



Jackie Torrence (1944–2004) spent much of her childhood on a North Carolina farm, where she grew up listening to traditional stories told by her grandfather. Years later, while working as a librarian, she was asked to read stories to some young children. She agreed, and the children were instantly captivated. Before long, Torrence was invited to tell stories in local and neighboring communities. Torrence, who was later dubbed “The Story Lady,” went on to gain national prominence as a storyteller.

SCARY TALES



Essay by Jackie Torrence

SETTING A PURPOSE As you read, pay attention to the points the author makes about scary tales. Would most people agree with her ideas?

I guess I like scary tales so much because my granddaddy liked scary tales. He'd have to tell one if it killed him. He was sick a lot, but if visitors came, he'd prop himself up in an armchair and put a quilt on his lap. So nobody could see his nightshirt. Then he'd put his derby hat on, he loved that derby, and somebody would say, “Mr. Jim, tell us about that time when the fire dog followed you down though the wheat field.” And my grandma would say, “Hold it, let me leave the room, lightning's going to strike.” She always said Granddaddy was the biggest liar God ever blew breath into. So she'd leave, but not me. I'd get closer to Pa 'cause I wanted to watch the people listening to him.

There used to be an old man who came to our house named Hall. I would hear people say, “Mr. Hall wears a rug.” I didn't know what a rug was. I'd lay down on the floor and Grandma would say, “What are you doing?” “I'm trying to

find Mr. Hall's rug." And Grandma would say, "Get up, *get up!* That ain't nice." Well, one day Mr. Hall was there and Grandpa started into one of his scary stories. There was a
20 piece of wood burning in the fireplace, sort of sticking out, and Pa spotted it. I watched him put his tobacco way back in his mouth so he could get a good long shot. At just the right moment in the story, he threw his head forward and that tobacco came out and hit that wood just right; it fell off on the floor and the fire sparked up. Somebody threw a baby on the floor, men ran out, and Mr. Hall ran out too. When he passed us, Mr. Hall's scalp was as naked as the palm of my hand. *Jesus have mercy!* Granddaddy scared the hair right off Mr. Hall's head! Well, I went over to his chair, and there in Mr.
30 Hall's hat was his scalp! I picked it up. "Grandma! Is this Mr. Hall's rug?" Grandma said, "Put that thing down and go wash your hands." Oh, I loved those days when Grandpa told his scary stories.

So when I started telling stories in school, that's what I chose, scary tales. I've got storytelling friends who'd rather be killed than go to junior high. But not me, I love junior high.



That's sixth, seventh, and eighth grade, and those kids can't believe they're going to have to sit there and listen to me tell a story. So I do just what Grandpa said, "If you want to get the
40 attention of a mule who's too stubborn to listen, you take the branch off a tree and come right down across the top of his head." What is my branch? A good scary story. When I tell those kids, "I'm going to scare you," when I start to give them a little bit of fear, well, they're ready to listen.

A lot of people have told me I really shouldn't tell children scary things. Well, children can frighten themselves without your help. When they're alone in bed they hear things and they see things. So I just help them along. "It's *daaaaaaark*," I say. And there's a strange voice, "Where's Myy Haaairy
50 Toe..." That's all they need. They remember the dark and they're scared again and that's good.

Children need to be frightened. We all do. It's an emotion that was given to all of us and it should be exercised. When you don't exercise it, you lose your sense of fear. That's why my granddaddy told me scary stories. He wanted me to know that only fools rush in where angels fear to tread. You should be a little hesitant sometimes, his stories were saying, you should think twice before you go into the woods, there just might be a hairy man and you need to be cautious.

60 My grandfather scared me to death. Grandma would say, "Get up on your granddaddy's lap and kiss him good night." I'd throw my arms around him and say, "I'm going to bed." And he'd say, "It's dark up there." And I'd say, "I know." "You know what's in the dark?" "Nooooo." "Monsters," he'd say. "What do monsters do?" "They'll drag you off the bed and put you in the keyhole," he'd say. Well, I yelled and screamed going up the stairs. My grandmother would say to me on the way up, "*Would you stop crying?* There's not a keyhole big enough to put you in." So I remained fat for the rest of my life.
70 That's why no monsters have ever bothered me.

