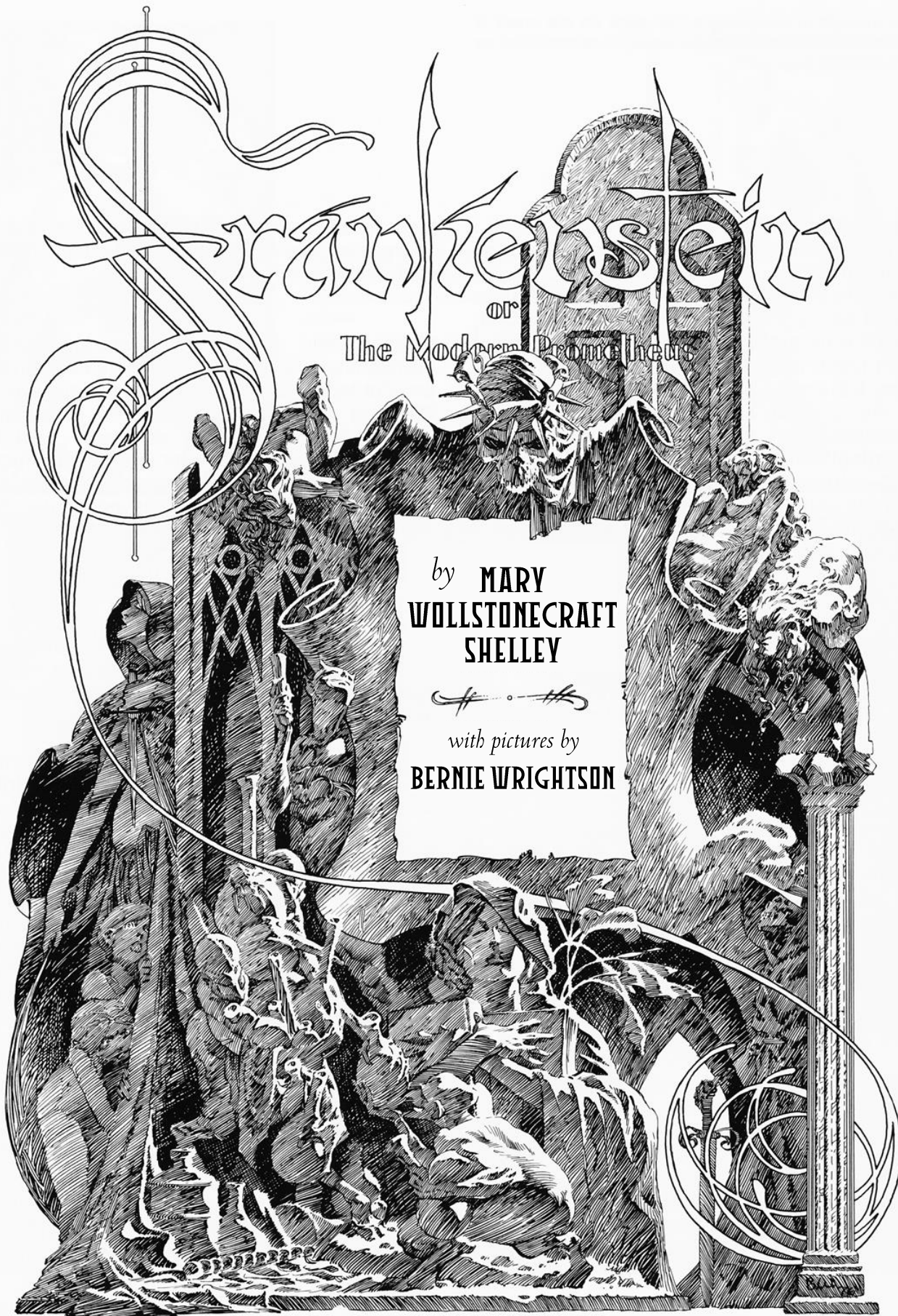


Frankenstein

or
The Modern Prometheus

by **MARY
WOLLSTONECRAFT
SHELLEY**

with pictures by
BERNIE WRIGHTSON





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FRANKENSTEIN; OR, THE MODERN PROMETHEUS, 1818/1831

