

FRANKENSTEIN



FRANKENSTEIN; OR, THE MODERN PROMETHEUS
by MARY WOLLSTONECRAFT SHELLEY

*Complete, authoritative text of the 1831 edition of Mary Shelley's FRANKENSTEIN edited by Johanna M. Smith.
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**MUSIC COMPOSED AND CONDUCTED BY
CARL DAVIS**

**FROM THE MOTION PICTURE
FRANKENSTEIN UNBOUND**

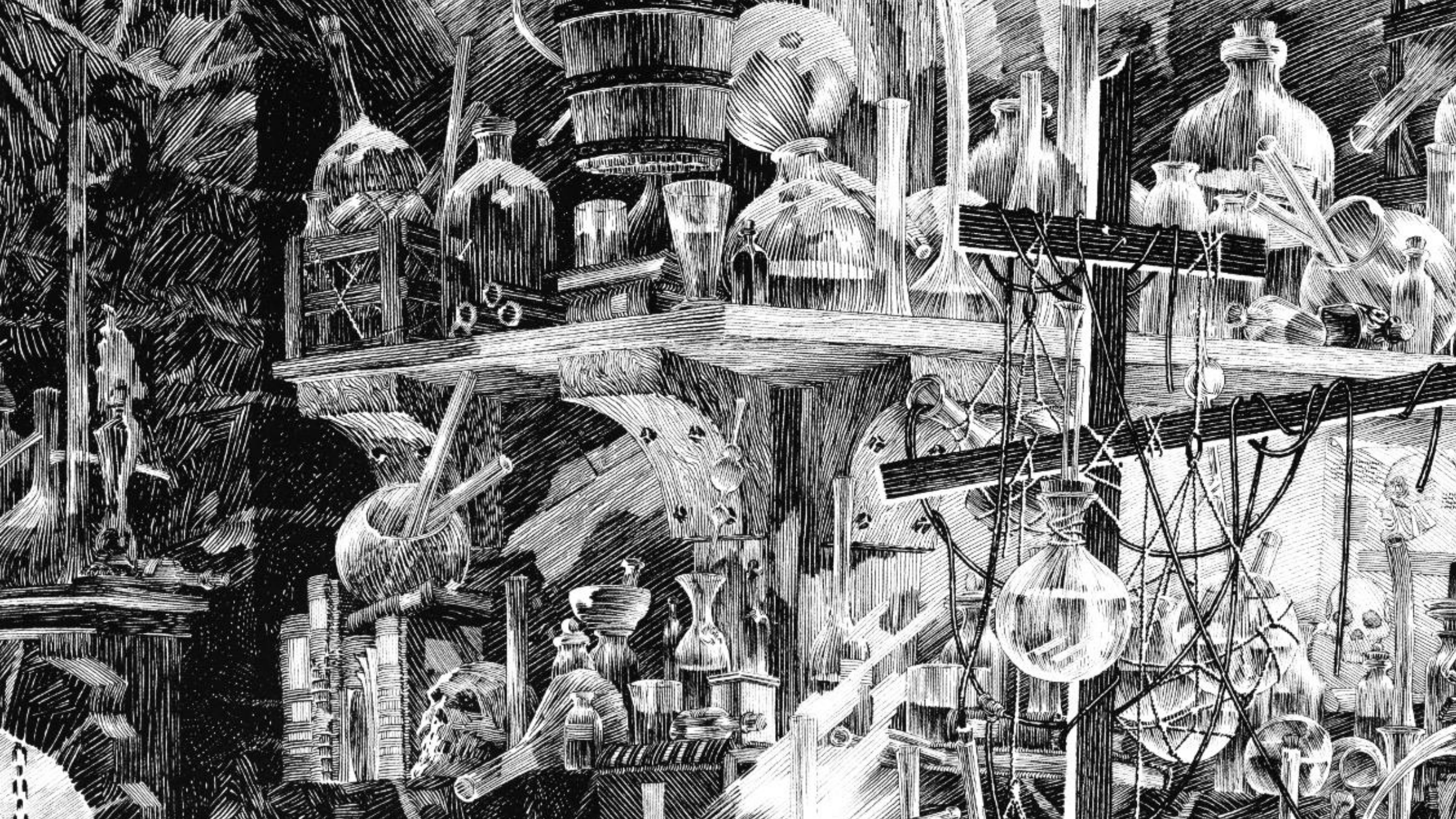


**FEATURING FIFTY FULL-PAGE ILLUSTRATIONS BY
BERNIE WRIGHTSON**



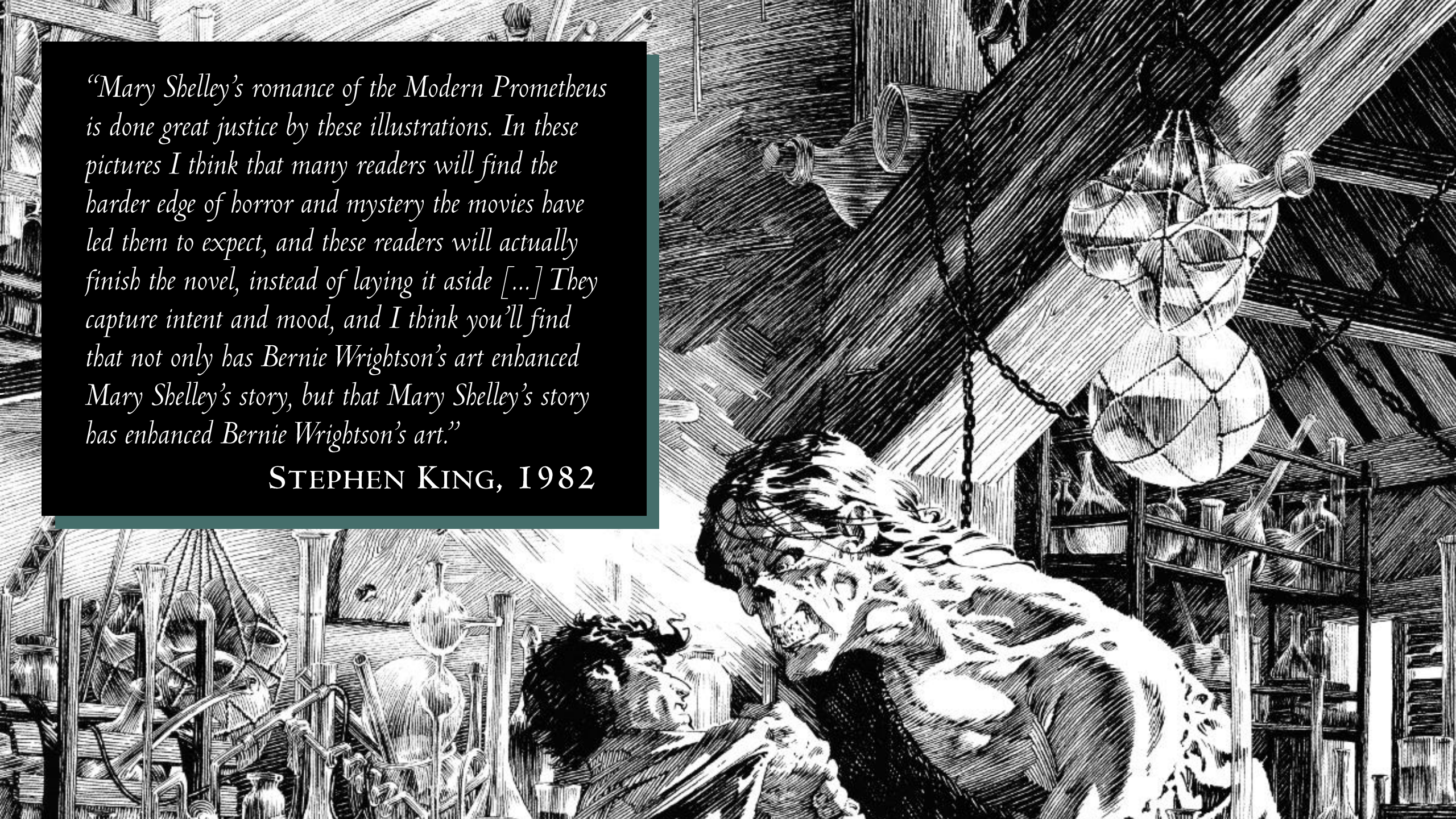
WILLIAMSON





“Mary Shelley’s romance of the Modern Prometheus is done great justice by these illustrations. In these pictures I think that many readers will find the harder edge of horror and mystery the movies have led them to expect, and these readers will actually finish the novel, instead of laying it aside [...] They capture intent and