COLLABORATIVE DISCUSSION With a partner, discuss whether you agree with Torrence's ideas about scary tales. Cite specific evidence from the text to support your ideas.

Determine Author's Viewpoint

Why does Jackie Torrence feel the way she does about scary tales? In order to answer, you have to determine her viewpoint. An **author's viewpoint** is the unique combination of ideas, values, feelings, and beliefs that influence the way the writer looks at a topic. To determine an author's viewpoint, consider

- the opinions an author holds about a topic
- the details that suggest why he or she thinks a certain way
- the reasons offered in support of a certain view
- the way the author's background might affect his or her outlook

A good writer anticipates and acknowledges opposing views and responds to them. A **counterargument** is an argument made to oppose an alternative view. In "Scary Tales," Jackie Torrence includes this counterargument when discussing whether or not it's a good idea for children to experience fear:

It's an emotion that was given to all of us and it should be exercised.

Review "Scary Tales" and identify at least two more counterarguments.

Analyze the Meanings of Words and Phrases

Style is a manner of writing. It involves *how* something is said rather than *what* is said. Writers show style through the choices they make about the following elements:

Elements of Style	Examples
Word choice and imagery are the use of specific words. Writers might choose elegant, specialized words or vivid, blunt language.	"... there in Mr. Hall's hat was his scalp!"
Syntax refers to the way words are put together to form phrases and sentences. The length of a writer's sentences and the use of formal or informal grammar all contribute to style.	"And Grandma would say, 'Get up, get up! That ain't nice.'"
Figurative language is language used imaginatively in ways that go beyond literal definitions. The kinds and amount of images writers use can help define his or her style.	"My grandfather scared me to death."

Style can be described with words such as *formal*, *conversational*, *sophisticated*, and *humorous*. How would you describe the style in which "Scary Tales" is written? Review the selections and find examples to support your answer.

Analyzing the Text

Cite Text Evidence

Support your responses with evidence from the text.

- 1. Interpret** What does the author's grandma mean in lines 8–9 when she says, "Hold it, let me leave the room, lightning's going to strike"?
- 2. Summarize** Tell what happens when Mr. Hall comes to visit.
- 3. Analyze** An **analogy** is an extended comparison of two things that are alike in some way. Examine lines 39–42. What two things is the author comparing? Explain what this comparison reveals about the author's **tone**, or attitude, toward storytelling.
- 4. Interpret** What does Grandpa Jim mean when he tells his granddaughter that "only fools rush in where angels fear to tread"? Explain what lesson scary stories can help teach.
- 5. Analyze** Use a chart like the one shown to record examples of the word choice, syntax, and figurative language that contribute to Torrence's style.

Elements of Style	Examples
Word choice	
Syntax	
Figurative language	

- 6. Draw Conclusions** How would you describe Torrence's viewpoint on scary tales? Explain how her values, beliefs, and background contribute to the way she thinks about this topic.
- 7. Evaluate** Are the author's counterarguments effective in proving her own view? Explain why or why not.



PERFORMANCE TASK

Speaking Activity: Debate Is it a good idea for middle school students to hear scary stories? Have a debate about this topic.

- Working with a partner, decide which viewpoint you will argue: Is it a good idea for young people to hear scary stories, or is it a bad idea?
- List reasons that support your viewpoint. Include evidence from "Scary Tales."
- Prepare for counterarguments.
- Practice your arguments orally. Then debate another pair of students who have chosen the opposite position.

Sharon A. Russell (b. 1941) is a retired professor of Communication and Women's Studies at Indiana State University, where she taught courses on film and television. Russell has published extensively on horror film and literature and detective fiction. She is the author of *Stephen King: A Critical Companion*, a book that analyzes several of King's famous horror novels and in which this essay appears.



What Is the Horror Genre?

Literary Criticism by Sharon A. Russell

SETTING A PURPOSE As you read, pay attention to the points the author makes about horror stories. Do her ideas make you think about horror stories in new ways?

Many people define horror by its subjects. We all think of creatures like Frankenstein's monster, Dracula, and the wolfman¹ as monsters in the horror genre. Each one of these creatures has a history and developed over a period of time. But we also know that horror covers more than just these monsters. We could all make long lists of the kind of creatures we identify with horror, especially when we think of films as well as literature. The minute we would start to make such a list we would also realize that not all monsters are alike and that not all horror deals with monsters. The subject approach is not the clearest way to define this genre.

