

ENRICHED CLASSICS

Curriculum Guide to:

Frankenstein

by
Mary Shelley

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Frankenstein, Mary Shelley

Dear Colleague:

Mary Shelley's *Frankenstein* is both a fascinating period piece and a prophetic look at the world we now inhabit. The scientist of Shelley's imagination, Dr. Frankenstein, is a representative of the spirit of undaunted investigation and experiment. Such scientists are common in today's newspaper headlines, where stories of their fetal stem cell research, gene mapping, and cloning experiments appear with increasing regularity.

Students will find much to relate to in *Frankenstein*. In the first place, its author was just a teenager herself (although a highly adventurous and experienced one) when she wrote the book. Secondly, the central question of the book—are there boundaries science should not cross?—is even more pressing today than it was in Shelley's lifetime. No doubt our students will have to wrestle with the issue even more vigorously than we have. Readers of this book will in the end wonder: what prompted Shelley, a writer barely past her girlhood, to write such an ominous, gripping, gruesome book when her peers were more interested in needlepoint and tea parties? Is the scientist portrayed here a hero or villain? Is science itself indicted in the book?

The activities provided here will help your students answer these questions for themselves.

Frederic Will

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over

Curriculum Plan #1:

Guilty or Not Guilty? (A Lesson in Interpretation)

Tortured by the universal fact of organic decay, Victor Frankenstein is determined to reverse this process, to create new organic life. He haunts charnel houses, investigates both the old and the new sciences of his day, and gives himself with unqualified passion to his quest. To his ecstasy Frankenstein discovers that “what had been the study and desire of the wisest men since the creation of the world, was now within my grasp.” (p. 49). Our first lesson will be devoted to discussing the obsession that drove Frankenstein’s experiment and to relating that obsession to the scientific world of our day. Students will be asked to judge the actions of scientists past and present and relate their actions and discoveries to *Frankenstein*.

This lesson will take one and a half class periods.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:

1. Distribute copies of Handout #1 and have students read it. Initiate a class discussion about Victor Frankenstein's motivations. What did he want to accomplish and why? What did Mary Shelley seem to think about Frankenstein's ambitions? Ask students what they think of Frankenstein's goals – and his ego.
2. Break students into six groups and instruct each group to prepare a five-minute oral report, to be presented to the class at a later time (allow students either to work together in the library or assign the report as homework). Each group will present a report on one of the following controversial figures:
 - Galileo (persecuted for championing a heliocentric model of the solar system)
 - Andreas Vesalius (father of modern anatomical studies, controversial for investigations of human cadavers)
 - Charles Darwin (vilified for his theories on evolution and natural selection)
 - Rosalind Franklin (early DNA researcher)
 - J. Robert Oppenheimer (one of the developers of the atomic bomb)
 - Harry Griffin (Director of the Roslin Institute, which cloned Dolly, the sheep)
 - Patrick Steptoe (responsible for the first successful “test tube baby”)
 - Dr. Bryon Peterson (a leading fetal stem cell researcher)

Tell students that these figures are on “trial” for “going too far” with science and for being overly ambitious. Their job is to prepare a report as if they were the attorneys for the defense. They should present their subject in a way that highlights the importance of the person's accomplishments.

3. On the scheduled day, ask the groups to make their presentations. Preface the presentations by reminding students that these people will be on trial for pushing the boundaries of science too far.
4. After the presentations, write the names of each of the subjects of students' reports on the blackboard. Open up a discussion of each one, and ask students if they believe that the person in question went too far with his investigations. Ask them what the world would be like without the work of this person. Ask them why they think that people are (or were) threatened or upset by the person's work. Then ask for a vote: guilty or not guilty of pushing the bounds of science too far. Ask students to look for a pattern in their voting. If they voted guilty on some, but not all, of the figures, what factors played a part? Are they only bothered by new scientific research? Are all people bothered by new scientific research? Why or why not?
5. Relate the discussion back to *Frankenstein*. Why do people continue to be repulsed by the idea of creating life from something dead?