mood, and I think you’ll find that not only has Bernie Wrightson’s art enhanced Mary Shelley’s story, but that Mary Shelley’s story has enhanced Bernie Wrightson’s art.”

STEPHEN KING, 1982











PRESENTATION WRITTEN & DESIGNED BY
MATTHEW QUERINO

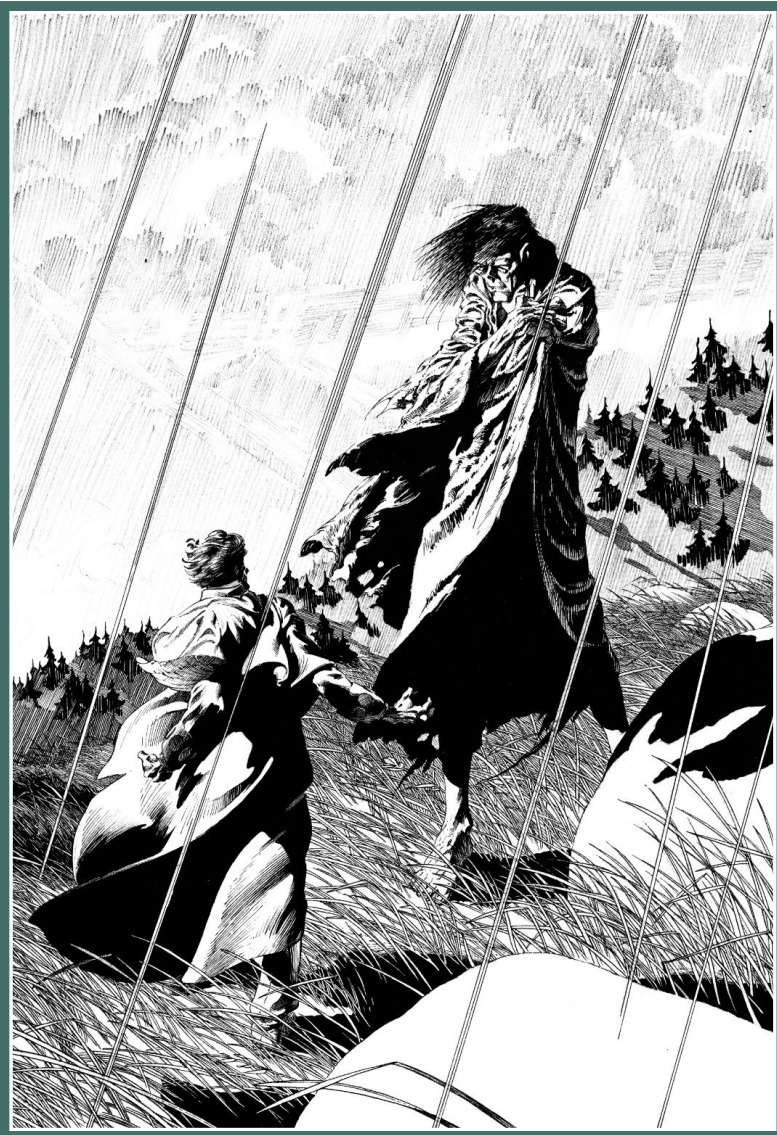


Table of Contents

FRANKENSTEIN; OR, THE MODERN PROMETHEUS

Introduction to the Novel and Time Period

Mary Shelley's Background

Samanta Schweblin's Background

Samuel Taylor Coleridge's Background

The Rime of the Ancient Mariner Short Film

FRANKENSTEIN Setting Map

What is Romanticism?

M. Krempe/M. Waldman Venn Diagram

Film Adaptations of FRANKENSTEIN

What is Gothic Literature?

A Case Study in Contemporary Criticism

Works Cited



Table of Contents

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Samanta Schweblin's Background