¹ **Frankenstein's monster, Dracula, and the wolfman:** legendary monsters. "Frankenstein's monster" is the creature created by Dr. Victor Frankenstein in Mary Shelley's novel; "Dracula" is the vampire in Bram Stoker's novel; in folklore, the wolfman is a man who can become a wolf.

Some students of this genre find that the best way to examine it is to deal with the way horror fiction is organized or structured. Examining the organization of a horror story shows that it shares certain traits with other types of fiction. Horror stories share the use of suspense as a tactic with many other kinds of literature. The tension we feel when a character goes into the attic, down into the basement, or just into the abandoned house is partially a result of suspense. We don't
 20 know what is going to happen. But that suspense is **intensified** by our knowledge of the genre. We know that characters involved in the world of horror always meet something awful when they go where they shouldn't. Part of the tension is created because they are doing something we know is going to get them in trouble. Stephen King refers directly to our anticipation of horror. In *Salem's Lot*² Susan approaches the house which is the source of evil. "She found herself thinking of those drive-in horror movie epics where the heroine goes venturing up the narrow attic stairs...or down into some dark,
 30 cobwebby cellar...and she...thinking: ...*I'd never do that!*" Of course Susan's fears are **justified**. She does end up dead in the basement, a victim of the vampire.

If the horror genre uses the character's search for information to create suspense, it controls when and where we get our knowledge. Because we are outside of the situation we usually know more than the characters. Our advance knowledge creates suspense because we can anticipate what is going to happen. The author can play with those expectations by either confirming them or surprising us with a different
 40 outcome. When suspense is an important element in fiction we may often find that the plot is the most critical part of the story. We care more about what happens next than about who the characters are or where the story is set. But setting is often considered a part of the horror genre. If the genre has traditional monsters, it also has traditional settings. Only authors who want to challenge the tradition place events in bright, beautiful parks. We expect a connection between the setting and the events in this genre. We are not surprised to find old houses, abandoned castles, damp cellars, or dark
 50 forests as important elements in the horror story.

intensify

(ĩn-těn'sə-fī') v. If you *intensify* something, you make it grow in strength.

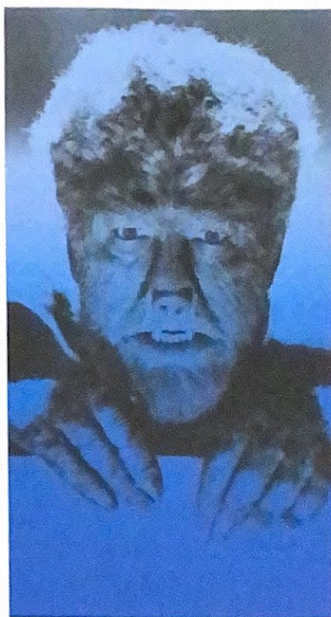
justify

(jūs'tə-fī') v. If you *justify* something, you prove it is right or valid.

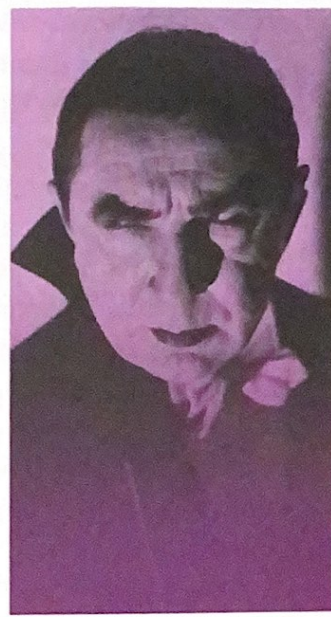
² *Salem's Lot*: a horror fiction novel written by Stephen A. King.