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ONLINE EXTRAS

Mary Shelley's *FRANKENSTEIN* 1831 Edition Read by Gildart Jackson:

Disc 1: Letters - Chapter II

Disc 3: Chapter VI - Chapter VIII

Disc 5: Chapter XII - Chapter XV

Disc 7: Chapter XIX - Chapter XXI

Disc 9: Chapter XXIV - Last Letter

Disc 2: Chapter III - Chapter V

Disc 4: Chapter IX - Chapter XI

Disc 6: Chapter XVI - Chapter XVIII

Disc 8: Chapter XXII - Chapter XXIII

Samanta Schweblin's *FEVER DREAM* (2014) Read by Hillary Huber:

Disc 1: Pages 1 - 47

Disc 3: Pages 110 - 183

Disc 2: Pages 47 - 110

FRANKENSTEIN (1931) directed by James Whale and distributed by Universal Pictures.

THE CURSE OF FRANKENSTEIN (1957) directed by Terence Fisher and distributed by Hammer Film Productions.

Name _____

Date _____

ESSENTIAL QUESTIONS

Who was Mary Shelley, and how did her unconventional upbringing and family ties shape her literary aspirations?

Explain one of FRANKENSTEIN'S allusions to a previous work of literature. What does the allusion reveal about the novel as a whole?

What is Gothic literature?

Is FRANKENSTEIN a good representation of the writings and ideals of the Romantic period?

How does Samanta Schweblin's FEVER DREAM continue a literary tradition, begun by Mary Shelley's FRANKENSTEIN, that blends horror, science fiction, and feminist genres?



Frankenstein Vocabulary

These words which appear in Mary Shelley's FRANKENSTEIN have been identified as words or derivatives of words that have appeared on past SAT and ACT exams. They are listed here in the order in which they appear in the novel.

1. **Fervent** - (adjective) having or displaying a passionate intensity.
2. **Perpetual** - (adjective) never ending or changing.
3. **Requisite** - (noun) a thing that is necessary for the achievement of a specified end.
4. **Dauntless** - (adjective) showing fearlessness and determination.
5. **Recompense** - (verb) make amends to or reward someone for loss, harm, or effort.
6. **Sublime** - (adjective) of such excellence, grandeur, or beauty as to inspire great admiration or awe.
7. **Rapture** - (noun) a feeling of intense pleasure or joy.
8. **Caprice** - (noun) a sudden and unaccountable change of mood or behavior.
9. **Filial** - (adjective) of or due from a son or daughter.
10. **Predilection** - (noun) a preference for something; a bias in favor of something.
11. **Aver** - (verb) state or assert to be the case.
12. **Immutable** - (adjective) unchanging over time or unable to be changed.
13. **Imprudent** - (adjective) not showing care for the consequences of an action; rash.
14. **Fortitude** - (noun) mental and emotional strength in facing difficulty, adversity, danger, or temptation courageously.
15. **Benevolence** - (noun) the quality of being well meaning; kindness.
16. **Palpable** - (adjective) of a feeling or atmosphere so intense as to seem almost tangible.
17. **Mien** - (noun) a person's look or manner, especially one of a particular kind indicating their character or mood.
18. **Abstruse** - (adjective) difficult to understand; obscure.
19. **Facile** - (adjective) easily achieved; effortless.
20. **Emaciated** - (adjective) abnormally thin or weak, especially because of illness.
21. **Unhallowed** - (adjective) not regarded as holy or sacred.
22. **Delineate** - (verb) describe or portray something precisely.
23. **Languor** - (noun) an oppressive stillness of the air.
24. **Pertinacity** - (noun) the quality of being persistent; never giving up.
25. **Fetter** - (verb) restrain with chains or manacles, typically around the ankles.
26. **Placid** - (adjective) calm and peaceful, with little movement or activity.
27. **Perambulations** - (verb) walks to determine the bounds of a legal area by carefully inspecting the premises.
28. **Promontory** - (noun) a point of high land that juts out into a large body of water.