Samuel Taylor Coleridge's Background

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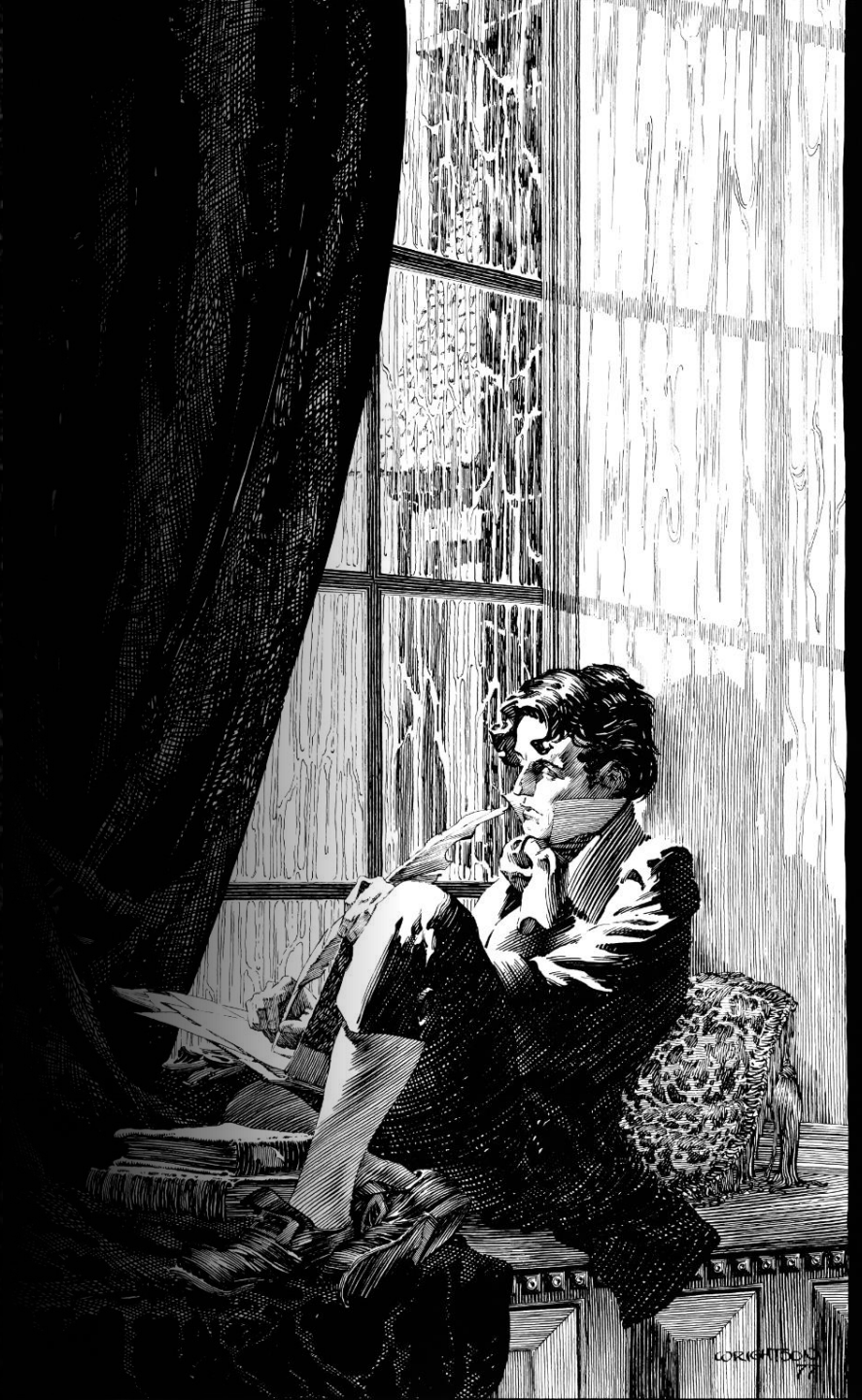
What is Gothic Literature?

A Case Study in Contemporary Criticism

Works Cited

Introduction

Mary Shelley's *FRANKENSTEIN* (1818) is both a fascinating period piece and a prophetic look at the world we now inhabit. The scientist of Shelley's imagination, Victor 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. You 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, a 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 we will have to wrestle with the issue even more vigorously than past writers have. *FRANKENSTEIN* was published in England at the height of the Romantic movement. This movement in art and literature was based in part on the feeling of optimism about human possibilities that pervaded Western culture after the American and French revolutions.





MARY WOLLSTONECRAFT SHELLEY

FRANKENSTEIN may well be the most famous, most enduring imaginative work of the Romantic era, even of the last two hundred years. Yet, its high ideals and tragic horrors are rooted in the novel's biographical genesis, the complex background of the young woman who would repeatedly sign herself in print as "The Author of Frankenstein."

Mary Shelley's parents were prominent leaders in revolutionary movements that peaked in the late eighteenth century, and because of this, they - Mary Wollstonecraft and William Godwin - both profoundly influenced their daughter. Although Wollstonecraft died shortly after Mary's birth, her literary legacy remained.

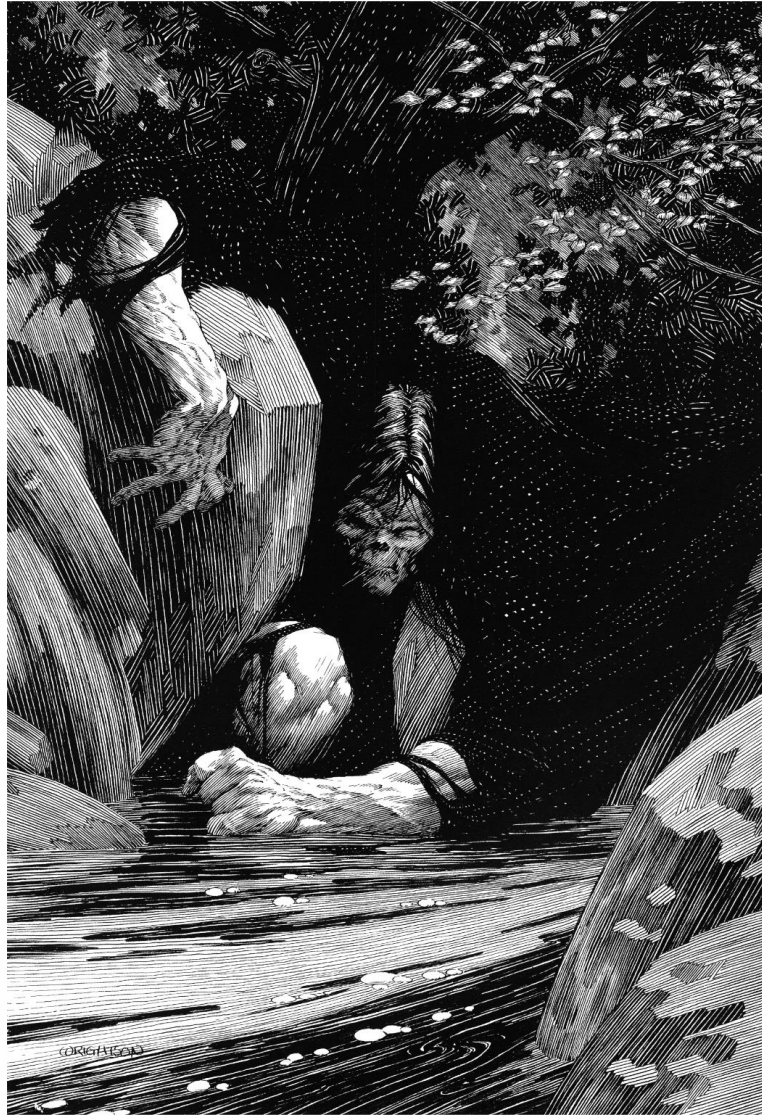




SAMANTA SCHWEBLIN

Samanta Schweblin (1978-) was chosen as one of the 22 best writers in Spanish under the age of 35 by GRANTA MAGAZINE. Originally from Buenos Aires, she now lives in Berlin. She is the author of three story collections that have won numerous awards, including the prestigious Juan Rulfo Story Prize, and been translated into 20 languages.

