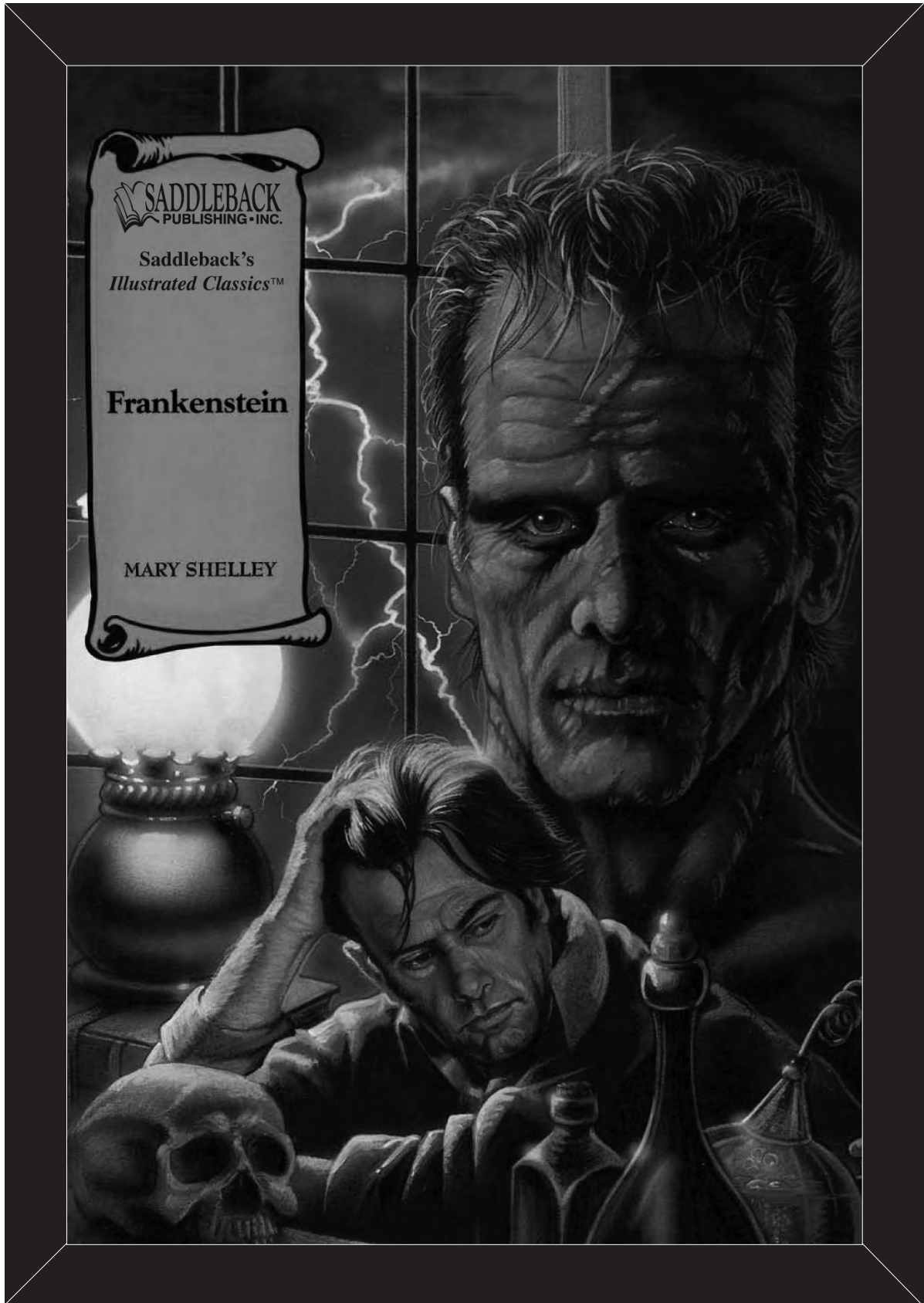


# STUDY GUIDE



## FRANKENSTEIN

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## NOTES TO THE TEACHER

### SADDLEBACK'S ILLUSTRATED CLASSICS™ SERIES

What better way could there be to motivate struggling readers? Here are 45 of the world's all-time greatest stories—in the form of full-color graphic novels, no less! (Check the copyright page in this guide for a complete list of titles.)