The actor Boris Karloff as the monster in the 1931 film *Frankenstein*, based on the novel



The actor Lon Chaney as a werewolf in the 1941 film *The Wolf Man*



The actor Bela Lugosi as Dracula in the 1931 film by the same name

Some people make further distinctions based on how the stories are organized. We can divide stories into different categories based on how we come to believe in the events related and how they are explained to us. Stories that deal with **parallel** worlds expect us to accept those worlds without question. We just believe Dorothy is in Oz; we accept Oz as a parallel world separate from ours. Other times events seem to be supernatural but turn out to have natural explanations: the ghosts turn out to be squirrels in the attic, or things that move mysteriously are part of a plot to drive someone crazy. Sometimes the supernatural is the result of the way the central character sees the world, as in stories told from the point of view of a crazy person. But at times we are not sure, and hesitate about believing in the possibility of the supernatural. When I first read *Dracula* I seriously considered hanging garlic on my windows because I believed that vampires could exist. This type of hesitation, when we almost believe, falls into the general category of the “fantastic” (Todorov 25).³ Often horror has its greatest effect on us because we almost

parallel
(păr-ə-lēl) *adj.*
If things are *parallel*, they have comparable or similar parts.

³ **Todorov 25:** the author is following MLA style to cite her source for the information just stated: page 25 of a work by an author named Todorov.

70 believe, or believe while we are reading the book or watching the film, that the events are possible.

Yet another way of categorizing works of horror is by the source of the horror. Some horror comes from inside the characters. Something goes wrong inside, and a person turns into a monster. Dr. Frankenstein's need for knowledge turns him into the kind of person who creates a monster. Dr. Jekyll also values his desire for information above all else, and creates Mr. Hyde.⁴ In another kind of horror story the threat to the central character or characters comes from outside. An
80 outside force may invade the character and then force the evil out again. The vampire attacks the victim, but then the victim becomes a vampire and attacks others. Stories of ghosts or demonic possession also fall into this category.

We can also look at the kinds of themes common to horror. Many works concentrate on the conflict between good and evil. Works about the fantastic may deal with the search for forbidden knowledge that appears in much horror literature. Such **quests** are used as a way of examining our attitude toward knowledge. While society may believe that
90 new knowledge is always good, the horror genre may question this assumption, examining how such advances affect the individual and society.

quest
(kwĕst) *n.* A quest is a search.

COLLABORATIVE DISCUSSION With a partner, discuss how Russell's ideas about horror stories compare with your own knowledge of this genre.

⁴ Dr. Jekyll . . . and . . . Mr. Hyde: the good and evil sides of the same character in a novella by Robert Louis Stevenson.

Analyze Text: Literary Criticism

8.RI.1.2, 8.RI.1.3,
8.RI.2.6

One of the pleasures of reading literature is thinking about it afterward.

Literary criticism is writing that examines, analyzes, and interprets a piece of literature or a general aspect of literature.

In literary criticism, the **author's purpose**—or the reason he or she is writing—is often to inform or to persuade other readers to view a text in a certain way. The chart shows some specific purposes an author might have when writing literary criticism.

Purpose	What the Author Does
To define a genre	explains the characteristics of a type of writing using specific examples as evidence
To categorize works of literature	defines and classifies works of literature based on certain criteria , or standards
To examine the structure of a work of literature	analyzes the organization of a piece of literature
To analyze an author's technique	explains and evaluates the effectiveness of literary techniques, such as using an unreliable narrator, recurring imagery, or flashbacks

What is the purpose of the work of literary criticism you have just read?

Summarize Text

8.RI.1.2

A good way to check your comprehension and remember what you read is to summarize the text. When you **summarize**, you briefly retell the central ideas and most important details of a piece of writing in your own words. You can summarize a section of a text or an entire work.

- Begin with a clear, brief statement of the central idea of the section or work.
- Present the most important details that support the idea in the order in which they appear in the text.
- Write in your own words, but be careful not to change the author's meaning.

Summarize the first paragraph of "What Is the Horror Genre?"

Analyzing the Text

Cite Text Evidence Support your responses with evidence from the text.

- 1. Identify** Reread the first paragraph, lines 1–11. Why does the author reject characters or subjects as a way to categorize the horror genre?
- 2. Infer** Reread the first two paragraphs of the essay, lines 1–32. What does the opening suggest about the author's purpose in writing this essay?
- 3. Cause/Effect** In lines 20–21, the author says that in horror stories "suspense is intensified by our knowledge of the genre." What knowledge is the author referring to? Explain why it increases suspense.
- 4. Analyze** Events described in the horror genre often defy everyday reality. According to Russell, what are three different reactions the reader might have to supernatural events depicted in horror stories?
- 5. Interpret** In line 87, what does the author mean by "the search for forbidden knowledge"?
- 6. Summarize** After reading this essay, what is your response to its title: "What Is the Horror Genre?" To answer, summarize the text.
- 7. Synthesize** Consider your own knowledge of the horror genre. Which of Russell's proposed categories do you consider the most useful for gaining new understanding about these stories? Explain your answer by referring to horror stories with which you're familiar.