29. **Venerable** - (adjective) accorded a great deal of respect, especially because of age, wisdom, or character.
30. **Candor** - (noun) the quality of being open and honest in expression; frankness.
31. **Ignominious** - (adjective) marked with or characterized by disgrace or shame.
32. **Indignation** - (noun) anger provoked by what is perceived as unfair treatment.
33. **Conjecture** - (verb) form an opinion or supposition about something on the basis of incomplete information.
34. **Guile** - (noun) sly or cunning intelligence.
35. **Obdurate** - (adjective) stubbornly refusing to change one's opinion or course of action.
36. **Malice** - (noun) the intention or desire to do evil; ill will.
37. **Abhor** - (verb) regard with disgust and hatred.
38. **Impetuous** - (adjective) acting or done quickly and without thought or care.
39. **Commiserate** - (verb) express or feel sympathy or pity; sympathize.
40. **Uncouth** - (adjective) lacking good manners, refinement, or grace.
41. **Pensive** - (adjective) engaged in, involving, or reflecting deep or serious thought.
42. **Enigmatic** - (adjective) difficult to interpret or understand; mysterious.
43. **Verdure** - (noun) lush green vegetation.
44. **Squalid** - (adjective) extremely dirty and unpleasant, especially as a result of poverty.
45. **Dote** - (verb) be extremely and uncritically fond of.
46. **Sagacity** - (noun) acuteness of mental discernment and soundness of judgment.
47. **Detrimental** - (adjective) tending to cause harm.
48. **Detestation** - (noun) intense dislike; hate.
49. **Machinations** - (noun) evil plots or secret schemes.
50. **Acquiesce** - (verb) accept something reluctantly but without protest.



Name _____

Date _____

FEVER DREAM CHARACTERS

To help us make sense of Samanta Schweblin's postmodern ghost story, *FEVER DREAM*, write down a brief description of the novel's main characters as well as any other important details.

Amanda:

Amanda's Husband:

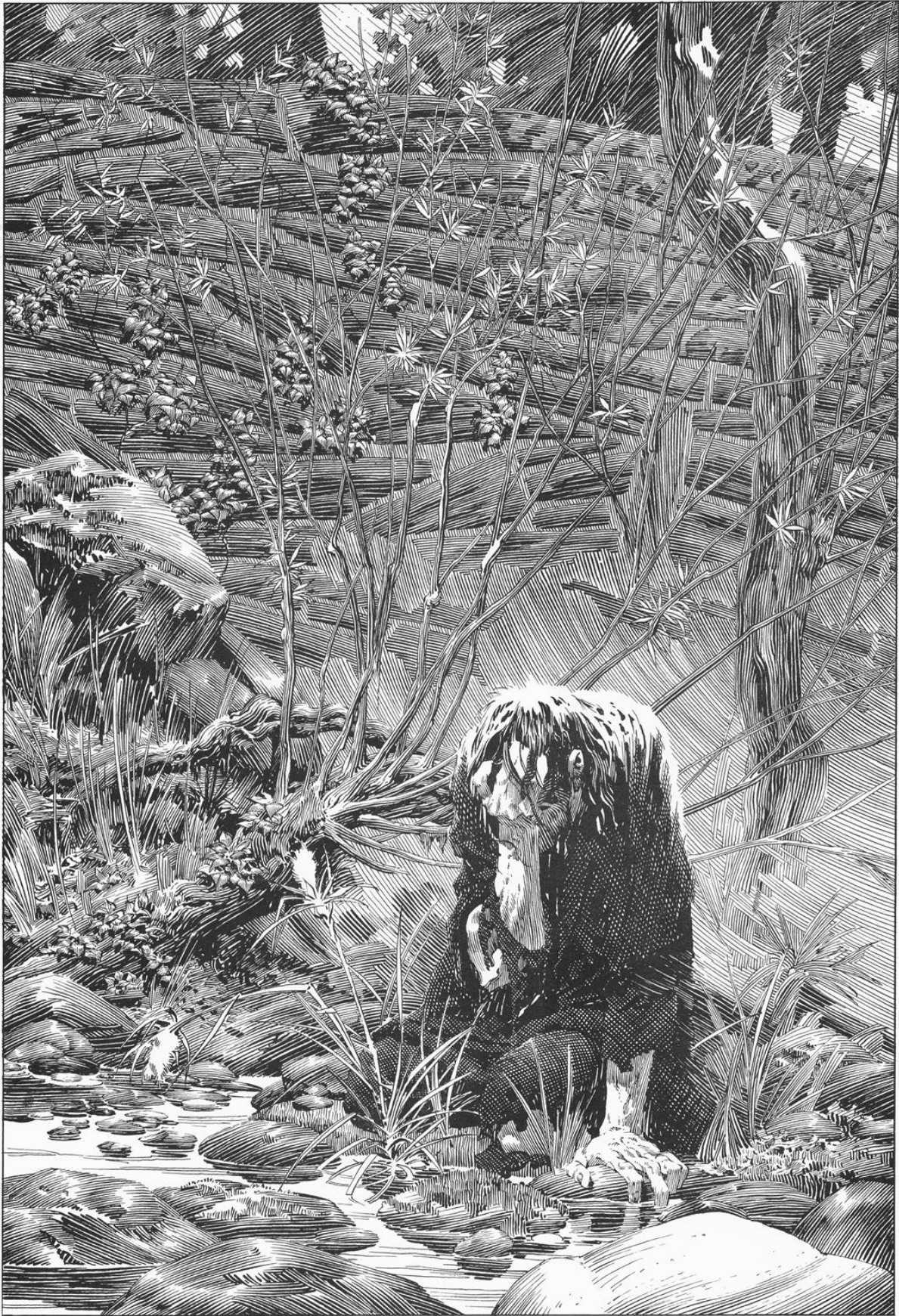
Argentina (so important to the novel is the South American countryside that many readers consider it as much a character as a place):