That number will likely increase with *FEVER DREAM*, her first novel to be released in English. Otherworldly and nightmarish from its first page, the brief story is a dialogue between a woman named Amanda and a boy named David that takes place in a hospital...



READING COMPREHENSION QUIZ

FEVER DREAM: PAGES 1 - 43



READING COMPREHENSION QUIZ

FEVER DREAM: PAGES 43 - 109



READING COMPREHENSION QUIZ

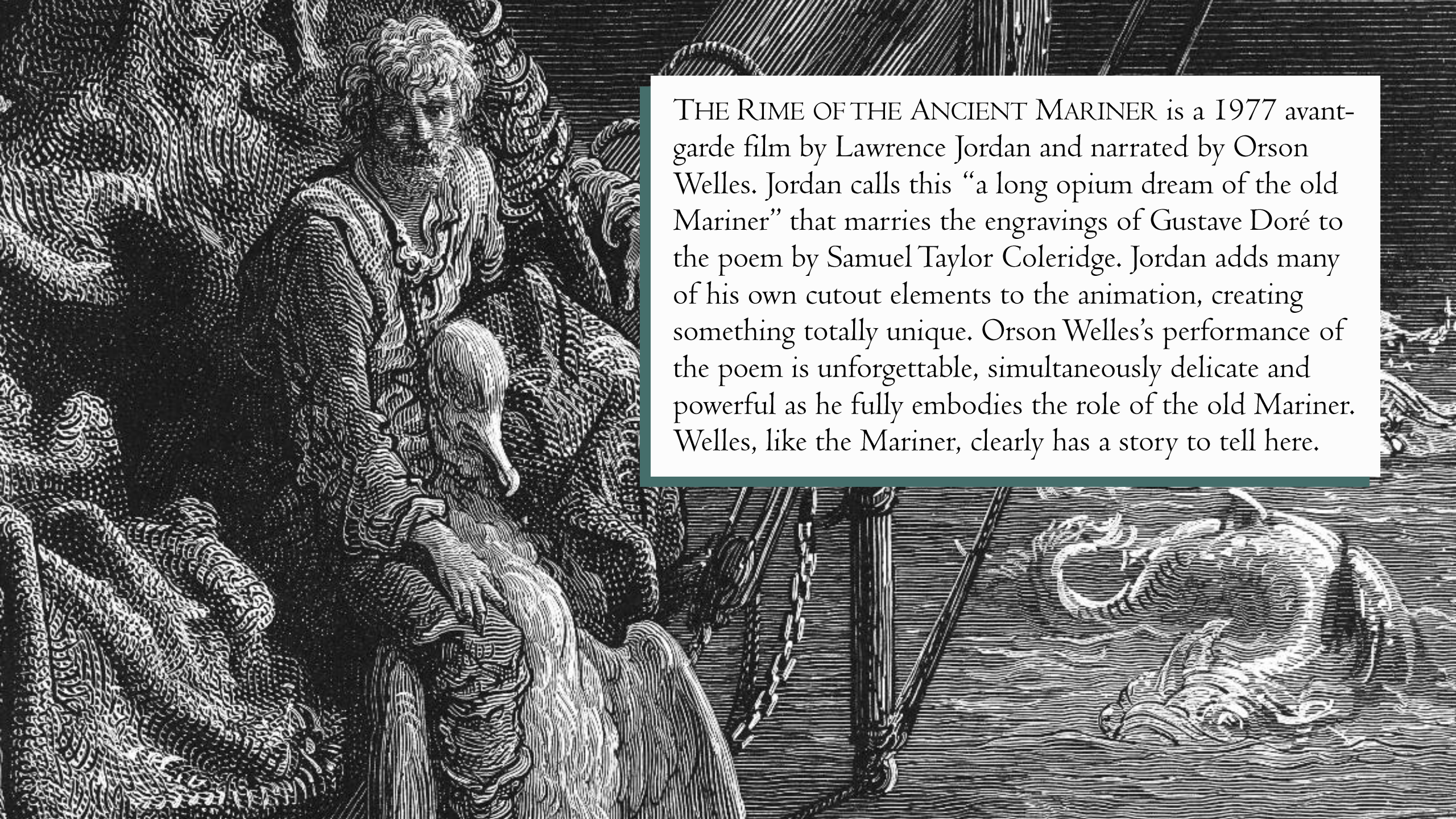
FEVER DREAM: PAGES 110 - 183



SAMUEL TAYLOR COLERIDGE

Coleridge (1772-1834) was an English poet, critic, and philosopher who was, along with his friend William Wordsworth, one of the founders of the Romantic Movement in England. When Coleridge and Wordsworth met in 1796, they began perhaps the most significant friendship in the history of English poetry. The two poets agreed to combine forces on a volume of poems to be called *LYRICAL BALLADS* (1798). His principal contribution was “The Rime of the Ancient Mariner,” one of the two poems on which his reputation now mainly rests.

As his career was starting to take off, he became addicted to laudanum (opium dissolved in alcohol).



