

IB English 3

Summer Reading

Questions? email: tara.jensen@stlucieschools.org

DUE: 1st day of class

LATE WORK: Accepted until the end of the first week of school for 50% credit.

Welcome to IB English 3!

Purpose: The purpose of the summer reading assignment is complex:

- To help build confidence and competence as readers of complex texts.
- To give you a basis for literary analysis and prepare you for the rigor of class.
- To give you, when you enter the class in the fall, an immediate basis for discussion of literature- elements like theme, narrative, viewpoint, symbolism, plot structure, etc. (We will be using the novel and activities throughout quarter 1 and excellent work will only benefit you!)
- Last, but not least, to enrich your mind and stimulate your imagination.

Instructions: Please type these assignments and title each assignment as it is titled here. Assignments should be typed in MLA style with Times New Roman font, 12 points, double spaced.

Grading: Total points possible=100 pts. This is a **summative assessment**. It will be your first test grade for quarter 1. It will be graded based upon your deeper insights on how literary/rhetorical devices as well as excerpted evidence add meaning to the text. Surface level interpretations as well as those found on websites such as Sparknotes are not considered 'A' level work. You will be rewarded for your own thoughts and ideas.

*****Plagiarism:** Any student found to have used another person's ideas or words including classmates or online resources will receive a zero for the assignment. This assignment is not group or partner work.

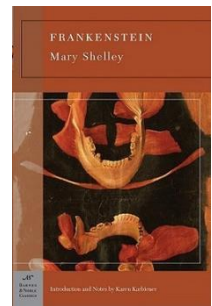
Your summer reading consists of **three required assignments**.

1. Assignment One – *Frankenstein* (50 points)

Read *Frankenstein* and complete the *Frankenstein Study Guide* (*attached*) answering each question completely with evidence from the text.

Text: *Frankenstein* by Mary Shelley (**1831 Edition**)

You may check Amazon and/or Barnes & Noble for best pricing options. Make sure to purchase the 1831 edition!



Annotate the text as you read, bearing in mind the suggestions for close reading from below. I will ask you to read to consider specific ideas in each assignment. These certainly should not be the only things you notice, but they will be concepts that we will discuss in class.

Ideas for annotating Literature

"Every Text is a lazy machine asking the reader to do some of its work."
– Novelist Umberto Eco

- Use a pen so you can make circles, brackets and notes. If you like highlighters use one for key passages, but don't get carried away and don't only highlight.
- If you do not wish to write in your text, sticky notes work just as well!! Use different color stickies to denote different ideas or literary devices and write your information on the stickies – instead of the book.
- Look for patterns and label them (motifs, diction, syntax, symbols, images, and behavior, whatever).
- Mark passages that seem to jump out at you because they suggest an important idea or theme- or for any other reason (an arresting figure of speech or image an intriguing sentence pattern, a striking example of foreshadowing, a key moment in the plot, a bit of dialogue that reveals character, clues about the setting etc.).

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- Mark phrases, sentences, or passages that puzzle, intrigue please or displease you. Ask questions make comments talk back to the text.
- At the ends of chapters or sections write a bulleted list of key plot events. This not only forces you think about what happened, see the novel as whole, and identify patterns, but you create a convenient record of the whole plot.
- Circle words you want to learn or words that jump out at you for some reason. If you don't want to stop reading, guess then look the word up and jot down the relevant meaning later. You need not write out a full dictionary definition; it is often helpful to put the relevant meaning in your own words.
- The Harvard College Library has posted an excellent guide to annotation, "Interrogating Texts: Six reading habits to Develop in your First Year at Harvard." <https://guides.library.harvard.edu/sixreadinghabits>
- If you still need help, please visit this supportive essay on how to annotate a text, <http://www.tnellen.com/cybereng/adler.html>.

2. Assignment Two – Noble Savage (30 Points)

Directions:

1. Read the excerpt on the "Noble Savage," (At the end of this document).
2. Explain how Frankenstein's creature fits three attributes of a noble savage by writing three separate well-developed paragraphs for each attribute. Title each paragraph for the attribute for which it represents. Each paragraph should typically be a minimum of 150 words. Include at least two specific textual examples/evidence per paragraph (at least one of which is a direct quote from the novel). Use MLA parenthetical citation to indicate where in the novel you found your examples.

3. Assignment Three - Gothic Literature (20 points)

Study the information on Gothic Literature at www.virtualsalt.com/gothic.htm. Use the information found on this website along with *Frankenstein* to complete the following activities.

1. List four fundamental qualities or characteristics of Gothic Literature, and then give a specific example (direct quotation) of when we see those elements in Shelley's *Frankenstein*. Use a T-chart format.