Carla:

David:

Nina:

Omar:

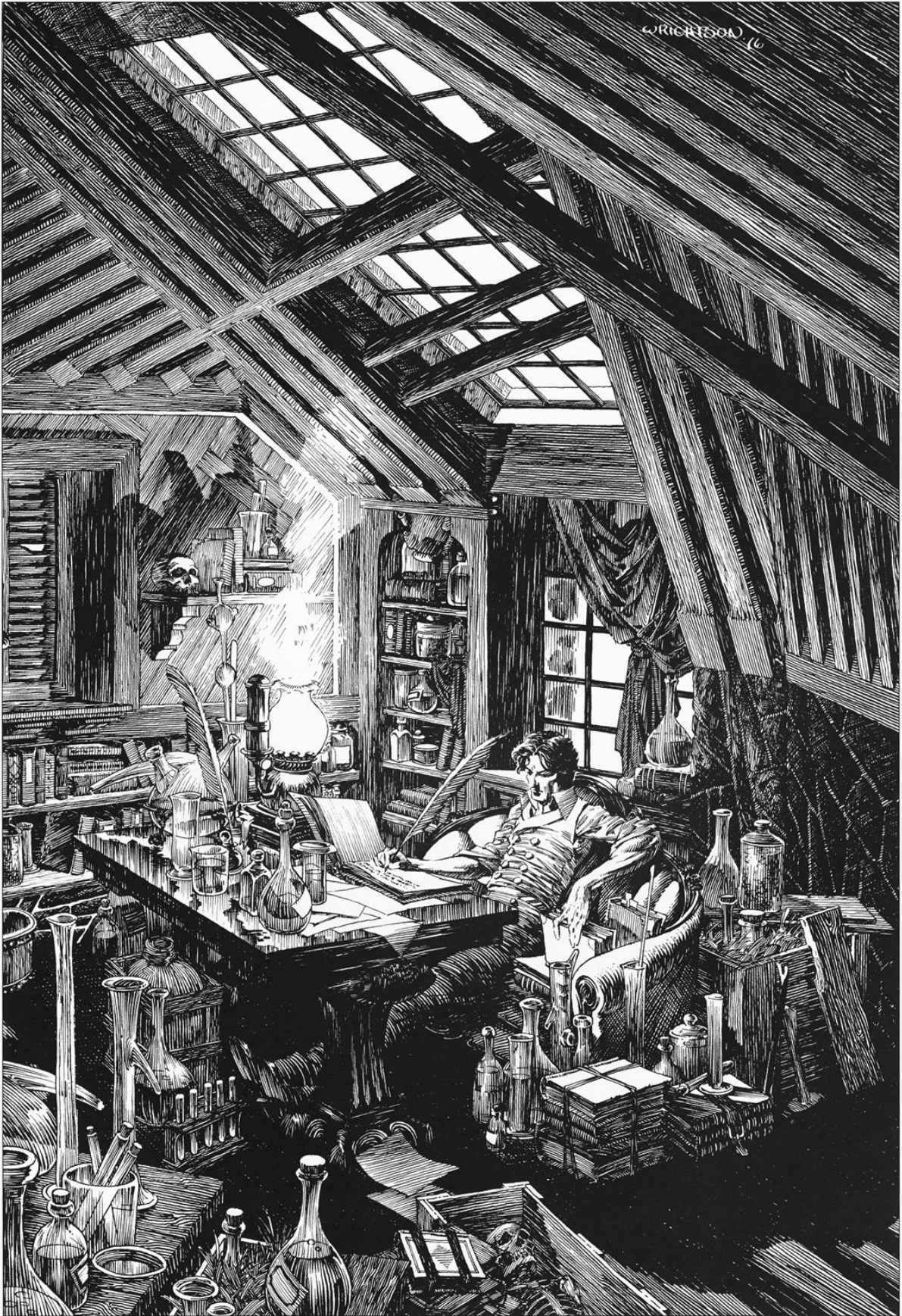


Name _____

Date _____

GHOST STORY CONTEST

The circumstances that gave birth to FRANKENSTEIN read like something from a Gothic story in themselves. Mary’s unconventional life up to the summer of 1816, along with the company in which she found herself in June of that year – and even the unusual weather conditions at the time – all contributed to the book’s genesis. The vital spark that gave the novel life however was Lord Byron’s suggestion one evening at the Villa Diodati near Lake Geneva in Switzerland, as candlelight flickered within the mansion and lightning flashed across the surface of the lake outside, that those present should turn their hands to the writing of ghost stories. It was a casual ploy to while away a few hours in an atmosphere of delicious fear, but it resulted in two iconic tales: Mary Shelley’s FRANKENSTEIN, a story of scientific transgression and a cautionary warning about the need to take responsibility for one’s actions; and John Polidori’s THE VAMPYRE, a tale which influenced Bram Stoker’s novel DRACULA. Taking a cue from Lord Byron, “We will each write a ghost story.” In order to hear everyone’s story, we will have to keep them short. But, like Mary Shelley, you can always expand your story later. Begin writing your story in the lines below. Don’t worry about spelling and grammar so much as you’ll be reading your words to the class. Focus instead on your characters and imaginative story. Try to scare