

OLYMPIADS SCHOOL/GRADE 9 ENGLISH/HOMEWORK 3**NAME (FIRST AND LAST):**_____ **GRADE:**_____

Read the following Spark Notes summaries of Chapters 3, 4, and 5 of Mary Shelley's *Frankenstein*.

Summary: Chapter 3

At the age of seventeen, Victor leaves his family in Geneva to attend the university at Ingolstadt. Just before Victor departs, his mother catches scarlet fever from Elizabeth, whom she has been nursing back to health, and dies. On her deathbed, she begs Elizabeth and Victor to marry. Several weeks later, still grieving, Victor goes off to Ingolstadt.

Arriving at the university, he finds quarters in the town and sets up a meeting with a professor of natural philosophy, M. Krempe. Krempe tells Victor that all the time that Victor has spent studying the alchemists has been wasted, further souring Victor on the study of natural philosophy. He then attends a lecture in chemistry by a professor named Waldman. This lecture, along with a subsequent meeting with the professor, convinces Victor to pursue his studies in the sciences.

Summary: Chapter 4

Victor attacks his studies with enthusiasm and, ignoring his social life and his family far away in Geneva, makes rapid progress. Fascinated by the mystery of the creation of life, he begins to study how the human body is built (anatomy) and how it falls apart (death and decay). After several years of tireless work, he masters all that his professors have to teach him, and he goes one step further: discovering the secret of life.

Privately, hidden away in his apartment where no one can see him work, he decides to begin the construction of an animate creature, envisioning the creation of a new race of wonderful beings. Zealously devoting himself to this labor, he neglects everything else—family, friends, studies, and social life—and grows increasingly pale, lonely, and obsessed.

Summary: Chapter 5

One stormy night, after months of labor, Victor completes his creation. But when he brings it to life, its awful appearance horrifies him. He rushes to the next room and tries to sleep, but he is troubled by nightmares about Elizabeth and his mother's corpse. He wakes to discover the monster looming over his bed with a grotesque smile and rushes out of the house. He spends the night pacing in his courtyard. The next morning, he goes walking in the town of Ingolstadt, frantically avoiding a return to his now-haunted apartment.

As he walks by the town inn, Victor comes across his friend Henry Clerval, who has just arrived to begin studying at the university. Delighted to see Henry—a breath of fresh air

and a reminder of his family after so many months of isolation and ill health—he brings him back to his apartment. Victor enters first and is relieved to find no sign of the monster. But, weakened by months of work and shock at the horrific being he has created, he immediately falls ill with a nervous fever that lasts several months. Henry nurses him back to health and, when Victor has recovered, gives him a letter from Elizabeth that had arrived during his illness.

Multiple Choiceⁱ

Chapter 3

1. At what age did Victor's parents decide he should go to university?
a) Twenty. b) Fifteen. c) Eighteen. d) Seventeen
2. What does Victor claim was the first disaster of his life?
a) Elizabeth's bout with scarlet fever.
b) William's death.
c) His father's death.
d) Henry's bout with measles.
3. How many days after being exposed to illness did Caroline become ill?
a) Three days. b) Two weeks. c) Ten days. d) A month.
4. After his mother's death, what was one of the reasons why Victor delayed his departure to university?
a) To plan his mother's funeral.
b) To console family members.
c) To help Elizabeth through her grief.
d) To help his father settle the estate.
5. Who was M. Krempe?
a) A cousin of Caroline's.
b) A professor who encourages Victor to pursue his studies.
c) A new school friend of Victor's.
d) A philosophy professor who criticized Victor for his choice of philosophers.
6. What does Victor say (in the final pages of Chapter 3) decided his future for him?
a) His decision to leave university before his classes began.
b) His decision to quickly complete school so that he might return home to marry Elizabeth.
c) His visit with M. Waldman, a professor who becomes Victor's mentor.
d) His visit with a professor who encourages him to change his major to mathematics.

Chapter 4

1. What science, aside from philosophy, became Victor's sole occupation?
a) Biology. b) Medicine. c) Chemistry d) Earth science.

