

English 2
Distance Learning Assignments
Week #1 (April 20- April 24) **Due 5/8/2020**

Teacher: Mrs. Sprecksel

Student Office Hours

Zoom Meeting: Monday-Friday, 1:30 p.m. – 2:00 p.m. Students will be sent the Zoom Meeting link via email/text 15 minutes prior to the scheduled meeting.

Email and/or phone appointments: Monday-Friday, 2:30 p.m. - 3:30 p.m.

Directions:

- Complete each assignment listed below.
- Assignments are listed by day, but you may work ahead if you choose.
- Assignments should take no more than 30 minutes per day.
- If you are able to participate in the Zoom meetings, please have the work for the assigned day completed prior to our meeting time, that way I can better help you with any questions you may have about the work.
- Assignments are graded and worth 5 lessons each (25 lessons total).
- You must earn at least 60% on each assignment in order to receive the lesson credits.
- Write neatly.
- Please staple all work together.

This week we will be working with a short selection from Mary Shelley's *Frankenstein*.

Monday 4/20

1. Journal Response
2. Vocabulary Activity

Tuesday 4/21

1. Read *Frankenstein* (p. 258 in the StudySync Book)
 2. Answer the Think Questions and Focus Questions (p 261-262 in the StudySync Book)
- * You do not have to answer the question about the film version (Focus Question #1, Part 2)

Wednesday 4/22

Grammar Practice W.S.

Thursday 4/23

Write a Summary W.S.

Friday 4/24

Written Response W.S.

Frankenstein

Journal Response and Vocabulary Activity

Journal Response

Directions: Use the space below to answer the following question:

What responsibility do we have for the things we create?

Vocabulary Activity

Directions: Use a dictionary (book or online resource) and write a definition for each vocabulary word listed.

Vocabulary Word	Definition
toils	
infuse	
inanimate	
lassitude	
convulse	
inarticulate	
countenance	
dissoluble	
clemency	
virtuous	

Grammar Practice

SEMICOLONS

Use a **semicolon** to separate main clauses that are not joined by a coordinating conjunction (*and*, *but*, *or*, *nor*, *yet*, or *for*).

Example: Evelyn is the youngest daughter, and Elizabeth is the oldest.
Evelyn is the youngest daughter; Elizabeth is the oldest.

Use a **semicolon** to separate main clauses joined by a conjunctive adverb (such as *however*, *therefore*, *nevertheless*, *moreover*, *furthermore*, and *consequently*) or by an expression such as *for example* or *that is*. Usually, a conjunctive adverb or an expression such as *for example* is followed by a comma.

Example: Ohio has produced several presidents; for example, Harrison, Grant, Hayes, McKinley, Taft, and Harding were all from Ohio.

Use a **semicolon** to separate the items in a series when the items contain commas.

Example: This picture shows Sheryl, my best friend, in the front row; Sam, the class president, in the second row; and Evita, the exchange student, standing behind Sam.

Use a **semicolon** to separate two main clauses joined by a coordinating conjunction when such clauses already contain several commas.

Example: Many people who come to the library, including Effie, leave with a bag full of books; but just as many people leave with videos and CDs, which have become very popular since the audiovisual department expanded.

EXERCISE

Write **C** in the blank if the sentence is correctly punctuated.

Example: **C** One of my favorite actors is Tom Hanks; I especially liked his performance in the movie *Forrest Gump*.

- _____ 1. Jim isn't here now, and he hasn't been here all day.
- _____ 2. We stepped into the dark theater; then we waited a moment for our eyes to adjust before looking for a seat.