What You Need:

A copy of the Enriched Classic edition of *Frankenstein* (0743487583) for each student

Copies of Handout #1

How Did It Go?

Could the students see the relationship between the burning scientific issues of our day and those of Mary Shelley? Could they grasp the initial motivation that led Frankenstein to his own effort to create life?

Curriculum Plan #2:

Dear What's-Your-Face: (A Lesson in Literary Strategies)

The purpose of this unit is to draw attention to Shelley's literary techniques: specifically, her use of literary language, as opposed to common speech, and her epistolary frame. Students will get a chance to see for themselves how style and structure affect a story by rewriting a straightforward first-person narrative "Shelley style."

This lesson will take one hour.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:

1. Ask the students for a frank, let-your-hair-down discussion about how they liked reading *Frankenstein*. Did the characters draw their attention? Did they sympathize with, say, Frankenstein himself? Or with the Monster? Or with the human and practical Clerval? Above all, how did they like the storytelling that took place here?

Draw their attention to the epistolary, story-within-a-story framework and ask students what effect they think this has on the story.

2. As a group, construct (on the blackboard) a map of the way the story is told. The outer frame is formed by letters and (toward the end) notes of Captain Walton, writing to his sister. The major inner frame (pp. 27-258) consists of Frankenstein's narrative to Captain Walton. Pages 117-177 frame the most inward space of the inner frame, the tale told by the Monster to Victor Frankenstein, and reported to Walton.

3. Discuss the character of this kind of narration. What if the whole story had been recounted to us directly by Frankenstein himself? How would that have changed the story? What do we gain by the technique Mary Shelley uses?

4. Pages 42 and 213 offer us some of the few samples of conversation in Shelley's narrative style. How well does she handle conversation? (Ask the students to read out a few such passages, with attempts at appropriate inflection.) Would you say that the whole story is basically narrative? Look at the way Shelley tells a story (pp. 117-119). What characterizes her story-telling technique, as she invites us into the coming-to-consciousness of the Monster? Does she make us hear, see, smell? Or is her narration basically a way of making our minds move through "imaginative space?"

5. Distribute copies of Handout #2, which includes a scene from Mark Twain's *Adventures of Huckleberry Finn*. Let students read through the passage for themselves. Point out how different this approach is from Shelley's. The entire book is told by the character Huckleberry Finn in first person, rough Southern dialect. Explain to students that they will rewrite this passage as a letter from a friend of Huck's – a more educated, literary friend – to his/her mother, telling of Huck's experience as she learned it from him. Tell them to apply Shelley's literary style to the material as best they can. Here is a possible start to such a letter:

"Dear Mother,

As Huck reported it to me, he had wisely concealed himself on the limb of a tree as the feud raged in the woods beneath him. The sound of gun fire cracked through the air repeatedly, and the bloodthirsty groups from the rival families urged each other to greater murderousness. Huck clung to the tree for his life, disgusted and tormented by what he witnessed . . ."

6. Ask a selection of students to read their rewrites aloud. As a class, discuss how the story is changed by the new format. Does it seem more real, or less real? Does it seem grander in scope or importance?

What You Need:

A copy of the Enriched Classic edition of *Frankenstein* (0743487583) for each student

Copies of Handout #2

How Did It Go?

Did the students sharpen their critical eye for the way *Frankenstein* is constructed and for the language in which the story is expressed? Did they enlarge their sense of different kinds of diction, from different historical periods?

Curriculum Plan #3:

The Original Prometheus (A Lesson in Literary Context)

The purpose of this lesson is to provide students with background information on Prometheus and the various literary “uses” of the Prometheus myth.