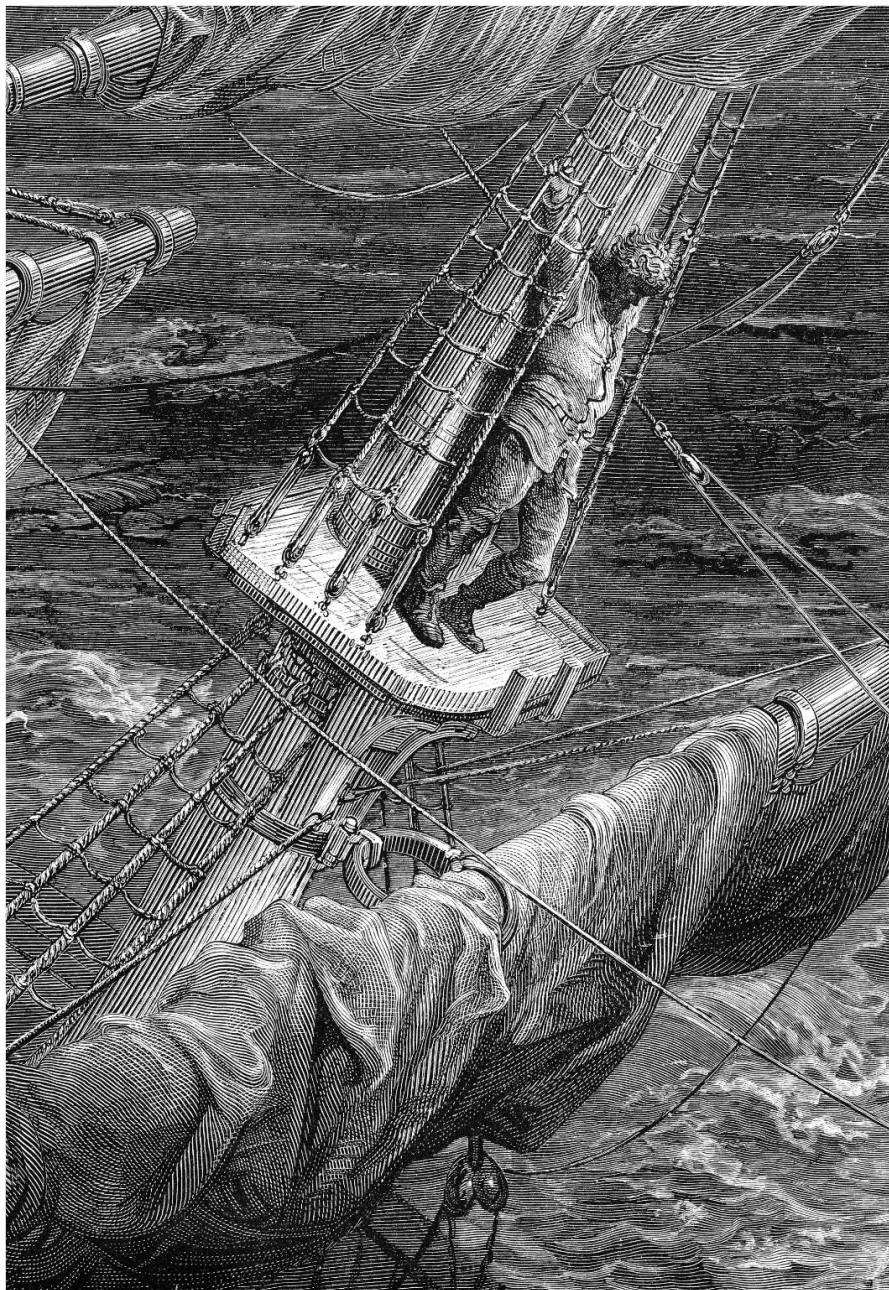
THE RIME OF THE ANCIENT MARINER is a 1977 avant-garde film by Lawrence Jordan and narrated by Orson Welles. Jordan calls this “a long opium dream of the old Mariner” that marries the engravings of Gustave Doré to the poem by Samuel Taylor Coleridge. Jordan adds many of his own cutout elements to the animation, creating something totally unique. Orson Welles’s performance of the poem is unforgettable, simultaneously delicate and powerful as he fully embodies the role of the old Mariner. Welles, like the Mariner, clearly has a story to tell here.



FRANKENSTEIN takes place in the late 1700s in various parts of Europe, especially Switzerland, Germany, and the Arctic. When the novel opens, an explorer named Robert Walton is organizing an expedition through the Arctic, the area around and within the Arctic Circle near the North Pole.

1. Geneva
2. Ingolstadt
3. London
4. Edinburgh
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6. Dublin
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8. Archangel

ROMANTIC INFLUENCE



The first illustration to the left is from Gustave Doré's THE RIME OF THE ANCIENT MARINER Folio (1875); the second is from Bernie Wrightson's FRANKENSTEIN (1982). Notice the similarities in the artists' detailed line work as well as the comparable positioning of the central character on the mast of the ship.



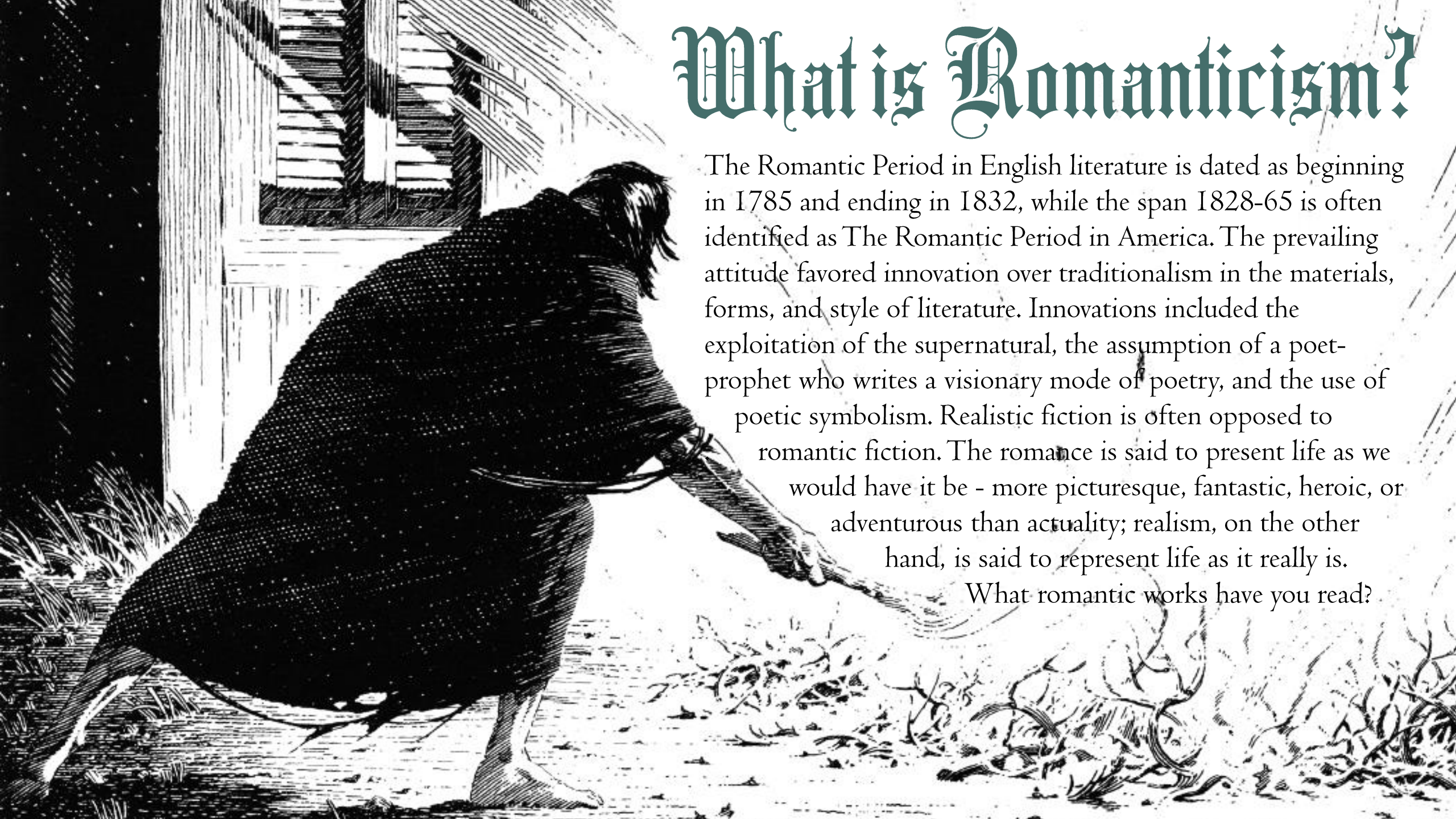
READING COMPREHENSION QUIZ

ROBERT WALTON'S LETTERS: I - IV

What is Romanticism?