PERFORMANCE TASK



Speaking Activity: Discussion Use the characteristics of the horror genre described in the essay to categorize the horror stories you have read and the horror films you have seen.

- Work with a small group to create a list of stories and films.
- Review the characters, setting, events, structure, and organization of the stories and films.
- Decide how to categorize the stories and films. What creates the suspense in each one? Do they have similar themes or settings? Are the sources of horror alike in some way?
- Be prepared to explain your categories as you share your final list with the class or a small group.

Critical Vocabulary

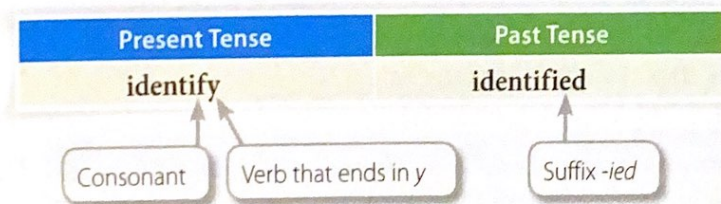
8.L.3.4b

intensify justify parallel quest

1. Which Vocabulary word goes with *similar*? Why?
2. Which Vocabulary word goes with *strengthen*? Why?
3. Which Vocabulary word goes with *search*? Why?
4. Which Vocabulary word goes with *defend*? Why?

Vocabulary Strategy: Using Suffixes

A **suffix** is a word part that is added to the end of a word. The suffix *-ied* is added to verbs that end in the letter *-y* and are preceded by a consonant. Adding *-ied* to such verbs changes the verb from the present to the past tense.



For example, to change a verb like *identify* to the past tense, you drop the *-y* and add *-ied*. Look at the sentences from "What Is the Horror Genre?" that show how the author uses the verbs *intensify* and *justify* in the past tense.

But that suspense is intensified by our knowledge of the genre.

Of course, Susan's fears are justified.

In the case of both *justify* and *intensify*, the author dropped the *-y* and added *-ied* to show the past tense.

Practice and Apply Read the sentences. Change the verbs in parentheses to the past tense by adding the suffix *-ied*.

1. In the horror story, the main character (rely) on her brother for help.
2. She was (mystify) when her calls to him were not answered.
3. She (hurry) to check that all her house doors were securely locked.
4. She was (petrify) when she thought she saw someone looking in the window.
5. Now she was (worry) that her brother would not show up to help her.

Background Daniel Cohen has created over one hundred books for young readers on topics like sports, nature, history, and science fiction. In this essay, Cohen examines the Frankenstein monster. Mary Wollstonecraft Shelley, the monster's creator, began writing *Frankenstein: Or, The Modern Prometheus* in 1818 when she was only 18 years old. Frankenstein's monster has gone on to become an icon of popular culture. His image can be seen in movies, cartoons, and even cereal boxes.

Man-Made Monsters

Essay by Daniel Cohen



1. **READ** ▶ As you read lines 1–19, begin to collect and cite text evidence.

- Underline adjectives used to describe the scientist and the sorcerer.
- Circle what the scientist and the sorcerer are seeking to acquire.
- In the margin, restate what you learn about Prometheus.

CLOSE READ
Notes

With the publication of Mary W. Shelley's novel, *Frankenstein: Or, The Modern Prometheus*, in 1818, the mad scientist replaced the evil sorcerer as the master of monsters. In many respects the mad scientist and the evil **sorcerer** were very similar. They were not necessarily either mad or evil, at least not at first. Often they were brilliant, selfless, and dedicated to the task of acquiring knowledge—for the sorcerer magical knowledge, for the scientist scientific knowledge—that might benefit the human race.

sorcerer:

- 10 But the knowledge they sought was forbidden to mankind. Often for the best of motives, both sorcerer and scientist released great evil upon the world, and their knowledge ultimately destroyed them. That is why Mrs. Shelley chose the subtitle, *Or, the Modern Prometheus*, for her book. Prometheus was one of the Titans of Greek mythology. He was supposed to have given the human race the knowledge of fire, but this gift angered the gods and they punished him savagely.