This lesson will take one hour.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:

1. Tell students the myth of Prometheus:
Prometheus was a Titan, a race of giant gods who ruled the Earth until overthrown by Zeus, in ancient Greek mythology. One night, when Zeus, ruler of the gods, was away, Prometheus sneaked to Olympus, the home of the gods, along a secret path. He stole the gods’ sacred fire and hid it in his cloak. Then he gave the gift of fire to man, and taught mankind how to use it. But when Zeus returned to Olympus, so great was his rage that he ordered Prometheus to be chained forever to a lonely rock in the Caucasian Mountains. There he bravely endured for thousands of years until Zeus, finally set him free.

Try to get students to interpret the myth symbolically. What might the “fire” represent? Why was Zeus angry? What might have prompted Prometheus to do what he did?

2. Turn the discussion to *Frankenstein*. Ask students: Why did Shelley subtitle her book “Modern Prometheus”? Which character resembles Prometheus? Is Frankenstein a stubborn defender of mankind, fighting even against God for the good of mankind? Ask the class to look at chapters 2 and 3 and look closely at Victor’s motivations. If Victor is not a true “Promethean,” why do you think Shelley chose the subtitle she did?

3. Ask students to think of other figures—either real or fictional—who have paid a high price “angering the gods” for the good of mankind. Marie Curie might be a good example for you to lead off with. Example that she was a Nobel Prize winning scientist whose research allowed for the development of X-ray diagnostics, but she died of cancer caused by radiation exposure. Ask students whether they think such “Prometheans” deserve punishment or not. Did Victor Frankenstein deserve his punishment?

What You Need:

A copy of the Enriched Classic edition of *Frankenstein* (0743487583) for each student.

How Did It Go?

Did the students recognize the motivation of Victor Frankenstein? Did they see that we are still in the era of vigorous enthusiasm for science, but that—as in Mrs. Shelley’s world—there are forces that question unfettered scientific inquiry, just as there are outcomes, such as was the monster in *Frankenstein*, fit to raise questions about unfettered inquiry?

Curriculum Plan #4:

Oh My Goth (A Lesson in Literary Genres)

Mary Shelley's *Frankenstein* (1818) belongs in the tradition of the English Gothic novel, the prototype of which is Horace Walpole's *Castle of Otranto* (1764). This genre includes the work of a number of British writers—Mathew Lewis, *The Monk* (1796); Ann Radcliffe, *Mysteries of Udolpho* (1794); and Mary Shelley. The fictitious reference point for these writers is the tribe of the Goths, a Germanic group which entered present day Eastern Europe in the second century A.D., and which contributed greatly to the disintegration of the Roman Empire. To these historically murky people, and to the generalized trappings of the Middle Ages—with its gloomy castles, knights, and courtly adventures—the creators of Gothic fiction turned, to summon up atmospheres rich in feeling: moody landscapes of mountains, valleys, and distant rivers; supernatural struggles between good and evil. This lesson will be devoted to discussing and creating “the Gothic.”

The lesson will take one hour.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:

1. Point students to the definition of Gothic literature in their copies of *Frankenstein* (p. XVI):

“The Romantic literature preoccupied with mystery, horror, and the supernatural is known as Gothic. The name is a reference to the barbaric Gothic tribes of the Middle Ages, or to medieval times in general with its castles, knights and adventure. Gothic novels tended to feature brooding tones, remote settings, and mysterious events. The characters’ inner emotional lives receive a lot of attention, as does the struggle between good and evil. The style took its name from Horace Walpole’s *The Castle of Otranto: A Gothic Story*, the first book identified as belonging to the genre.”

As a group, talk about other meanings of the word “Gothic” or “Goth” and what kinds of looks, styles, moods, and fashions are associated with those meanings. You may want to bring in some pictures of Gothic architecture and a copy of Grant Wood’s painting “American Gothic.” What do all the meanings of “Goth” and “Gothic” have in common?