### THE REPRODUCIBLE EXERCISES

The eleven reproducible exercises that support each Illustrated Classics title are ideal for use in the academically diverse classroom. All written at a sub-5.0 reading level, they are designed to be “moderately challenging” for all learners—be they on-level recreational readers, older, struggling readers in need of skills reinforcement, or native speakers of other languages who are working to improve their command of language structure.

As a whole, the exercises focus on developing the traditional skillsets that underpin reading competence. The overall goal is to reinforce and extend basic reading comprehension while using the text as a springboard for acquisition of important language arts competencies. Specific skills and concepts targeted in the exercises include: following directions, vocabulary development, recall, cause and effect, recognizing details, generalization, inference, interpreting figurative language, understanding idioms and multiple-meaning words, etc.

All students—regardless of their range of exceptionalities and markedly different experiential backgrounds—can benefit from, and even enjoy, the experience of successfully “showing what they know” via the reproducible exercises.

## **DIFFERENTIATING INSTRUCTION: OPTIONS AND OPPORTUNITIES**

Responsive teachers have always used a variety of methods and strategies to tailor instruction to the needs of specific students. To this end, the reproducible exercises lend themselves to a variety of presentation modes. Following are some suggestions for varying your approach:

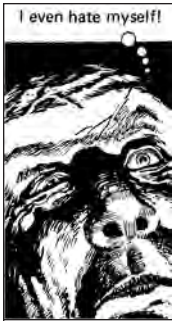
- ▶ **Pre-reading:** Before students begin to read the story, hand out copies of the *Previewing the Story* and *About the Author* exercises. You, or student volunteers, might read them aloud before eliciting answers from the class. The *Interpreting Visual Clues* exercise also lends itself to introducing the story through class discussion.
- ▶ **Assign reading buddies or small reading groups.** Students not yet able to work independently can be paired off as reading buddies who consult with and reinforce each other as they answer questions or solve the puzzles. Small groups can also be formed to cooperatively complete the exercises. If appropriate, groups can compete as teams. (“Winners” might finish first or have the most correct answers.)
- ▶ **When possible, give your students a choice of response modes.** As an alternative to working independently, allowing students to respond orally to the exercise questions may give some students a better chance to demonstrate their grasp of the material. Many students can greatly benefit by “listening to how other people think” as they explain their answers. Choice also increases the struggling student’s sense of autonomy and engagement—which in turn enhances his or her sense of competence and self-esteem.
- ▶ **Native speakers of other languages** will especially benefit from the combination of the pictorial representations in the book and the follow-up printed matter in the exercises. While maintaining different performance expectations for students at different levels, use the vocabulary exercises to help these students add to their stock of English words and phrases. Students at the intermediate to advanced levels are ideal candidates for the *Word Study* and *Language Study* exercises that deal with idioms, figures of speech, and multiple-meaning words.
- ▶ **Suggestions for lesson extensions:**
  - Write a paragraph about your favorite character.
  - Do Internet research on the author or the story’s setting.
  - Write a three-paragraph book report.
  - Use the vocabulary words as the basis for a spelling test.
  - Have students rewrite lines of dialogue in their own words.
  - Ask students to write a new title for the book.



## FRANKENSTEIN

**PREVIEWING THE STORY**

What's the story about? Read the summary before answering the questions. There are no right or wrong answers. Use your imagination!



Hearing the fearsome name *Frankenstein*, most of us think of the monster and feel a cold chill. But the monster in the famous story actually has no name. That name belongs to the monster's creator—a young scientist in the 19th century. Victor Frankenstein animates a humanlike creature he's assembled from bodies stolen from graveyards. But his scientific success brings no joy either to him or his horrifying creature. Because he can find no love in the world, the monster becomes consumed by hate—especially for the man who made him, Dr. Frankenstein. As you read, try to figure out the author's purpose. Was she simply trying to provide her readers with a good horror story? Or was she also making a serious statement about the potential dangers of scientific experimentation? You decide.

1. The complete title of Mary Shelley's novel is *Frankenstein, or the Modern Prometheus*. (In case you don't know, Prometheus is the giant in Greek myth who steals fire from heaven and teaches human beings how to use it; for this he is punished by being chained to a rock.) Why do you think the author suggests that Victor Frankenstein was "playing with fire"?