Mary Shelley's scientist, Baron Victor von Frankenstein, attempted something no medieval sorcerer, no matter how powerful, could even aspire to—he sought to create life. Thus, Dr. Frankenstein's creation is the first truly modern monster in fiction.

20 According to tradition, the idea of the Frankenstein monster was first put into words in Switzerland on a stormy evening in 1816. A group of friends decided to pass the evening by telling stories based on supernatural events. Among those attending this storytelling session were two English poets, Lord Byron and Percy Bysshe Shelley. Also in attendance were Shelley's wife, Mary, and Byron's personal physician and friend, Dr. John Polidori. Dr. Polidori was reported to have told the tale of Lord Ruthven, who was to become the first famous vampire in English fiction. But surely the high point of the evening must have been Mary Shelley's story of Dr. Frankenstein and
30 his creation.

There had never been anything quite like the Frankenstein monster in legend or fiction, but there were a few creatures the monster might have counted among its ancestors. One was Talus, a sort of ancient robot of Greek mythology. Talus was said to have been made of brass by Hephaestus, a god of fire and craftsmen. The job of the brass man was to protect the island of Crete. He drove off strangers by throwing rocks at them, or by heating himself red-hot and clasp-
40 ing the intruders in a lethal bear hug. Talus was animated by a single vein of blood running from his head to his foot, where it was closed with a nail. The powerful sorceress Medea put Talus to sleep and then cut the vein, allowing the vital fluid to pour out—thus killing the brass man.

2. **◀ REREAD** Reread lines 9–19. In what way is Dr. Frankenstein similar to Prometheus?

3. **▶ READ** As you read lines 20–49, continue to cite textual evidence.

- Circle the names of the mythical creatures mentioned in lines 31–49.
- Underline a description of each creature.
- In the margin, describe the duty each mythical creature was supposed to perform.

Somewhat closer to the Frankenstein monster was the golem, a creature of medieval Jewish legend. It was a clay figure said to be given life by some sort of magical charm. According to the legends, golems had been created by several famous medieval European rabbis. The golem was supposed to be a servant and protector of the Jews but it was untrustworthy. Rabbi Low, of sixteenth-century Prague,¹ had to destroy the golem he created when it went berserk.

Frankenstein's castle was located in the hills above the picturesque Bavarian city of Ingolstadt. Some have **speculated** that the inspiration for the Frankenstein story may have come from a German legend. There is a ruined castle outside of Frankfurt am Main, Germany, that contains the tomb of a medieval knight. This knight was supposed to have been killed by a ferocious man-eating, man-made monster that resembled a wild boar. But the legend itself is not at all clear and there is no way of knowing if this story or anything like it was ever encountered by Mary Shelley, although she was known to have traveled extensively in Europe.

More likely Mrs. Shelley drew her inspiration for the story of Frankenstein from events of her own time. Science was becoming ever more important and it increasingly clashed with established beliefs and values. Frankenstein put life back into a creature that had been assembled from the limbs and organs of cadavers.²

¹ **Prague:** the capital and largest city of the Czech Republic.

² **cadaver:** a dead human body.

speculate:

4. **◀ REREAD** Reread lines 31–49. What is the writer's purpose for including the information on the Talus and the golem?

5. **▶ READ** As you read lines 50–84, continue to cite textual evidence.

- Circle what the author believes inspired Mary Shelley to write her story.
- Underline reasons why body snatching was a flourishing trade in the eighteenth and nineteenth centuries.

During the eighteenth and much of the nineteenth centuries human bodies were not readily available for scientific study. Dissection of a corpse was considered both irreligious and illegal. The result was that doctors who wished to study the human anatomy had to employ the services of body snatchers who would exhume³ newly buried corpses or cut down the hanging corpses of executed criminals and deliver them in secret to the laboratories. (While doctors couldn't dissect a body legally, it was considered perfectly proper to leave the corpse of a hanged man swinging until it rotted, as an example to other potential wrongdoers.)