2. Distribute copies of Handout #3 and ask one student to read the passage, in which the narrator describes both the exaltations and the gloominess he is provoked to feel by the mountainous (but frequently rainy) landscape of the high Alps. Try a collective translation of the handout passage into contemporary American English. Ask students to discuss how Shelley’s version is changed when translated into “American.” Ask students what effect literary style plays in creating the Gothic mood.

3. Divide the class into pairs, and ask them to come up with an idea for a Gothic story together. Here’s the catch: the story has to be set at your school in this current year. Tell students their challenge is to translate the brooding, spooky, mysterious atmosphere of *Frankenstein* into modern terms. Tell them shadows, mystery, and high emotions are just as common in a school as they are in Ingolstadt. Give them fifteen to thirty minutes to come up with an outline of a story, then have the groups share their ideas. Decide as a class whose idea best captures “the Gothic.”

What You Need:

A copy of the Enriched Classic edition of *Frankenstein* (0743487583) for each student

Copies of Handout #3

Optional: pictures of gothic architecture; copy of Grant Wood’s “American Gothic”

How Did It Go?

Could students see that there is a hidden unity among the many usages of the term “Gothic”? Did they find ways to translate Gothic fiction into their own lives?

Curriculum Plan #5:

It's *Still* Alive! (A Lesson in Adaptation)

The purpose of this curriculum plan is to draw attention to the way Frankenstein's monster has been continuously reinvented in the past two hundred years. Students will investigate possible reasons for the monster's transformations, then, as a class, create a portrait of a modern "monster."

This lesson will take one hour.

NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
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6. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

What To Do:

1. Depending on your classroom's facilities, look at still photos or film clips from some of the movies that have helped to make "Frankenstein" a household word. (For instance, James Whale's *Frankenstein*, 1931; Terence Fisher's *The Curse of Frankenstein*, 1957; *Frankenstein*, 1981, directed by Victor Gialanella; Kenneth Branagh's *Mary Shelley's Frankenstein*, 1994.) Ideally a sampling of each would be useful and provocative. If you are viewing still photos, provide a little context for each. If you don't have videotape equipment, it is not a problem. Students are generally familiar with these films through their exposure to popular culture.

2. Before and interspersed through this viewing of photos or films, try to keep referring back to the Shelley novel. Pause frequently, and ask the students what they think the filmmaker is doing with the original story. Focus especially on the “classic” monster: Boris Karloff’s version in the 1931 film. The monster is large, ugly, and, in notable contrast with the book, mute. Why choose to make the monster a grunting, lumbering instrument of destruction? Why, in 1994, do you think Kenneth Branagh decide to make a Frankenstein movie in which the monster (played by Robert De Niro) spoke? What might have changed about how viewers think of “monsters”? What does the word “monster” mean to us today?

3. Ask students to put themselves in Shelley’s shoes for a minute and come up with a science fiction method for creating life out of lifeless material. The idea should be somewhat plausible and based on modern scientific discoveries. What raw material would they start with? An adult corpse? Tissue samples? How would they put the material into human form? What would create the “spark” of life?

4. After sorting through all the particulars of how they would create their “monster,” ask students each to draw a picture of what their “monster” would look like. Move through the classroom as they are doing this, and decide on four or five students whose drawings you would like the class to see. Try to pick drawings that are different from each other.

5. Ask the students you selected to stand up and show their drawings to the class. Ask them to explain why their “monster” looks the way it does.

6. After you have looked at various “monsters,” ask students whether they think their creations are really monsters at all. If they are, what makes them monstrous? What makes them frightening? What does this say about the way the world has changed since 1818? Since 1931? Since 1994?

What You Need:

A copy of the Enriched Classic edition of *Frankenstein* (0743487583) for each student

Still photos or film clips (if facilities allow) of various versions of Frankenstein, especially the 1931 and 1994 film versions.

How Did It Go?

Did the students give some fresh thought to the power of a myth/story like Frankenstein? Were they able to take on the story and reinvent it for themselves in a new version?