Elements of Gothic Lit	Example in Frankenstein

FRANKENSTEIN STUDY GUIDE

Answer the questions for each set of chapters. Provide at least one piece of evidence with correct MLA citation to support your answer for each question. (Author Page #) Ex: (Shelley 26)

Letters

1. Define a frame story.
2. Characterize Captain Walton. What is he like?
3. What does Captain Walton desire personally?
4. What does Captain Walton desire professionally?
5. How do we meet Victor Frankenstein?
6. How are Captain Walton and Victor Frankenstein alike?
7. Evaluate: Is Walton's professional goal overly ambitious? Why? Why not?
8. Consider why Mary Shelley uses a **frame** for her story about the monster. Why does she introduce us to Captain Walton first?

Chapters 1-3: Frankenstein's Early Life

9. What was Victor's early life like?
10. Who is Elizabeth Lavenza? What is her significance to Victor? Cite passages that characterize her and illustrate her significance.
11. How does Victor change as he matures? What contrasts do we see develop between his early life and his young adult life? Cite a passage that demonstrates a **conflict** (either internal or external) and explain its significance.
12. What becomes Victor's obsession?

Chapters 4-5: Creation of the Monster

13. How does Victor's character change as he studies for two years at Ingolstadt?
14. In chapter 4, Victor talks about becoming "capable of bestowing animation upon lifeless matter." How does he learn to do this?
15. How does Victor view himself after this discovery?
16. What warnings does Victor give Walton?
17. How does Victor describe the monster?
18. How does Victor react to his "success"?
19. How is Victor affected at the end of chapter 5? In your answer explain who Henry Clerval is.
20. Record a passage from chapters 4-5 that foreshadows danger or destruction. Explain how the passage sets a foreboding or dangerous tone.

Chapters 6-7: Consequences of Creation

21. The tone of chapter 6 is a great contrast to chapter 5. How are the following elements positive forces in Victor's life? (What makes them good in and of themselves? and/or What positive effects do they have on Victor?)
 - a. Justine
 - b. William
 - c. Clerval and school
 - d. Touring Ingolstadt with Clerval
22. If chapter 6 is to lift our spirits, chapter 7 crushes them. Explain how the chapter is tragic for each of the characters listed.
 - a. William
 - b. Justine
 - c. Elizabeth
 - d. Victor

23. According to Victor, who is at fault for the events of chapter 7?

Chapters 8-10: Consequences of Creation

24. What unfortunate events conspire against Justine?

25. How does Victor's guilt affect him?

26. Argue and Defend: Whose victimization is the most profound in chapters 1-8? William? Justine? Victor? The monster? Cite a passage that supports your answer. You will have to look back through the book for this passage. This is meant to help you consider and review the story so far.

27. What is the purpose of the religious references in the conversation between Victor and the monster at the end of chapter 10?

Chapters 11-13: The Monster's Story

As you read this section, think about the concept of nature vs. nurture. (If you don't know what this is, look it up!) Be prepared also to choose what you think is the most significant quote from this section and discuss its significance in class.

28. Chapter 11 tells us details about the monster's early days alone. What does he say about the following?

- a. clothing and temperature
- b. nature
- c. fire
- d. contact with people

29. In chapter 12, the monster learns by watching the cottagers. What does the monster learn from the cottagers concerning the following?

- e. their financial situation
- f. his own capacity for kindness
- g. language
- h. beauty vs. deformity

30. Chapter 13 begins with the monster saying, "I shall relate events that impressed me with feelings which, from what I had been, have made me what I am" (Shelley 104). We meet Safie in this chapter. What does the monster learn from Safie, Felix, and the family about the following?

- i. relationships
- j. language and education
- k. reflections on himself and his own situation

31. How does the change in narration to the monster's point of view affect the reader and the story?

32. Consider how the story presents the sociological concept of nature vs. nurture. Write down a few thoughts.

33. What is the most significant quote in chapters 11-13? Be sure to cite the page number. Copy the quote and explain its significance.

Chapters 14 – 16: The Monster's Story

34. Chapter 14 tells us about the history of the DeLacey family, in particular the background of the relationship between Felix and Safie. What does the monster learn about the following topics from learning this story?

- a. betrayal
- b. devotion

35. In chapter 15, the monster finds a "leathern portmanteau, containing several articles of dress and some books." What specifically does he learn from each of the three books?

- c. *Sorrows of Werter*
- d. *Plutarch's Lives*
- e. *Paradise Lost*

36. In chapter 15, the monster finally reads Victor's journal that he had taken from the laboratory. What does he learn from reading it?
37. What is the monster's greatest desire that he expresses after reading and witnessing the DeLacey family's interactions?
38. What advice does DeLacey give the monster?
39. How is the end of chapter 15 horribly ironic?
40. How does the tone shift in chapter 16?
41. Chapter 16 includes several important scenes. Describe the significance of each.
 - f. the DeLacey cottage:
 - g. Saving a drowning girl:
 - h. "sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child":
 - i. "a woman sleeping on some straw"
42. What significant demand does the monster make at the end of chapter 16?
43. At this point in the story, what are your thoughts on the concept of nature vs. nurture? To what do you credit the monster's situation most? Nature? Nurture? Both? Defend your answer.

