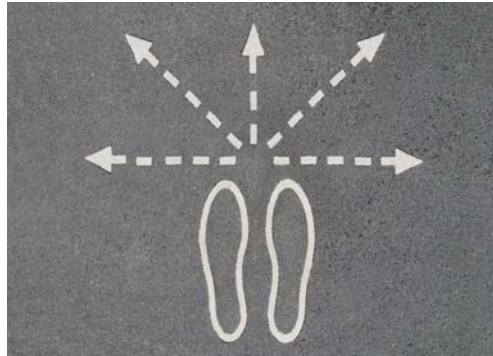


Grade 9 English

Winter Text Selections and Introduction



Expectations and routines

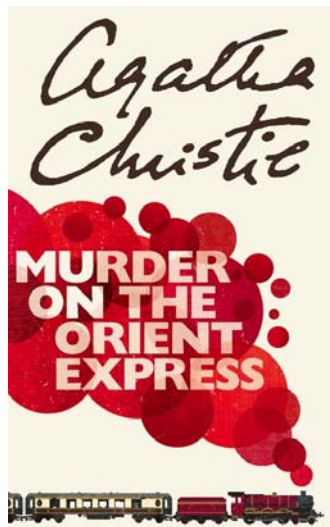
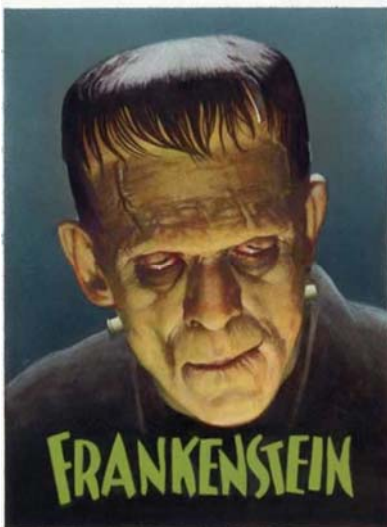
- Classroom behavior and punctuality
- Homework format and submission
- Feedback

Review

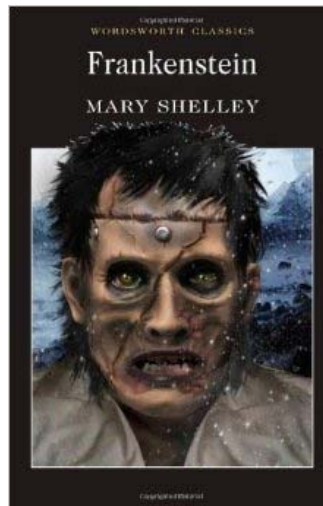
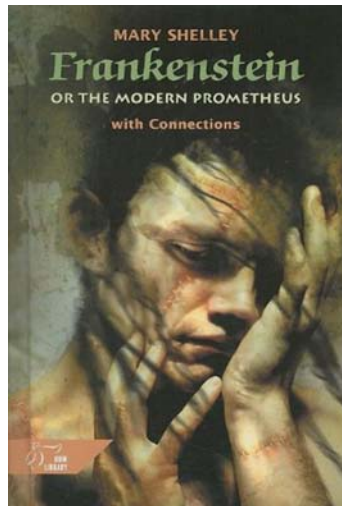
- Last term, we studied *The Maze Runner* and *Lord of the Flies*.
- Both Dashner and Golding were invested in exploring aspects of humankind's raw nature in a world where civilization loses its influence on human behavior and morality.
- What did you learn about human nature after reading the two novels?



Text selection this term



Mary Shelley's *Frankenstein* (1818 and 1823 editions)



Frankenstein follows Victor Frankenstein's triumph as he reanimates a dead body, and then his guilt for creating such a thing. When the "Frankenstein monster" realizes how he came to be and is rejected by mankind, he seeks revenge on his creator's family to avenge his own sorrow. Mary Shelley first wrote *Frankenstein* as a short story after the poet Lord Byron suggested his friends each write a ghost story. The story so frightened Byron that he ran shrieking from the room. (CliffsNotes)

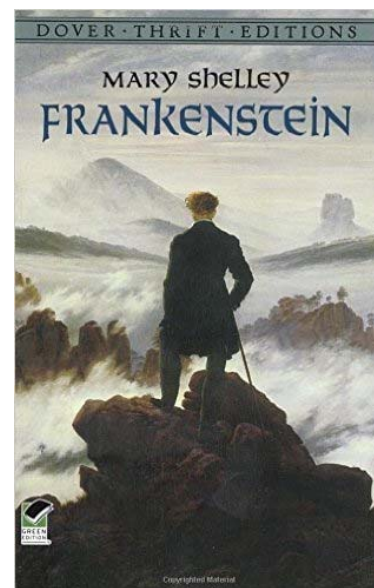
Historical and Literary Contexts

Frankenstein is infused with elements of the Gothic novel and the Romantic movement, and is also considered to be one of the earliest examples of science fiction.

What is a Gothic novel?

What is the Romantic movement?

How may *Frankenstein* be generically identified as science fiction?





Gothic novel, European Romantic, pseudomedieval fiction having a prevailing atmosphere of mystery and terror.

Called Gothic because its imaginative impulse was drawn from medieval buildings and ruins, such novels commonly used such settings as castles or monasteries equipped with subterranean passages, dark battlements, hidden panels, and trapdoors.

The classic horror stories *Frankenstein* (1818), by Mary Wollstonecraft Shelley, and *Dracula* (1897), by Bram Stoker, are in the Gothic tradition but introduce the existential nature of humankind as its definitive mystery and terror.

(<http://www.britannica.com/art/Gothic-novel>)

The classic horror stories *Frankenstein* (1818), by Mary Wollstonecraft Shelley, and *Dracula* (1897), by Bram Stoker, are in the Gothic tradition but introduce the existential nature of humankind as its definitive mystery and terror.

Have you seen horror movies that have a deeper meaning, that express “the existential nature of humankind”?

(<http://www.britannica.com/art/Gothic-novel>)



Origins of Romanticism

Romanticism was a literary movement that swept through virtually every country of Europe, the United States, and Latin America that lasted from about 1750 to 1870. However, the Romantic Movement did not reach France until the 1820's. Romanticism's essential spirit was one of revolt against an established order of things-against precise rules, laws, dogmas, and formulas that characterized Classicism in general and late 18th-century Neoclassicism in particular. It praised imagination over reason, emotions over logic, and intuition over science-making way for a vast body of literature of great sensibility and passion. In their choice of heroes, also, the romantic writers replaced the static universal types of classical 18th-century literature with more complex, idiosyncratic characters. They became preoccupied with the genius, the hero, and the exceptional figure in general, and a focus on his passions and inner struggles and there was an emphasis on the examination of human personality and its moods and mental potentialities.

(<https://www.mtholyoke.edu/courses/rschwartz/hist255/jkr/romanticism.html>)

Captain Walton's introductory frame narrative

The novel *Frankenstein* is written in epistolary form, documenting a fictional correspondence between Captain Robert Walton and his sister, Margaret Walton Saville. Walton is a failed writer who sets out to explore the North Pole and expand his scientific knowledge in hopes of achieving fame. During the voyage, the crew spots a dog sled driven by a gigantic figure. A few hours later, the crew rescues a nearly frozen and emaciated man named Victor Frankenstein. Frankenstein has been in pursuit of the gigantic man observed by Walton's crew. Frankenstein starts to recover from his exertion; he sees in Walton the same over-ambitiousness, and recounts a story of his life's miseries to Walton as a warning.