us! The story must be original, so don’t just summarize a scary movie you’ve seen. You could set your story in the 1700s, as Mary did, the present, anytime in between, or the future. Be creative and have fun with the assignment. At the conclusion of the tales, the class will vote on the scariest story.



Name _____

Date _____

Author/Title of Ghost Story	Excellent (100-90)	Good (89-80)	Fair (79-70)

Formative assessment is a self-reflective process that intends to promote student attainment. Reflect on the process of writing a ghost story. Did crafting your own tale help you to understand the mindset of Mary Shelley during the summer of 1816?

Name _____

Date _____

THE MYTH OF PROMETHEUS

The title page of the 1818 novel reads FRANKENSTEIN; OR, THE MODERN PROMETHEUS, and features three lines of verse from Book X of John Milton's PARADISE LOST, excerpted from Adam's long complaint to his Creator about his punishment for disobedience. In the implied background of the two printed names, FRANKENSTEIN and PROMETHEUS, then, are God and Adam, and shadowing them, Satan and Eve - all figuring in the narrations to come. Mary Shelley would have expected her readers to have some background knowledge on these characters, so before we start reading FRANKENSTEIN, we will review the story of Prometheus from classical mythology. Read the myth of Prometheus below, and then answer the questions about Prometheus and PARADISE LOST which follow as a way of anticipating the events to come in Mary Shelley's novel.