The Romantic Period in English literature is dated as beginning in 1785 and ending in 1832, while the span 1828-65 is often identified as The Romantic Period in America. The prevailing attitude favored innovation over traditionalism in the materials, forms, and style of literature. Innovations included the exploitation of the supernatural, the assumption of a poet-prophet who writes a visionary mode of poetry, and the use of poetic symbolism. Realistic fiction is often opposed to romantic fiction. The romance is said to present life as we would have it be - more picturesque, fantastic, heroic, or adventurous than actuality; realism, on the other hand, is said to represent life as it really is.

What romantic works have you read?





READING COMPREHENSION QUIZ

THE STRANGER'S STORY: CHAPTERS I - IV





M. KREMPE

M. WALDMAN

How different are M. Krempe and M. Waldman? What characteristics does Victor value?

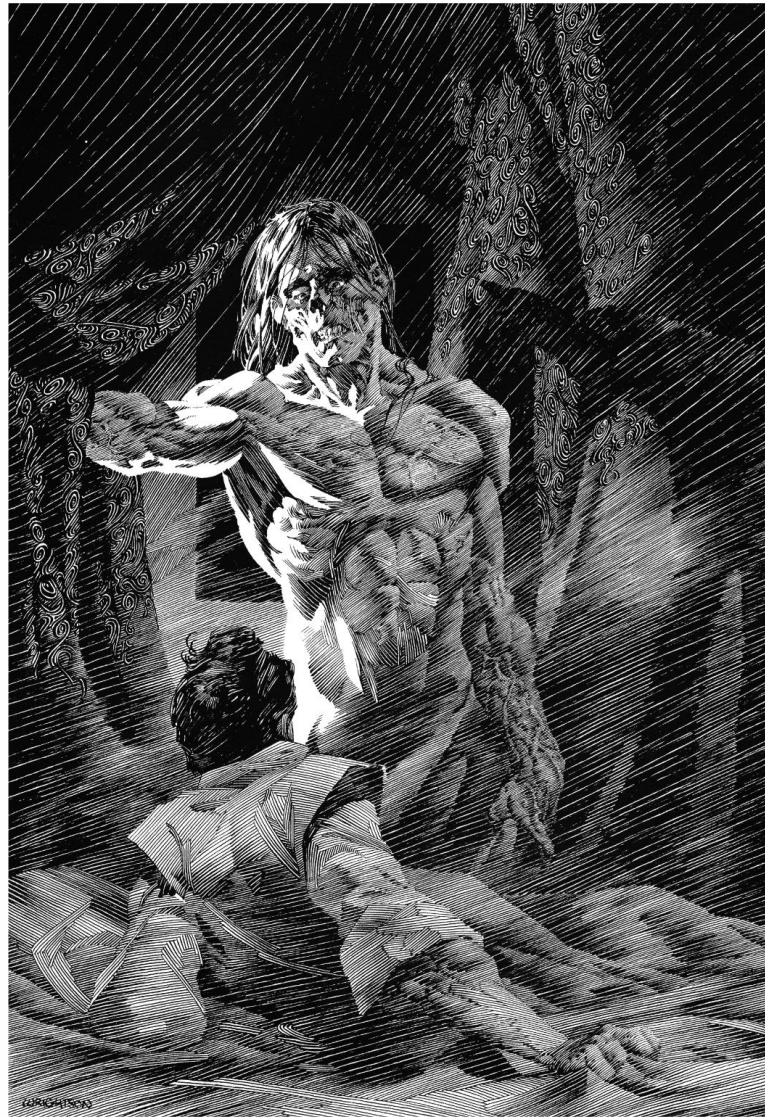






WRIGHTSON





READING COMPREHENSION QUIZ

FRANKENSTEIN'S STORY: CHAPTERS V-VIII

COMPARING FILM ADAPTATIONS



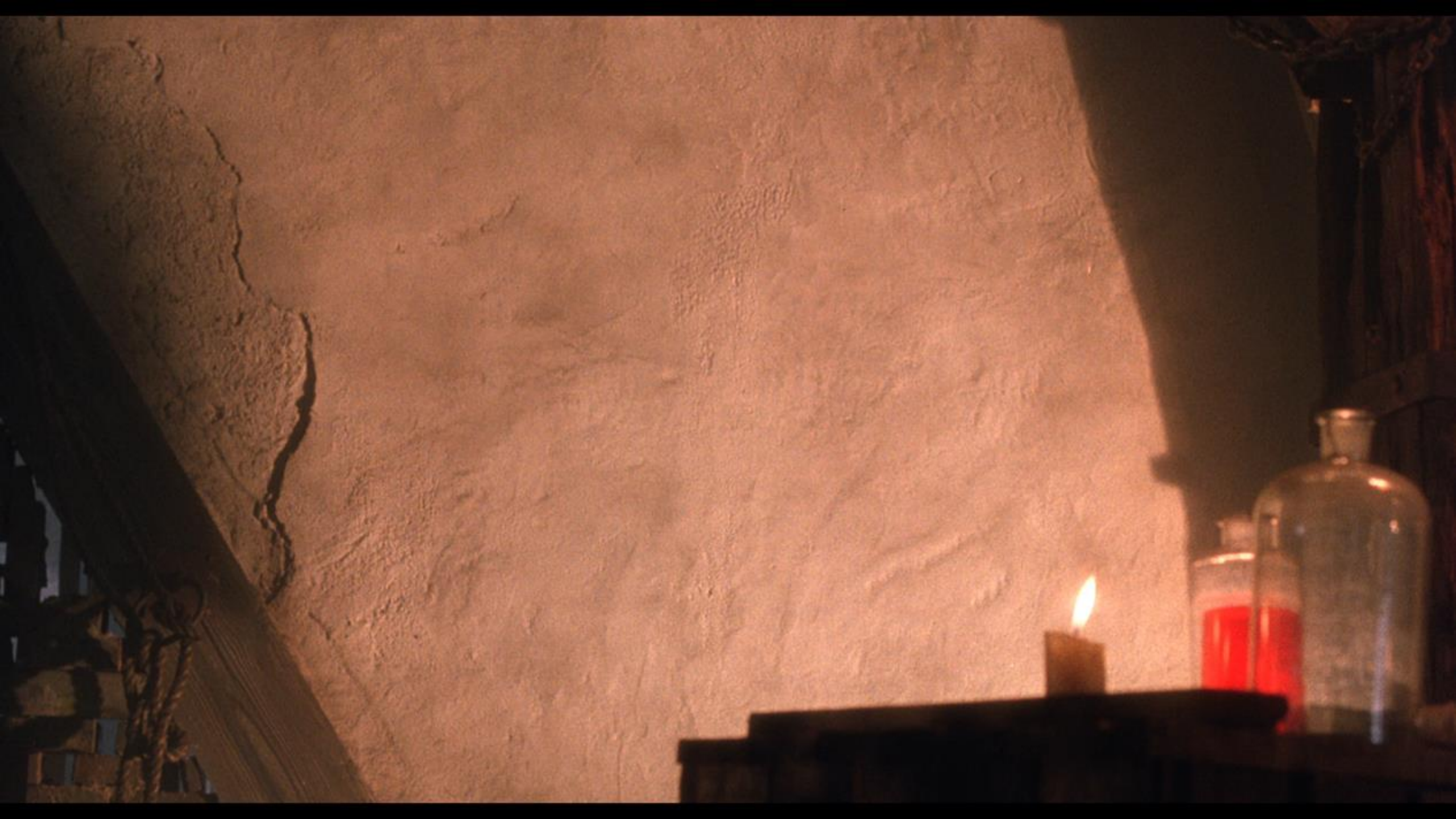
FRANKENSTEIN (1931)