Grammar Practice

- _____ 3. Arthur Ashe had outstanding leadership qualities and a special talent for playing tennis; his talents have made him a role model among young people.
- _____ 4. Many pets; for example, my cat Nellie, are treated like members of the family.
- _____ 5. Kareem loves to play ice hockey; however, he does not own his own equipment.
- _____ 6. Among the works of T.S. Eliot are *The Wasteland*, a long poem published as a book; *Murder in the Cathedral*, a play; and *Old Possum's Book of Practical Cats*, a children's book that later became the inspiration for the musical *Cats*.
- _____ 7. The old house badly needed a coat of paint; furthermore, the gutters were sagging and the porch railing was broken.
- _____ 8. When you pack for the trip to England, be sure to include a plastic rain parka because it rains frequently there and you should also pack a warm sweater because the weather can be chilly.
- _____ 9. It sprinkled on and off at the picnic; nevertheless, we still had a good time.
- _____ 10. Hakeem attended the soccer game; but his brother did not.
- _____ 11. Thomas Edison was a gifted inventor; and he also improved on the inventions of others.
- _____ 12. Angela came in first in the cross-country race; Rayann came in second.
- _____ 13. I have a marching band rehearsal on Saturday morning; however, I'll be free by 11:00.
- _____ 14. The crowd included people from Columbus, Georgia, Columbus, Indiana, and Columbus, Ohio.
- _____ 15. This CD-ROM encyclopedia includes short video sequences; for example, if you click on this line, you can view the crash of the *Hindenburg*, an early airship.
- _____ 16. Anna plays the oboe, an instrument I like; but I decided to take up the flute because, as many people will tell you, it has such a beautiful sound.
- _____ 17. Several branches of the old tree were rubbing against the telephone wires; therefore, the telephone company sent someone to trim the branches.
- _____ 18. At the mall Enrique bought a pair of shoes, and Fred bought a tropical fish.
- _____ 19. Miguel's pirate costume, complete with an eye patch, a long dark moustache, and a large black hat, was wonderful; he had even trained his pet parrot to ride on his shoulder.
- _____ 20. I can't go to the concert because I have to baby-sit; moreover, I don't have any extra money right now.

Frankenstein

Write a Summary

Directions: Use details from the selection to fill in the blanks below.

1. Frankenstein indicates of his experiment, "I had worked hard for nearly _____, for the sole purpose of infusing _____ into an _____. For this I had deprived myself of _____. I had desired it with an _____ that far exceeded _____." He describes that, even though he had tried to make his creature "_____, " the ultimate effect of the finished form is "_____." She may be suggesting that certain powers, such as the ability to _____, do not belong in the hands of _____. The movie version addresses the concept of "playing god" even more directly, as doctor exclaims upon the awakening of his creature, "In the name of _____! Now I know what it feels like to be _____!" In contrast with the novel, however, Frankenstein's immediate reaction to his act of creation is _____, rather than deep _____.
2. The dream enables the author to convey the psychological state of the doctor, which is _____ and _____. It is symbolically significant that, although Frankenstein has given his creature the "_____ of life, the main effect of his act of creation is not _____, but _____. Highlights may include: "Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became _____ with the hue of _____" and "I thought that I held the _____ of my dead mother in my arms; a shroud enveloped her form, and I saw the _____ crawling in the folds of the flannel."
3. Dr. Frankenstein's _____ features many short, passionate exclamations. He repeatedly _____ the creature, referring to him as a "_____, " "vile insect," "abhorred monster," and "_____." In contrast, the creature addresses Frankenstein in a very _____, in-control manner, saying that he "_____ this reception." He offers Frankenstein a deal: "Do your _____ towards me, and I _____ towards you and the rest of mankind." In response to the creature's offer, Frankenstein attempts to _____ him. At this point in their relationship, the creature appears more _____, rational, and _____ than Frankenstein, who is so possessed by _____ that he can do little more than engage in verbal and physical _____. Frankenstein does not stop to consider the creature's _____ or acknowledge any _____ he might owe him.
4. Frankenstein's Biblical allusions to _____ indicate that he likens the creature to the most _____ of all God's creations. Interestingly, he fails to acknowledge that if the creature is the _____, then he himself is the _____ who bears responsibility for his creation. According to the creature's Biblical allusions, however, he and Frankenstein should share a relationship like that of _____ and his _____, not God and his "_____. In his mind, he is not the irredeemable "devil" Frankenstein characterizes him as, but a being who has the capacity for _____, provided that, as he says to his creator, "thou wilt also _____ thy part."
5. According to the creature, since the doctor is _____ for his creation, Frankenstein has an obligation not only to forgive him but to _____ him. Furthermore, he claims that Frankenstein's abandonment and rejection of him led to the atrocious acts he committed out of _____: "I was benevolent and _____; misery made me a _____." Many might find the creature's arguments compelling. If Frankenstein had not _____ the laws of nature and _____, if he had not _____ his creation when he found it to be ugly rather than beautiful, if he had treated it _____ and given it _____, his brother and friend would still be _____. At the same time, many might find it _____ that the creature fails to accept any clear _____ for the violent acts he committed. He killed out of rage and _____, with knowledge of the difference between _____ and _____.