Prometheus and Epimetheus were spared imprisonment in Tartarus because they had not fought with their fellow Titans during the war with the Olympians. They were then given the task of creating man. Prometheus shaped man out of mud, and Athena breathed life into his clay figure.

Prometheus had assigned Epimetheus the task of giving the new creatures of Earth their various abilities and attributes, such as swiftness, cunning, strength, fur, and wings. Unfortunately, by the time he got to man Epimetheus had given all the good qualities out and there were none left for man. So Prometheus decided to make man stand upright as the gods did and to give him fire.

Prometheus loved man more than the Olympians, who had banished most of his family to Tartarus. So when Zeus decreed that man must present a portion of each animal he sacrificed to the gods, Prometheus decided to trick Zeus. He created two piles, one with the bones wrapped in juicy fat, the other with the good meat hidden in the hide. He then bade Zeus to pick. Zeus picked the bones. Since he had given his word, Zeus had to accept this pile as his share for future sacrifices. In his anger over the trick, he took fire away from man. However, Prometheus lit a torch from the sun and brought it back again to man. Zeus was enraged that man again had fire. He decided to inflict a terrible punishment on both man and Prometheus.

To punish man, Zeus had Hephaestus create a mortal of stunning beauty. The gods gave the mortal many gifts of wealth. He then had Hermes give the mortal a deceptive heart and a lying tongue. This creation was Pandora, the first woman. A final gift was a jar which Pandora was forbidden to open. Thus completed, Zeus sent Pandora down to Epimetheus, who was staying amongst the men.

Prometheus had warned Epimetheus not to accept gifts from Zeus, but Pandora's beauty was too great and he allowed her to stay. Eventually, Pandora's curiosity about the jar she was forbidden to open became intolerable to her. She opened the jar and out flew all manner of evils, sorrows, plagues, and misfortunes. However, the bottom of the jar held one good thing -

hope. The container mentioned in the original story was actually a large storage jar but the word was later mistranslated as “box.”

Zeus was angry at Prometheus for three things: being tricked by the sacrifices, stealing fire for man, and refusing to tell Zeus which of Zeus’s children would dethrone him. Zeus had his servants, Force and Violence, seize Prometheus, take him to the Caucasus Mountains, and chain him to a rock with unbreakable adamantine chains. Here he was tormented day and night by a giant eagle tearing at his liver. Zeus gave Prometheus two ways out of this torment: He could tell Zeus who the mother of the child that would dethrone him was, or meet two conditions. The first was that an immortal must volunteer to die for Prometheus, and the second was that a mortal must kill the eagle and unchain him. Eventually, Chiron the Centaur agreed to die for him and Heracles killed the eagle and unbound him.

Why does Prometheus steal fire from the gods? In Mary Shelley’s modern retelling of the story, what act might take the place of “stealing fire from the gods”?

How are the characters of Prometheus and Satan similar? Why might the Romantics idealize these two rebellious figures?

What mood does Mary Shelley project by beginning her novel with allusions to these two stories? Remember that mood is the emotional tone pervading a section or the whole of a literary work, which fosters in the reader expectations as to the course of events, whether happy or (more commonly) terrifying or disastrous.