FRANKENSTEIN
Directed by James Whale



FRANKENSTEIN (1994)

MARY SHELLEY'S FRANKENSTEIN
Directed by Kenneth Branagh





WHAT IS GOTHIC LITERATURE?



WHAT IS GOTHIC LITERATURE?

The word Gothic originally referred to the Goths, an early Germanic tribe, then came to signify “Germanic,” then “medieval.” The Gothic novel is a type of prose fiction which flourished through the early nineteenth century. The locale was often a gloomy castle furnished with dungeons, subterranean passages, and sliding panels; the typical story focused on the sufferings imposed on an innocent heroine by a cruel and lustful villain, and made bountiful use of ghosts, mysterious disappearances, and other sensational and supernatural occurrences.



Scenes from YOUNG FRANKENSTEIN (1974), directed by Mel Brooks and starring Gene Wilder. Wilder plays Dr. Frederick Frankenstein, the grandson of Mary Shelley's Victor Frankenstein. The film is an affectionate parody of the classic horror film genre, in particular the various film adaptations of Mary Shelley's novel FRANKENSTEIN produced by Universal in the 1930s. As we watch the film's opening castle sequence, make note of the Gothic elements Brooks employs to recreate the classic feel of the older horror movies.



READING COMPREHENSION QUIZ

FRANKENSTEIN'S STORY: CHAPTERS IX-XII



“A lot of people who see this book will go through life with my interpretation. This puts a great deal of responsibility on me. I am purposely being stylized and not being as wild as I usually am in interpreting this thing. I’m trying to play it very close to life. There are certain aspects of it that I will have enough justification to take liberties with, such as dress. It’s supposed to take place in the late 1700s. These people are all dressed like a century later. I think they look better that way. I’m taking liberties on bending the time.”

BERNIE WRIGHTSON





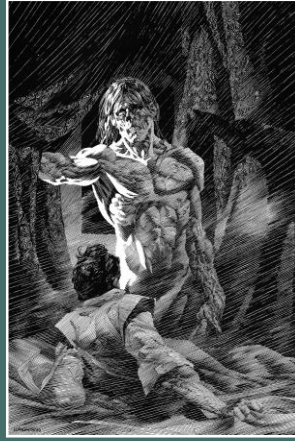
What is
Psychoanalytic
Criticism?

Pages: 300-312



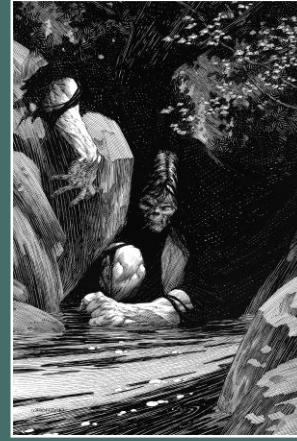
What is
Feminist
Criticism?

Pages: 340-349



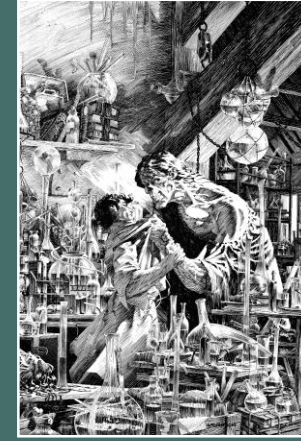
What are Gender
Criticism &
Queer Theory?

Pages 381-393



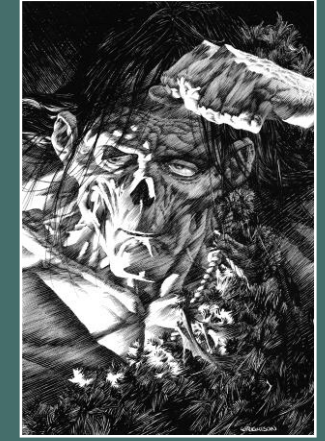
What is
Marxist
Criticism?

Pages 446-458



What is
Cultural
Criticism?

Pages 481-496



What is
Postcolonial
Criticism?

