

**ANTICIPATION GUIDE:**  
**THE PHANTOM OF THE OPERA**  
**BY GASTON LEROUX**

**PURPOSE OF THE STRATEGY:**

Anticipations guides, according to Frank Smith (1978) allow the reader to make predictions about text that will be read by eliminating possibilities that are unlikely. Also called reaction or predictions guides, the anticipation guide is a way to prepare a reader prior to a reading assignment by asking them to react to a series of statements related to the content of the material. Three reasons for using anticipation guides according to Erickson, Huber, and McKenzie include: 1) relating prior knowledge to new information to enhance comprehension, 2) creating interest which stimulates discussion on the topic, and 3) creating possibilities for integrating reading and writing instruction.

The Anticipation Guide can be used as a pre-reading strategy for Gaston Leroux's The Phantom of the Opera. These strategies can be used to introduce the major theme of physical appearance and allow students to personally evaluate their own prejudices and priorities. The second anticipation guide can be used to explore the meaning of love found in this chapter. These strategies could be used as a pre-reading strategy to introduce the students to the novel and its major themes. However, Chapter XII "Apollo's Lyre" would allow immediate literary application to the text and explores in depth both the themes of physical appearance and love.

**DIRECTIONS FOR TEACHERS:**

**STEP 1**

Before assigning read and analyze the text to identify the major concepts and possible passages to apply to the anticipation guide.

Possible selections from Chapter XII include:

Christine to Raoul:

"I can't do it, I can't do! . . . I know one ought to be sorry for people who live underground . . . But he is too horrible! And yet the time is at hand; I have only a day left; and, if I do not go, he will come and fetch me with his voice. And he will drag me with him, underground, and go on his knees before me, with his death's head. And he will tell me that he loves me! And he will cry! Oh, those tear, Raoul, those tears in the two black eye-sockets of the death's head! I can not see those tears flow again!"

"The sun is flaming; and night-birds can not bear to look at the sun. I have never seen him by daylight . . . it must be awful! Oh, the first time I saw him! I thought that he was going to die."

"I had thought about my love for you and realized all the useless danger of it; and I did not even know if you remembered me. Whatever happened, your position in society forbade me to contemplate the possibility of ever marrying you, and I swore to the voice that you were no more than a brother to me nor ever would be and that my heart was incapable of any earthly love."

"Alas, I was no longer mistress of myself: I had become his thing!"

"I was in the hands of a man wrapped in a large cloak and wearing a mask that hid his whole face"

"My anger equaled my amazement. I rushed at the mask and tried to snatch it away, so as to see the face of the voice. The man said, 'You are in no danger, so long as you do not touch the mask'"

"Does he love you so much?"

"He would commit murder for me."

"And you, Christine, tell me, do you hate him to?"

"No" said Christine simply.

"No, of course not . . . why do you love him! Your fear, your terror, all of that is just love and love of the most exquisite kind, the kind which people do not admit even to themselves," said Raoul bitterly. "The kind that gives you a thrill when you think of it."

"With Horror!" She said. "That is the terrible thing about it. He fills me with horror and I do not hate him. How can I hate him, Raoul? Think of Erik at my feet, in the house on the lake, underground. He accuses himself, he curses himself, he implores my forgiveness . . . he confesses his cheat. He loves me! He lays at my feet an immense and tragic love . . . He has carried me off for love! . . . He has imprisoned me with him, underground, for love! . . . But he respects me: he crawls, he moans, he weeps! And when I stood up, Raoul, and told him that I could only despise him if he did not, then and there, give me my liberty . . . he offered to show me the mysterious road"

"While overwhelmed with his abuse and called upon him to take off his mask, if it covered the face of an honest man"

"Love, jealousy, hatred, burst out around us in harrowing cries"

“Suddenly, I felt a need to see beneath the mask. I wanted to know the face of the voice, and with a movement which I was utterly unable to control, swiftly my finger tore away the mask. Oh, horror, horror, horror!”

“But imagine, if you can, Red Death’s mask suddenly come to life in order to express, with the four black holds of its eyes, its nose, and its mouth, the extreme anger, the mighty fury of a demon; and not a ray of light from the socket, for, as I learned later, you can not see his blazing eyes except in the dark.” (p. 120- 128)

Erik to Christine:

“Look! You want to see! See! Feast your eyes; glut your soul on my cursed ugliness! Look at Erik’s face! Now you know the face of the voice! You were not content to hear me, Eh? You wanted to know what I looked like! Oh, you women are so inquisitive! Well are you satisfied? I’m a very good-looking fellow, eh? When a woman has seen me, as you have she belongs to me. She loves me for ever.”