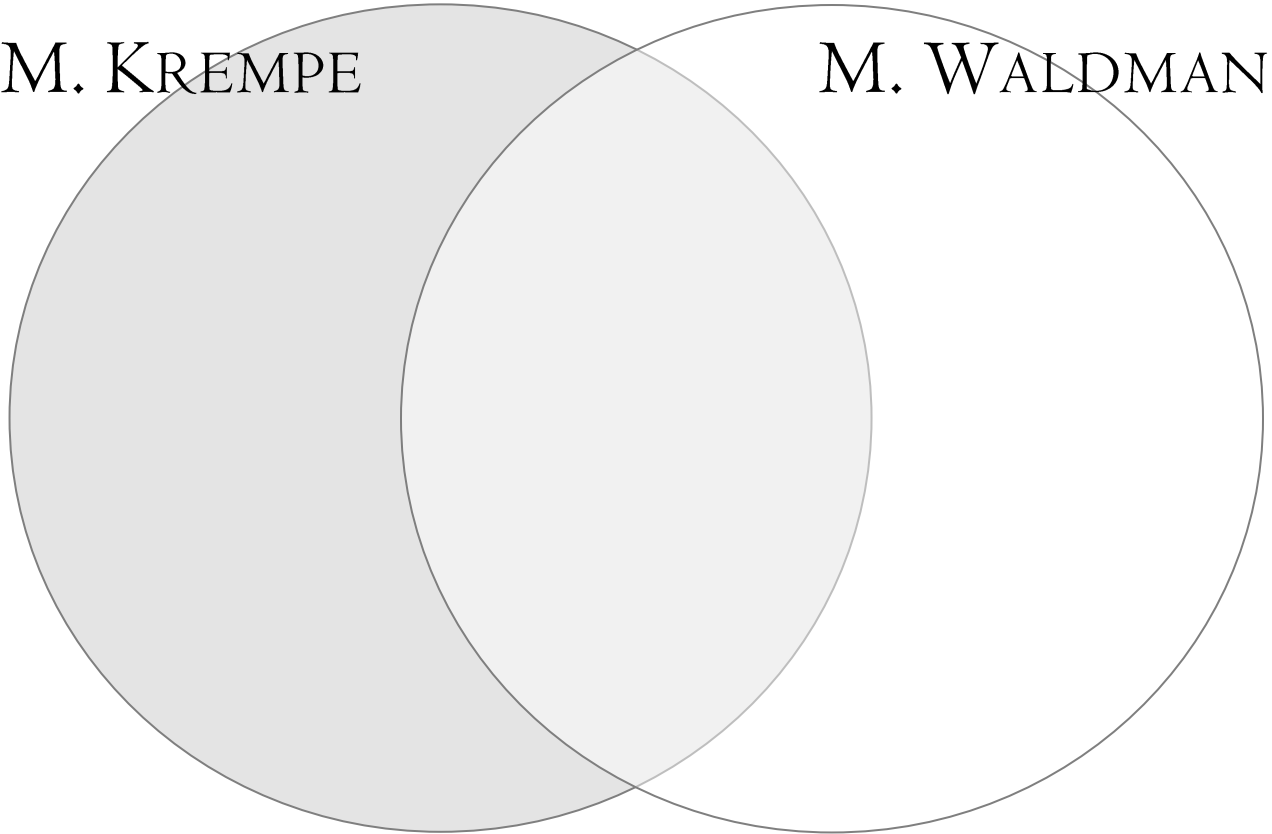


Name _____

Date _____

M. KREMPE

M. WALDMAN



COMPARING SCENES

In film adaptations, the text is presented in a certain way and may contain values or messages in which the director or writer is interested. When viewing film, you should pay careful attention to the choices the director makes in bringing a portrayal to the screen. This graphic organizer will help you note specific elements of each version.