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2. Although he was a brilliant man, Dr. Frankenstein did not foresee the consequences of his experiment. Have you ever done something that you ended up regretting because you hadn't "thought it through"? Do you think people have to take responsibility for the effects of their actions? Explain why or why not.

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3. In the story, everyone the monster meets is repelled by his frightening appearance. In real life, do you think that ugly people often have a similar problem? Why do you think that many of us so thoughtlessly "judge a book by its cover"? Explain your reasoning.

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4. Do you believe the unhappy monster is justified in seeking revenge on his creator? Give one argument *for* revenge and one argument *against* it.

FOR: \_\_\_\_\_

AGAINST: \_\_\_\_\_



FRANKENSTEIN  
**ABOUT THE AUTHOR**

**A.** Look on the page before the story starts to find the life of the author. After carefully reading the short biography, look at the statements below. Then write **T** for *true*, **F** for *false*, or **NM** for *not mentioned* next to each statement.

1. \_\_\_\_ Mary Shelley died at the age of 64.
2. \_\_\_\_ Mary Shelley's parents were well educated and successful.
3. \_\_\_\_ Percy Shelley, Mary's husband, taught her how to write.
4. \_\_\_\_ In Mary Shelley's lifetime, high-tech science did not yet exist.
5. \_\_\_\_ In her late twenties, Mary Shelley attended Oxford University.
6. \_\_\_\_ Mary Shelley's mother believed that men and women doing the same job should receive equal pay.
7. \_\_\_\_ Mary Shelley and her husband lived most of their lives in Switzerland.
8. \_\_\_\_ Mary Shelley saw the dangers in daring scientific experimentation.
9. \_\_\_\_ Mary and her husband were friends with other literary figures of their day.
10. \_\_\_\_ *Frankenstein* is the first and last work of fiction that Mary Shelley ever wrote.

**B.** Circle a letter to complete the statement or answer the question.

1. A **philosopher** studies such things as
  - a. rare stamps and coins.
  - b. ethics and logic.
  - c. symbols and sounds.
2. If you **champion** something, you
  - a. do it expertly.
  - b. secretly sabotage it.
  - c. explain and defend it.
3. In the 18th century, reading was a major source of entertainment because
  - a. there were no TV shows or movies then.
  - b. books were much cheaper than they are now.
  - c. writers were more talented than modern writers.
4. The **consequence** of something is its
  - a. spark of imagination.
  - b. result or outcome.
  - c. moral meaning.



## FRANKENSTEIN

## INTERPRETING VISUAL CLUES

In many cases, the drawings in graphic novels can tell the story better than words can. As you read, take time to notice the details in the drawings. They can suggest a lot about the time, the place, and how the characters feel about what is happening.

In your book, turn to the referenced page and look closely at the picture indicated. Then circle a letter to answer the question or complete the sentence.

- 1. Page 8—top of page.** Details of the characters' clothing suggest that the story takes place
  - a. between 250 and 300 years ago.
  - b. approximately 3,000 years ago.
  - c. about two generations ago.
- 2. Page 22—bottom lefthand side.** What action is being portrayed in this close-up picture? An appropriate caption for this picture might be:
  - a. The monster tries to help.
  - b. The monster is hungry.
  - c. Agatha bakes bread.
- 3. Page 23—bottom lefthand side.** Notice the expression on the monster's face. What words might describe his feelings about the music he hears?
  - a. irritated, annoyed
  - b. soothed, comforted
  - c. sociable, excited
- 4. Page 30—bottom of page.** Although the words don't say so, what do the details in the picture tell you about the monster?
  - a. He is very strong.
  - b. He is sad and lonely.
  - c. He likes fine clothes.
- 5. Page 38—bottom lefthand side.** Notice Victor's body posture. What does it tell you about his feelings toward the monster?
  - a. He wants the monster to come closer.
  - b. He finally understands the monster's loneliness.
  - c. He wants the monster to stay away from him.
- 6. Page 40—bottom lefthand side.** The little bubbles leading to Victor's words show that he is
  - a. talking in a very loud voice.
  - b. whispering to his father.
  - c. not saying those words out loud.
- 7. Page 53—top lefthand side.** What can you tell by studying the details in the picture?
  - a. Victor pushed the monster off the balcony.
  - b. The bullet from Victor's gun missed the monster.
  - c. Victor was shot by his own gun.