Guilty or Not Guilty?

“One of the phenomena which has 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 on 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 analyzing 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 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 what 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.”

Frankenstein, pp. 48-49

Handout #2

Dear What's-Your-Face

In Mark Twain's *Adventures of Huckleberry Finn*, Huck, an uneducated teenager, and Jim, an adult slave, "escape" from their hometown in Missouri and get aboard a raft on the Mississippi River, hoping to find freedom for Jim in the North. Along the way, Huck gets mixed up into a family feud between the Shepherdsons and the Grangerfords. The feud becomes bloodier than usual when it is revealed that young Sophia Grangerford is eloping with one of the Shepherdsons' sons. Huck hides up in a tree as the action unfolds, and he sees his new friend, Buck Grangerford, killed.

All of a sudden, bang! bang! bang! goes three or four guns—the men had slipped around through the woods and come in from behind without their horses! The boys jumped for the river—both of them hurt—and as they swum down the current the men run along the bank shooting at them and singing out, "Kill them, kill them!" It made me so sick I most fell out of the tree. I ain't a-going to tell ALL that happened—it would make me sick again if I was to do that. I wished I hadn't ever come ashore that night to see such things. I ain't ever going to get shut of them—lots of times I dream about them.

I stayed in the tree till it begun to get dark, afraid to come down. Sometimes I heard guns away off in the woods; and twice I seen little gangs of men gallop past the log store with guns; so I reckoned the trouble was still a-going on. I was mighty downhearted; so I made up my mind I wouldn't ever go anear that house again, because I reckoned I was to blame, somehow. I judged that that piece of paper meant that Miss Sophia was to meet Harney somewheres at half-past two and run off; and I judged I ought to told her father about that paper and the curious way she acted, and then maybe he would a locked her up, and this awful mess wouldn't ever happened.

When I got down out of the tree I crept along down the river bank a piece, and found the two bodies laying in the edge of the water, and tugged at them till I got them ashore; then I covered up their faces, and got away as quick as I could. I cried a little when I was covering up Buck's face, for he was mighty good to me.

Excerpted from the Enriched Classics edition of *The Adventures of Huckleberry Finn* (ISBN: 0743487575)

Handout #3

Oh My Goth

“The next day, contrary to the prognostications of our guides, was fine, although clouded. We visited the source of the Arveiron, and rode about the valley until evening. These sublime and magnificent scenes afforded me the greatest consolation that I was capable of receiving. They elevated me from all littleness of feeling; and although they did not remove my grief, they subdued and tranquillized it. In some degree, they diverted my mind from the thoughts over which it had brooded for the last month. I returned in the evening, fatigued, but less unhappy, and conversed with my family with more cheerfulness than had been my custom for some time. My father was pleased, and Elizabeth overjoyed. ‘My dear cousin,’ said she, ‘you see what happiness you diffuse when you are happy; do not relapse again!’

“The following morning the rain poured down in torrents, and thick mists hid the summits of the mountains. I rose early, but felt unusually melancholy. The rain depressed me; my old feelings recurred, and I was miserable. I knew how disappointed my father would be at this sudden change, and I wished to avoid him until I had recovered myself so far as to be enabled to conceal those feelings that overpowered me. I knew that they would remain that day at the inn; and as I had ever inured myself to rain, moisture, and cold, I resolved to go alone to the summit of Montanvert. I remembered the effect that the view of the tremendous and ever-moving glacier had produced upon my mind when I first saw it. It had then filled me with a sublime ecstasy that gave wings to the soul, and allowed it to soar from the obscure world to light and joy. The sight of the awful and majestic in nature had indeed always the effect of solemnizing my mind, and causing me to forget the passing cares of life. I determined to go alone, for I was well acquainted with the path, and the presence of another would destroy the solitary grandeur of the scene.”

Frankenstein, pp. 109-110

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