2. How long did Victor spend at school without a single visit home because of his devotion to his studies?
a) Three years. b) Two years. c) Five years. d) One year.
3. According to Victor, what must one study if they want to examine the causes of life?
a) Biology. b) The causes of death. c) Recourse to death. d) The biology of birth.
4. Which of the following did Victor claim to have discovered through his laboratory work?
a) The ability to animate lifeless matter.
b) The action of the human heart.
c) The way in which the brain functions.
d) The system by which air circulates within the body.
5. While at university, what did Victor wish to do with his scientific discoveries?
a) Become rich and famous.
b) Return life to the dead.
c) Create a super race of soldiers.
d) Rid the world of illness.
6. How did Victor's father respond to Victor's lack of response to family letters?
a) With anger and disapproval.
b) With attempts at guilt.
c) With a visit to the school.
d) With a greater curiosity in his daily occupations.

Chapter 5

1. In what month does Victor finally find success at his experiment?
a) December. b) November. c) July. d) April.
2. What eye colour does Victor's creature have?
a) Yellow. b) Green. c) Brown. d) Gold.
3. What word does Victor use to describe his creature in the first moments of its life?
a) Horrendous. b) Beautiful. c) Catastrophe. d) Fantastical.
4. What does Victor dream about in the hours after he first animates his creature?
a) Childhood bliss.
b) A nightmare of Elizabeth.
c) Of future success as a scientist.
d) A dream of future horrors associated with his creature.

5. To what does Victor compare his creature when he wakes to find the creature watching him?
a) A ghost. b) A long dead animal. c) A butchered cow. d) A mummy.
6. Who is Dante?
a) The writer of the Divine Comedy.
b) A friend of Victor's.
c) A scientist.
d) The artist of the Mona Lisa.
7. Where does Victor meet Henry Clerval?
a) At his school.
b) On the road to Geneva.
c) At an inn where the diligences and carriages stop.
d) Outside his rooms.
8. What excuse does Victor give Henry for his poor appearance?
a) His work has kept him from sleep.
b) He is coming down with the flu.
c) He has been suffering from a lack of fuel for his stove.
d) His professors have been pushing him too hard at school.
9. What causes Victor to laugh uncontrollably as he welcomes Henry into his rooms?
a) Joy at seeing his friend.
b) A moment of mental confusion.
c) The absence of the creature.
d) Relief that he remembered to clean his dirty laundry.
10. What is the cause of Victor's fever on the night Henry arrives?
a) The plague. b) Nerves. c) Scarlet fever. d) A simple cold.

Short Answers

Chapter 5

1. What aspect of the creature did Victor forget to take into consideration while planning and executing his project?

2. Why does Victor flee his rooms in Chapter 5?

3. Who finds Victor after he flees his rooms? Why is this person concerned about Victor?

4. Where is the creature when Victor takes his friend back to his rooms in Chapter 5? How does Victor feel about this?

READING COMPREHENSION/LITERARY ANALYSIS

Read the selections and answer the questions that follow.

From Chapter 3 (Here, Victor Frankenstein attends a lecture by M. Waldman at a university in Ingolstadt.)

Partly from curiosity and partly from idleness, I went into the lecturing room, which M. Waldman entered shortly after. This professor was very unlike his colleague. He appeared about fifty years of age, but with an aspect expressive of the greatest benevolence; a few grey hairs covered his temples, but those at the back of his head were nearly black. His person was short but remarkably erect and his voice the sweetest I had ever heard. He began his lecture by a recapitulation of the history of chemistry and the various improvements made by different men of learning, pronouncing with fervour the names of the most distinguished discoverers. He then took a cursory view of the present state of the science and explained many of its elementary terms. After having made a few preparatory experiments, he concluded with a panegyric upon modern chemistry, the terms of which I shall never forget: "The ancient teachers of this science," said he, "promised impossibilities and performed nothing. The modern masters promise very little; they know that metals cannot be transmuted and that the elixir of life is a chimera but these philosophers, whose hands seem only made to dabble in dirt, and their eyes to pore over the microscope or crucible, have indeed performed miracles. They penetrate into the recesses of nature and show how she works in her hiding-places. They ascend into the heavens; they

have discovered how the blood circulates, and the nature of the air we breathe. They have acquired new and almost unlimited powers; they can command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows."