“ Know,” he shouted, which his throat throbbed and panted like a furnace, “ know that I am build up of death from head to foot and that it is a corpse that loves you and adores you and will never, never leave you”

“ As long as you thought me handsome, you could have come back, I know you would have come back . . . but, now that you know my hideousness you would run away for good . . . So I shall keep you here! . . Why did you want to see me? Oh, mad Christine who wanted to see me! . . . When my own father never saw me and when my mother, so as not to see me, made me a present of my first mask!” (p.129)

Christine to Erik:

“If I shiver when I look at you, it will be because I am thinking of the spender of your genius!” Then Erik turned round, for he believe me, and I also had faith in myself. He fell at my feet with words of love . . . with word of love in his death mouth . . . and the music had ceased. . He kissed the hem of my dress and did not see that I closed my eyes”

“It went on for a fortnight – a fortnight during which I lied to him my lies were as hideous as the monster who inspired them; but they were the price of my liberty” (p.130)

Raoul to Christine:

"You were frightened . . . but do you love me? If Erik were good-looking would you love me Christine?" (p.131)

**STEP 2:**

Decide which concepts are most important to discuss and select passages that best stimulate reflection and discussion for the anticipation guides questions.

**STEP 3:**

If needed change questions or rephrase anticipation guides to meet needs.

**STEP 4:**

Display the guide. Either allow students to work individually, in small groups, or as a class to answer guide and generate ideas to validate their answers. Have students follow instructions and fill out guide appropriately.

**STEP 5:**

Discuss students' answers as a class. You can also break students up into smaller groups to facilitate greater participation and individual discussion. Have students explain their answers and discuss.

**STEP 6:**

Allow student to read the entire chapter

**STEP 7:**

Have students reevaluate their answers in view of the perspective of the characters and author's intended purpose.

**ASSESSMENT:**

Have students reassess their answers, select 3 questions, and write a response validating their answer. Read and evaluate student responses in view of application to the text and their lives.

## **DIRECTIONS FOR STUDENTS**

### **STEP 1:**

Before assigning or beginning reading Chapter XII "Apollo's Lyre," fill out as accurately as you can the anticipation guide.

### **STEP 2:**

Discuss with a partner why you chose your answers.

### **STEP 3:**

Participate in class discussion and validate your answers.

### **STEP 4:**

Read Chapter XII; look for answers to questions in the text.

### **STEP 5:**

Reevaluate your answers to the anticipation guide. Select 3 of your answer and write short responses to validating your choice.

### **STEP 6:**

Hand in your responses for assessment.



Name: \_\_\_\_\_

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Circle YES if you agree with the question or NO if you disagree

- |   |     |    |
|---|-----|----|
| Is it honest to wear a mask?  | Yes | No |
| Is it acceptable to murder for love?                                  | Yes | No |
| Does love inspire fear?   | Yes | No |
| Does true love cause jealousy?  | Yes | No |
| Is true love blind?   | Yes | No |
| Can you love a lie?   | Yes | No |
| Does true love lie?   | Yes | No |
| Can you make someone fall in love with you?                           | Yes | No |
| Does a person's physical appearance affect their ability to love?     | Yes | No |
| Can only the beautiful love and expect love?                          | Yes | No |
| Is it possible to see beyond physical appearance and fall in love?    | Yes | No |
| Is it possible to be so ugly that even your mother couldn't love you? | Yes | No |
| Can you love someone you pity?  | Yes | No |
| Do you have the power to stop yourself from falling in love?          | Yes | No |
| Can you fall in love with someone you have never seen?                | Yes | No |

Name: \_\_\_\_\_

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This is not a test! There are NO right or wrong answers. Please answer questions honestly.

How long does it take for you to get ready in the morning?

0-10 minutes      10-30 minutes      30-60 minutes      1- 2 hours

On a scale of 1 to 10 how important is a person's physical appearance?

1    2    3    4    5    6    7    8    9    10  
Doesn't matter      All or Nothing

On a scale of 1 to 10 rate how attractive you consider yourself?

1    2    3    4    5    6    7    8    9    10  
Ugly      Gorgeous

Would you ever date a person you weren't attracted to?    Yes    or    No

Would you ever get plastic surgery?    Yes    or    No

Would you ever date someone who has had plastic surgery?    Yes    or    No

Circle the quality you value more in a person you are interested in:

Money      or      Beauty

Beauty      or      Brains

Brains      or      Personality

Personality      or      Athletic

Athletic      or      Artistic