Frankenstein

Written Response

Directions: Respond to the following question with at least ½ page of writing.

Is Frankenstein responsible for caring for the creature he brought to life? Explain.

Frankenstein

Excerpt from Chapter 5

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might **infuse** a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length **lassitude** succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch - the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Excerpt from Chapter 10

...I suddenly beheld the figure of a man, at some distance, advancing towards me with superhuman speed. He bounded over the crevices in the ice, among which I had walked with caution; his stature, also, as he approached, seemed to exceed that of man. I was troubled; a mist came over my eyes, and I felt a faintness seize me, but I was quickly restored by the cold gale of the mountains. I perceived, as the shape came nearer (sight tremendous and abhorred!) that it was the wretch whom I had created. I trembled with rage and horror, resolving to wait his approach and then close with him in mortal combat. He approached; his **countenance** bespoke bitter anguish, combined with disdain and malignity, while its unearthly ugliness rendered it almost too horrible for human eyes. But I scarcely observed this; rage and hatred had at first deprived me of utterance, and I recovered only to overwhelm him with words expressive of furious detestation and contempt.

"Devil," I exclaimed, "do you dare approach me? And do not you fear the fierce vengeance of my arm wreaked on your miserable head? Begone, vile insect! Or rather, stay, that I may trample you to dust! And, oh! That I could, with the extinction of your miserable existence, restore those victims whom you have so diabolically murdered!"

"I expected this reception," said the daemon. "All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends."

"Abhorred monster! Fiend that thou art! The tortures of hell are too mild a vengeance for thy crimes. Wretched devil! You reproach me with your creation, come on, then, that I may extinguish the spark which I so negligently bestowed."

My rage was without bounds; I sprang on him, impelled by all the feelings which can arm one being against the existence of another.

He easily eluded me and said,

"Be calm! I entreat you to hear me before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery? Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king if thou wilt also perform thy part, which thou owest me. Oh, Frankenstein, be not equitable to every other and trample upon me alone, to whom thy justice, and even thy **clemency** and affection, is most due. Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be **virtuous**."

Think Questions: Please answer each question on a separate sheet of paper. Answer each question with a complete sentence.

1. What is the setting of the opening scene of this chapter? What details mentioned in the opening paragraph contribute to the overall mood of the scene? Refer to details from the text to support your answer.
2. How do Frankenstein's feeling about his activities change after he brings his creature to life? What does this change reveal about his character? Quote specific textual evidence to support your answer.
3. What does the creature want from Frankenstein? Support your answer with textual evidence.
4. Use context to determine the meaning of the word **countenance** as it is used in *Frankenstein*. Write your definition of "countenance" here and tell how you arrived at this meaning.
5. Use context clues provided in the passage to determine the meaning of **virtuous**. Write your definition of "virtuous" here and explain how you determined its meaning. Afterward, check your definition against a dictionary definition and explain how accurate it was.

Focus Questions: Please answer each question on a separate sheet of paper. Answer each question with a complete sentence.

1. After reviewing details in the second and third paragraphs of Chapter 5, what ideas about "playing god" do you think Shelley might be conveying through the character of Dr. Frankenstein?
2. What inferences can you make about the significance of Frankenstein's dream in Chapter 5? What might it suggest about the doctor's state of mind? How might it connect to one or more themes explored in the novel?
3. Review the second through fifth paragraphs in the excerpt from Chapter 10. Contrast the characters of Frankenstein and his creature based on their language, tone, and behavior. Who appears to be the more rational being at this point?
4. Both Frankenstein and the creature make Biblical allusions in Chapter 10. How do the Biblical allusions in the text help the reader to understand Dr. Frankenstein's point of view about his creature, the creature's point of view about Dr. Frankenstein, and each one's view of himself?
5. In the final paragraph of the excerpt, the creature calls on Frankenstein to accept responsibility for bringing him into existence and turning him into the monster he has become, to what extent do you think Frankenstein is responsible for the creature's actions?