Chapters 17-20: Aftermath

44. Chapter 17 returns from the flashback of the monster's story to the conversation between the monster and Victor. How are the following ideas represented in the chapter?
 - a. Compare/contrast (both) the monster to the Biblical Adam.
 - b. Compare/contrast (both) Victor to God.
 - c. How does the monster propose a new "Eden?"
45. At the end of chapter 17, what important decision does Victor make?
46. In chapter 18, how does Victor's decision (from previous chapter) affect him?
47. What does Victor's father desire for him? How is this desire IRONIC? (Remember that Victor is a "father," too.)
48. Shelley draws an ironic parallel at the end of chapter 18. Victor spends a good deal of time talking about the wonders of God's creation (nature). How does this build the irony between Victor and the monster?
49. At the beginning of chapter 19, who does Henry Clerval remind Victor of?
50. What sickens Victor at the end of chapter 19?
51. At the beginning of chapter 20, Victor fears what "might" happen. What does he fear?
52. Based on this fear, Victor does something that could be considered the turning point (point of no return) in the story.
 - d. What does Victor do based on his fear?
 - e. How could this be considered a turning point to the story?
 - f. As a result, what does the monster promise Victor twice?
 - g. What does Victor do with the "remains" of his project?
53. Why is Victor taken into custody of Mr. Kirwin at the end of chapter 20?
54. What are your thoughts on nature vs. nurture at this point? Who is most responsible for the tragedy? Victor? The monster? Both? Why?

Chapter 21 – 24 and Walton's final letters: Aftermath

55. In chapter 21, we learn specifics about the incident that ended chapter 20.
 - a. How was the victim killed?
 - b. Who was the victim?
 - c. How does it affect Victor?
56. Who "saves" and nurses Victor at the end of chapter 21? How is this ironic?
57. What internal struggle regarding his "fellow beings" does Victor deal with in chapter 22?
58. What assumption does Victor make about his wedding night several times in chapter 22?

59. What significant realization does Victor make at the beginning of chapter 23? How is this event the “perfect” revenge?
60. At the end of chapter 23, Victor still cannot understand the monster. What does he fail to understand about the commonality of his and the monster’s misery?
61. At the end of chapter 23 and the beginning of chapter 24, we find out how Victor came into the path of Captain Walton. How does that happen? How does the monster taunt Victor along the way?
62. What warning does Victor give Walton at the end of chapter 24 about the monster?
63. In the first letter, what does Victor say to Walton about “senseless curiosity”?
64. How does Victor compare himself to Satan from *Paradise Lost*?
65. In the second letter, what does Walton say that indicates he has learned from Victor’s story?
66. In the third letter, how does Victor chastise the crew? Why is this ironic?
67. How are Victor’s last words to Walton significant?
68. In the final scene and conversation between Walton and the monster, we learn several surprising things. What does the monster beg of Victor? Ironically, what are the monster’s only desires? How is the monster miserable and wretched?

FOR ASSIGNMENT 2 – NOBLE SAVAGE

Explain how Frankenstein’s creature fits three attributes of a noble savage by writing three separate well-developed paragraphs for each attribute. Title each paragraph for the attribute for which it represents. Each paragraph should typically be a minimum of 150 words. Include at least two specific textual examples/evidence per paragraph (at least one of which is a direct quote from the novel). Use MLA parenthetical citation to indicate where in the novel you found your examples.

Noble savage

In the 18th century culture of "Primitivism" (belief that life was better or more moral during the early stages of mankind or among primitive peoples and has deteriorated with the growth of civilization), the noble savage, uncorrupted by the influences of civilization, was considered more worthy, more authentically noble than the contemporary product of civilized training. Although the phrase “noble savage” first appeared in Dryden’s *The Conquest of Granada* (1672), the idealized picture of "nature’s gentleman" was an aspect of eighteenth-century Sentimentalism (European idea that emphasized feelings and emotions, a physical appreciation of God, nature, and other people, rather than logic and reason), among other forces at work.