Interest in medical science had grown enormously while the laws concerning dissection had not kept pace, so the body snatchers (the Resurrectionists or Sack-em-up Men as they were called in England) had a flourishing trade. If an adequate supply of corpses was unavailable, some of the more enterprising body snatchers would murder some unfortunates in order to sell their bodies. The most notorious of these murderers were Burke and Hare, who operated in Edinburgh, Scotland, at about the time that *Frankenstein* was written. The practice was fairly common throughout Europe, and many respectable doctors simply closed their eyes to what was happening.

notorious:

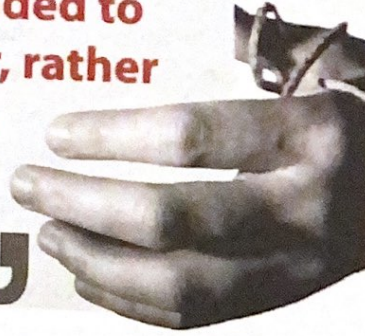
³ exhume: to dig out from the ground.

6. ◀ REREAD Reread lines 60–84. How did the act of body snatching influence the writing of *Frankenstein*? Support your answer with explicit textual evidence.

7. ▶ READ As you read lines 85–102, continue to cite textual evidence.

- Circle phrases used to describe Frankenstein's monster in Mary Shelley's book.
- Underline phrases used to describe Frankenstein's monster in the 1931 film *Frankenstein*.
- In the margin, write one similarity between the monster in Shelley's book and the monster in the film *Frankenstein*.

“He had not intended to create a monster, rather he had hoped to create a perfect human being.”



Dr. Frankenstein himself was forced to steal bodies for his experiments, and this was the first step in his crime. He had not intended to create a monster, rather he had hoped to create a perfect human being. But from the moment the creature opened its “dull yellow eye,” the young scientist was overcome with disgust and horror. He realized that he had made an abomination, not a superman.

The monster in Mary Shelley’s book is described as being exceptionally tall, yellow-eyed, and having skin like parchment. But few picture the Frankenstein monster as looking like that. Our image was fixed in 1931 with the appearance of the movie *Frankenstein*, starring a then unknown actor named Boris Karloff as the monster. Karloff’s monster was a masterpiece of horrific makeup. It had a flat head and the overhanging brows of a Neanderthal man. Its face was crisscrossed with crude stitching, and two electrodes⁴ stuck out of its neck. Like Mary Shelley’s monster, the movie monster was unnaturally tall, but it also wore enormous leaden shoes and walked in a stiff, almost mechanical way.

⁴ **electrode:** a conductor used to establish electrical contact with a non-metallic surface.

8. **◀ REREAD AND DISCUSS** Reread lines 91–102. In a small group, discuss the differences between the monster’s appearance in the book *Frankenstein* and its appearance in the movie *Frankenstein*.
9. **▶ READ** As you read lines 103–120, continue to cite evidence.
 - Underline phrases that describe the temperament of the monster in Mary Shelley’s book.
 - Circle phrases that describe the temperament of Frankenstein’s monster in movies.
 - In the margin, explain what would need to happen for the monster in Mary Shelley’s book to stop being miserable.

The monster of the book becomes tremendously evil, but it is an evil forced upon the creature by its unnatural creation. All mankind flees from it in horror, and the monster in revenge turns upon mankind and particularly upon its unfortunate creator. The monster of the book is also intelligent and highly articulate about its plight. At one point it says:

malicious:

110 "I am **malicious** because I am miserable. . . . If any being felt emotions of benevolence toward me, I should return them an hundred and an hundred fold. For that one creature's sake, I would make peace with the whole kind!"

The first of the long series of Frankenstein films simplified Mrs. Shelley's plot but retained much of the sympathy toward the monster. However, the creature's intelligence is largely lost in the films. Instead of making long, soul-searching speeches, the monster can only mumble and grunt. In later films the monster loses even this rudimentary speaking ability. It is reduced to a stiff, stumbling, and thoroughly evil automaton, more of a mechanical man than anything
120 else.

10. ◀ **REREAD AND DISCUSS** Reread lines 113–120. With a small group, discuss why filmmakers do not emphasize the monster's intelligence. What effect might this have on viewers' perception of the monster?

SHORT RESPONSE

Cite Text Evidence Summarize what you learn about Mary Shelley's creation of Frankenstein's monster and the way the monster has been perceived since its creation. Review your reading notes, and **cite text evidence** of Mary Shelley's inspiration in the selection.