Such were the professor's words—rather let me say such the words of the fate—enounced to destroy me. As he went on I felt as if my soul were grappling with a palpable enemy; one by one the various keys were touched which formed the mechanism of my being; chord after chord was sounded, and soon my mind was filled with one thought, one conception, one purpose. So much has been done, exclaimed the soul of Frankenstein—more, far more, will I achieve; treading in the steps already marked, I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation.

What effect does M. Waldman's lecture have on Frankenstein, and why does it have such an effect?

From Chapter 4

One of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life. Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our inquiries. I revolved these circumstances in my mind and determined thenceforth to apply myself more particularly to those branches of natural philosophy which relate to physiology. Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome and almost intolerable. To examine the causes of life, we must first have recourse to death. I became acquainted with the science of anatomy, but this was not sufficient; I must also observe the natural decay and corruption of the human body. In my education my father had taken the greatest precautions that my mind should be impressed with no supernatural horrors. I do not ever remember to have trembled at a tale of superstition or to have feared the apparition of a spirit. Darkness had no effect upon my fancy, and a churchyard was to me merely the receptacle of bodies deprived of life, which, from being the seat of beauty and strength, had become food for the worm. Now I was led to examine the cause and progress of this decay and forced to spend days and nights in vaults and charnel-houses. My attention was fixed upon every object the most insupportable to the delicacy of the human feelings. I saw how the fine form of man was degraded and wasted; I beheld the corruption of death succeed to the blooming cheek of life; I saw how the worm inherited the wonders of the eye and brain. I paused, examining and analysing all the minutiae of causation, as exemplified in the change from life to death, and death to life, until from the midst of this darkness a sudden light broke in upon me—a light so brilliant and wondrous, yet so simple, that while I became dizzy with the immensity of the prospect which it illustrated, I was surprised that among so many men of genius who

had directed their inquiries towards the same science, that I alone should be reserved to discover so astonishing a secret.

Remember, I am not recording the vision of a madman. The sun does not more certainly shine in the heavens than that which I now affirm is true. Some miracle might have produced it, yet the stages of the discovery were distinct and probable. After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter.

How does Shelley's writing portray Frankenstein in this selection?

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.

Describe how any two aspects of Shelley's writing build fear in the reader.

Aspect 1:

Aspect 2:

GRAMMAR

RUN-ON SENTENCES

- A **run-on sentence** has two or more complete thoughts, or independent clauses, which run together without correct punctuation.
EXAMPLE: We have only a day until the big dance I don't have my dress dry-cleaned yet and that will take at least a day.
- There is more than one way to correct a run-on sentence. One method is to separate the long sentence into smaller sentences.
EXAMPLE: We have only a day until the big dance. I don't have my dress dry-cleaned yet. That will take at least a day.
- Another way to correct a run-on sentence is to rewrite the sentence using punctuation. It may be necessary to use a subordinate clause.
EXAMPLE: While we only have a day until the big dance, I don't have my dress dry-cleaned yet, and that will take at least a day.

A. Identify each run-on sentence with an X.

- ___ 1. With a mighty blow I swung the bat the ball sailed out of the park.
- ___ 2. The prime minister spoke at great length on CBC radio.
- ___ 3. I bought two sweaters one has to be returned.
- ___ 4. The magazine sells for a loonie in Canada it cost 70 cents in the United States.
- ___ 5. Our Winnipeg relatives arrived in the middle of a storm.
- ___ 6. Seanna won the race she defeated six rivals.

B. Correct the following run-on sentences.

1. Justine plays hockey she plays for a team that tours Canada.

2. The rock star cancelled his performance it was the second time in two weeks.

3. City lots are too expensive for most people the cost is discouraging.

4. Sybil was surprised and enthusiastic her design won a prize at the tech fair.

THE END

ⁱ All questions from page 2 to 3 are from BookRags (2013-01-16). *Frankenstein Lesson Plans* (Kindle Locations 1646-1648). Kindle Edition.