The term "noble savage" expresses a concept of humanity as unencumbered by civilization, the normal essence of an unfettered human. Since the concept embodies the idea that without the bounds of civilization, humans are essentially good, the basis for the idea of the "noble savage" lies in the doctrine of the goodness of humans, expounded in the first decade of the century by Shaftesbury, who urged a would-be author “to search for that simplicity of manners, and innocence of behaviour, which has been often known among mere savages; ere they were corrupted by our commerce” (*Advice to an Author*, Part III.iii). His counter to the doctrine of original sin, born amid the optimistic atmosphere of Renaissance humanism, was taken up by his contemporary, the essayist Richard Steele, who attributed the corruption of contemporary manners to false education.

The concept of the noble savage has particular associations with romanticism and with Rousseau’s romantic philosophy in particular. The opening sentence of Rousseau’s *Emile* (1762), which has as its subtitle "de l’Éducation ("or, Concerning Education") is

“Everything is good in leaving the hands of the Creator of Things; everything degenerates in the hands of man.”

In the later 18th-century the published voyages of Captain James Cook seemed to open a glimpse into an

unspoiled Edenic culture that still existed in the unspoiled and un-Christianized South Seas. By 1784 it was so much an accepted element in current discourse that Benjamin Franklin could mock some of its inconsistencies in *Remarks Concerning the Savages of North America* (1784).

The concept appears in many further books of early 19th century. Mary Shelley's *Frankenstein* forms one of the better-known examples: her monster embodies the ideal. German author Karl May employed the idea extensively in his Wild West stories. Aldous Huxley provided a later example in his novel *Brave New World* (published in 1932).

Around the 15th century certain European states began expanding overseas, initially in Africa, later in Asia and in the Americas. In general, they sought mineral resources (such as silver and gold), land (for the cultivation of export crops such as rice and sugar, and the cultivation of other foodstuffs to support mining communities) and

labor (to work in mines and plantations). In some cases, colonizers killed the indigenous people. In other cases, the people became incorporated into the expanding states to serve as labor.

Although Europeans recognized these people to be human beings, they had no plans to treat them as equals politically or economically, and also began to speak of them as inferior socially and psychologically. In part through this and similar processes, Europeans developed a notion of "the primitive" and "the savage" that legitimized genocide and ethnocide on the one hand, and European domination on the other. This discourse extended to people of Africa, Asia, and Oceania as European colonialism, neo-colonialism, and imperialism expanded.

The idea of the "noble savage" may have served, in part, as an attempt to re-establish the value of indigenous lifestyles and illegitimize imperial excesses - establishing exotic humans as morally superior in order to counter-balance the perceived political and economic inferiorities.

The attributes of the "noble savage" often included:

- * Living in harmony with Nature
- * Generosity, fidelity and selflessness
- * Innocence
- * Inability to lie
- * Physical health, disdain of luxury
- * Moral courage
- * "Natural" intelligence or innate, untutored wisdom

In the 20th century, the concept of the noble savage came to be seen as unrealistic and condescending. Insofar as it was based on certain stereotypes, it came to be considered a form of patronizing racism, even when it replaced the previous stereotype of the bloodthirsty savage. It has been criticized by many, for example Roger Sandall, in academic, anthropological, sociological and religious fields.

The noble savage as protagonist or, more often, as companion to the protagonist has long been a popular type of literary character. Perhaps the most notable early example is the character Friday from *Robinson Crusoe* (1719) by Daniel Defoe. Other examples include Dirk Peters from Edgar Allan Poe's *A Narrative of Arthur Gordon Pym* (1838), "The Noble Savage" from Walt Whitman's *Leaves of Grass*, Chingachgook and Uncas from James Fenimore Cooper's *Leatherstocking Tales* (1823 and later), Queequeg from Herman Melville's *Moby-Dick* (1851), Umslopogaas from H. Rider Haggard's *King Solomon's Mines* (1885), and Winnetou from Karl May's *Winnetou* novels (1893 and later). Tonto from the *Lone Ranger* radio and television programs is one of the best-known examples from the 20th century.

Twentieth-century popular culture has also expressed its inherited views of the "noble savage" by placing them in fantasy or science fiction settings. Historical fantasy examples include the figures such as "Tarzan" and "Conan the Barbarian." The very meaning of "barbarian" in contemporary popular culture has become sympathetically colored through similar fantasies.

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As sensitivity to racist stereotypes has increased, science fiction has often cast space aliens in the role of the noble savage. The characters of Worf in *Star Trek: The Next Generation* and Teal'c from *Stargate SG-1* are two well-known examples.

Twentieth-century readers anachronistically recast as "noble savages" some literary creatures like Caliban in Shakespeare's *The Tempest* or Dr. Frankenstein's creature in Mary Shelley's *Frankenstein* (1818).

The 1980 film *The Gods Must Be Crazy* by Jamie Uys depicts a group of Bushmen from the Kalahari desert as noble savages.

"Noble Savage." Search.com. CBS Interactive INC. 2011. 12 January 2011.
<http://www.search.com/reference/Noble_Savage>