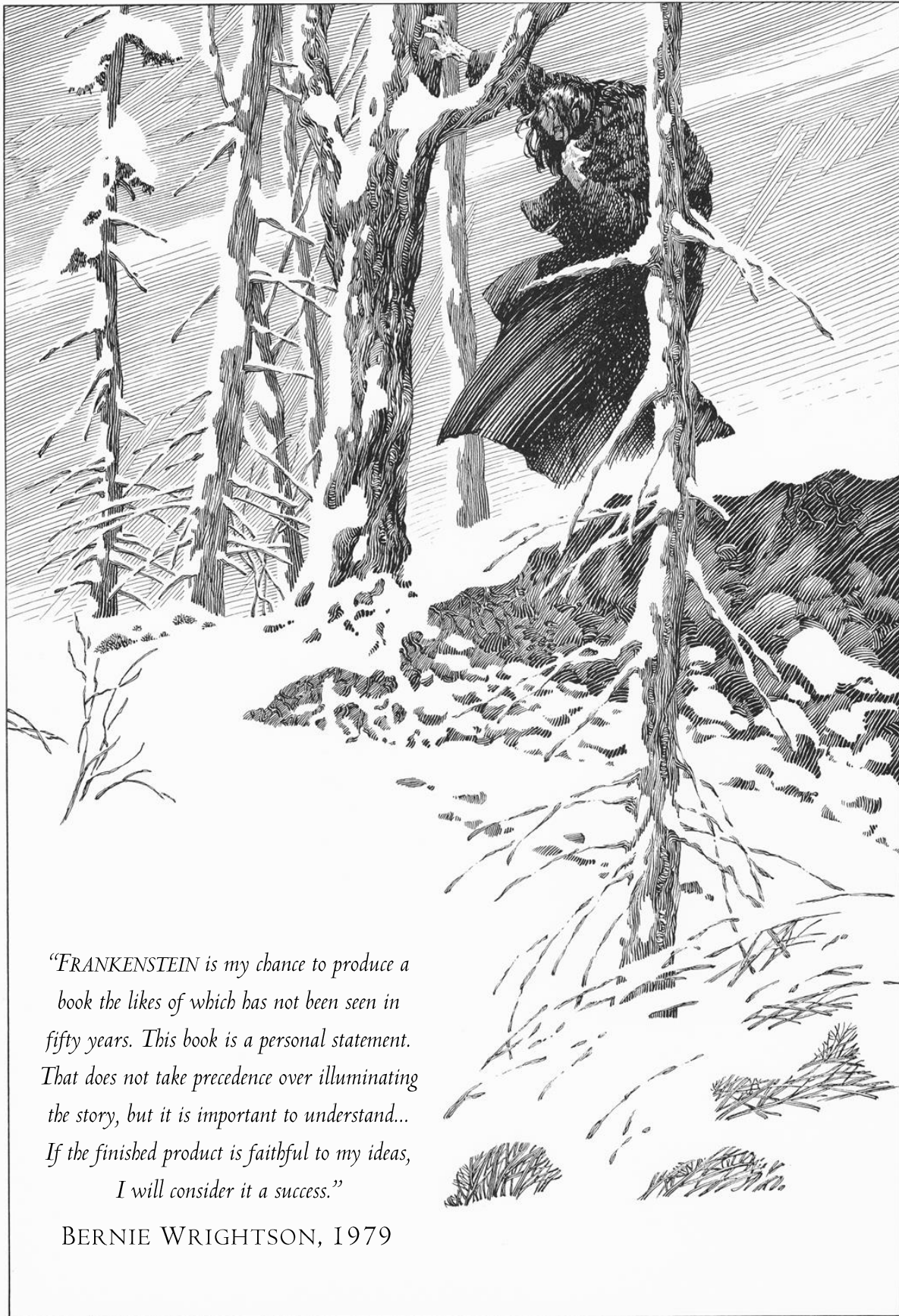
VERSION (DIRECTOR/ YEAR)		
SOUND EFFECTS AND MUSIC		
ADAPTING THE TEXT: Which lines are emphasized, which were cut, etc...		
PHYSICAL ELEMENTS: Settings, Props, Costumes, Art Style, etc...		
CAMERA ELEMENTS: Are there cuts, transitions, close- ups, long shots, etc...		

Name _____

Date _____

When watching film adaptations, the director's themes or ideas will likely influence the viewer. A meaning is created from a combination of the way in which the film is presented and the viewer's interpretation of events. Therefore, each viewer will have their own individual understanding. Compare/contrast the two scenes. Which adaptation do you like better? Why? How do the elements that you've written in your graphic organizer establish a meaning and contribute to your decision? Your response should be 1-2 paragraphs in length.





“FRANKENSTEIN is my chance to produce a book the likes of which has not been seen in fifty years. This book is a personal statement. That does not take precedence over illuminating the story, but it is important to understand... If the finished product is faithful to my ideas, I will consider it a success.”

BERNIE WRIGHTSON, 1979