAGE

DATE: _____

Unit Feedback Survey

Unit 2: *Frankenstein*

Please use a scale of 1–5, with 1 being “not at all,” 3 being “OK,” and 5 being “very much.” Circle the number that best describes your opinion. Then answer the remaining questions.

How much did you like reading the text *Frankenstein*

1

2

3

4

5

What, if anything, did you like about the book?

What, if anything, did you not like about the book?

Were you able to read and understand most of the book on your own, or did you have difficulty?

Would you recommend this book to your friends or other students? YES NO

In your opinion, how well did your teacher teach this unit?

1

2

3

4

5

What kinds of activities did you like best?

What kind of activities did you like least?

What could your teacher have done differently in teaching the unit to improve your experience with this unit?

NAME: _____

E.1

ENRICHMENT

DATE: _____

The Genre of *Frankenstein*

Use the space below to make notes about the elements of horror, science fiction, and realistic fiction that you find in Frankenstein.

NAME: _____

E.2

ENRICHMENT

DATE: _____

Up for Debate

Who is the “real” monster in Frankenstein: Victor or the monster? Use the space below to make notes to support your side of the argument.

NAME: _____

E.3

ENRICHMENT

DATE: _____

Movie Review

Use this worksheet to compare/contrast a film of Frankenstein with the version you read. Conclude by writing a short paragraph explaining which version you found to be more impactful and why.

NAME: _____

E.4

ENRICHMENT

DATE: _____

The *Frankenstein* of Pop Culture

Consider what you knew (or thought you knew) about Frankenstein before reading the book. Where did you get your ideas? Conduct research to learn more about Frankenstein in pop culture. Then, write about your findings. Include information about how and why Frankenstein has become part of American pop culture.

NAME: _____

E.5

ENRICHMENT

DATE: _____

The Theme of Injustice in *Frankenstein*

Write an essay on the theme of injustice in Frankenstein. What did Mary Shelley want readers to know? Use evidence from the text to support your analysis.

NAME: _____

E.6

ENRICHMENT

DATE: _____

Frankenstein as a Graphic Novel

Create a comic book or graphic novel depicting one or more scenes from the novel. Use the space below to sketch what your version of Frankenstein will look like and take notes on the scene you will portray.

NAME: _____

E.7

ENRICHMENT

DATE: _____

Gender Roles in *Frankenstein*

Mary Shelley and her mother, Mary Wollstonecraft, were independent women. Contrast the lives of these women with the depiction of women in Frankenstein. Consider why there is a discrepancy. Do you think this was intentional on Shelley's part? Consider genre expectations and how these roles persist in the horror genre to this day. Take notes on these issues in the space below.

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.

1. I have a singing canary. _____
2. Sailing is a lot of fun. _____
3. My brother is very organized. _____
4. At the sound of the can opener, my cat comes running. _____
5. To become a pilot is my dream. _____
6. My sister is fond of baking. _____
7. She wants to learn Romance languages. _____
8. I would rather play a finely tuned guitar. _____
9. Noon is the best time to have our meeting. _____
10. In the evening, I work to make extra money. _____

11. The runner appeared exhausted after the race. _____

12. I really enjoy taking bike rides. _____

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*

1. Did you recognize your old friend?
2. Some people really enjoy solitude .
3. Anthropology is the study of human cultures.
4. Biological science is the study of living things.
5. Dr. Patterson is a recognized authority on bird behavior.
6. Anthropocentric philosophy is centered on human beings.
7. To have a conscience is to feel responsible for one's actions.
8. It only takes one person to play the card game solitaire.
9. You can improve your cognitive abilities by playing memory games.
10. Most doctors are first and foremost scientists.
11. Philanthropy is loving and caring for other human beings.
12. A solitary star twinkled in the vast darkness of space.

Student Resources

In this section you will find:

- SR.1—Glossary for *Frankenstein*
- SR.2—Pronunciation Guide for *Frankenstein*
- SR.3—The Writing Process
- SR.4—Write a Modern Myth Rubric
- SR.5—Write a Modern Myth Peer Review Checklist
- SR.6—Write a Modern Myth Editing Checklist
- SR.7—Proofreading Symbols

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

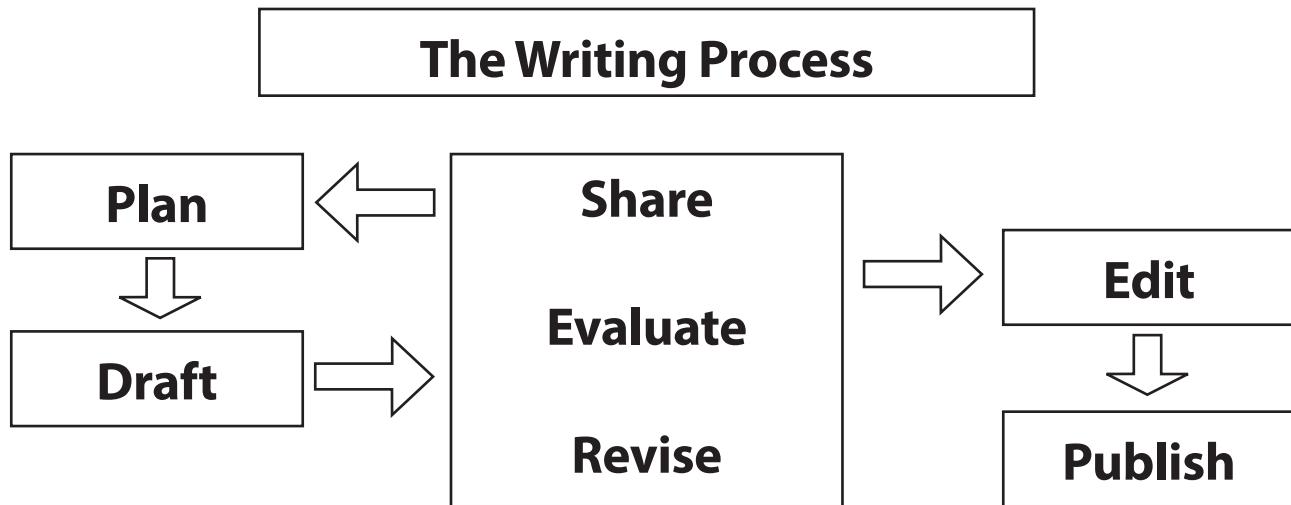
vivacity, *n.* the quality of being lively and animated

NAME: _____

DATE: _____

Pronunciation Guide for *Frankenstein*

Word	Pronunciation	Page
Beaufort	/boe*fert /	24
Roncesvalles	/ron*suh*valz/	31
Paracelsus	/pə*rə*sel*sus/	34



Write a Modern Myth Rubric

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Author's Name: _____

Reviewer's Name: _____

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- 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.

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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.
Vocabulary	
<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. 	
Format	
<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. 	
Grammar	
<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. 	
Spelling	
<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. 	

Punctuation	
<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
underline b cap	Capitalize
blc	Make lowercase (small letter)
del	Delete
rwd.	Reword
←	Move according to arrow direction
feiutr	Transpose
left arrow	Move to the left
right arrow	Move to the right
add a letter	Add a letter



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Unit 2

Frankenstein

by Mary Shelley

Activity Book

GRADE 8



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