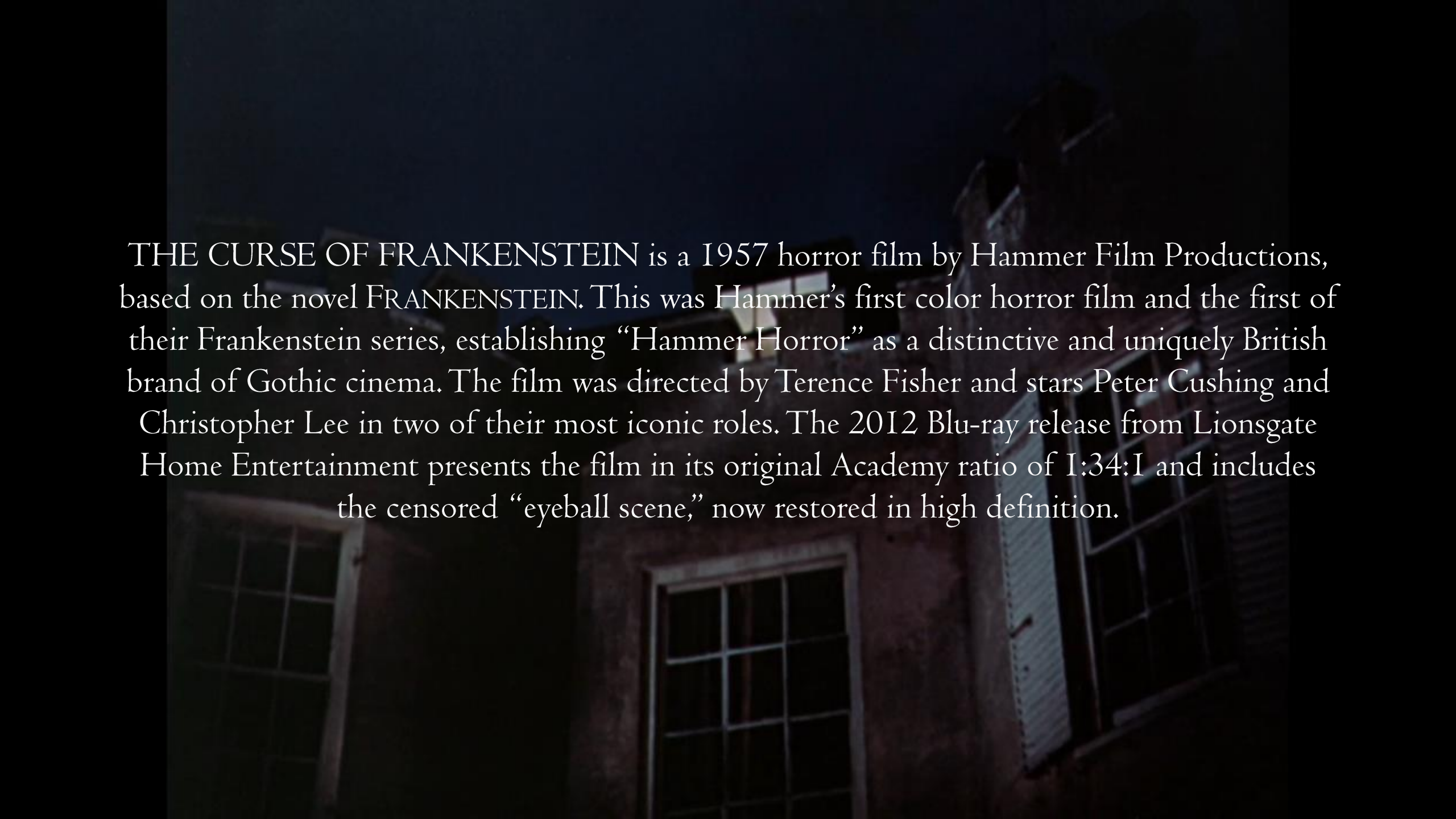
Pages 530-539

A Case Study in Contemporary Criticism

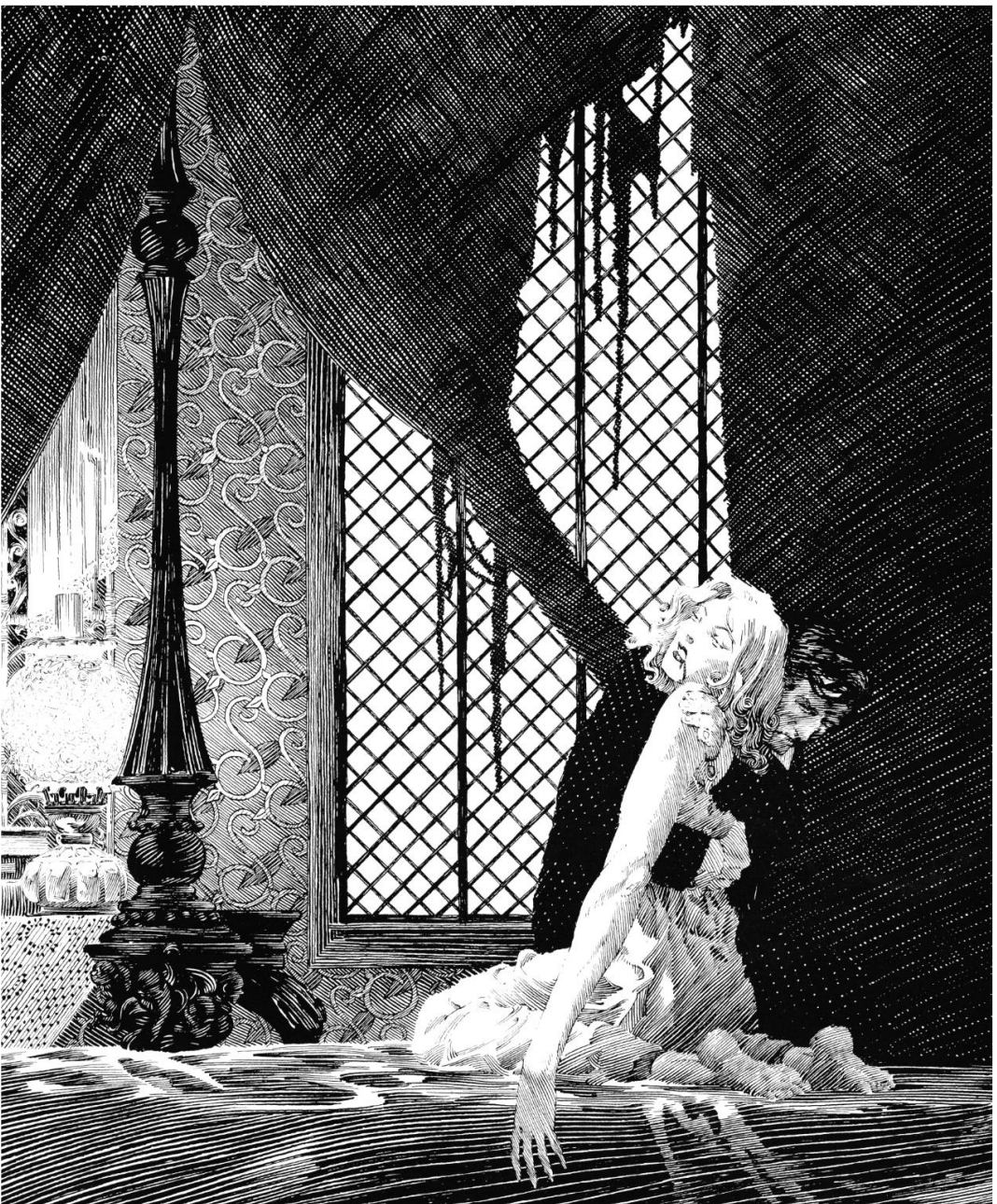


"FRANKENSTEIN was not an historical novel. FRANKENSTEIN is a fantasy, a Gothic Romance, and I'm trying to be Romantic in my approach... There is also the point of the laboratory scenes. Mary Shelley is very, very unclear about just how the monster is created. I have re-read the book purposely several times trying to pick that up, and she does not make the point clearly. I am going to make the laboratory scenes as logical as I can to make the picture convincing. But I still want to retain that bit of magic, mystery."

BERNIE WRIGHTSON, 1979



THE CURSE OF FRANKENSTEIN is a 1957 horror film by Hammer Film Productions, based on the novel FRANKENSTEIN. This was Hammer's first color horror film and the first of their Frankenstein series, establishing "Hammer Horror" as a distinctive and uniquely British brand of Gothic cinema. The film was directed by Terence Fisher and stars Peter Cushing and Christopher Lee in two of their most iconic roles. The 2012 Blu-ray release from Lionsgate Home Entertainment presents the film in its original Academy ratio of 1:34:1 and includes the censored "eyeball scene," now restored in high definition.

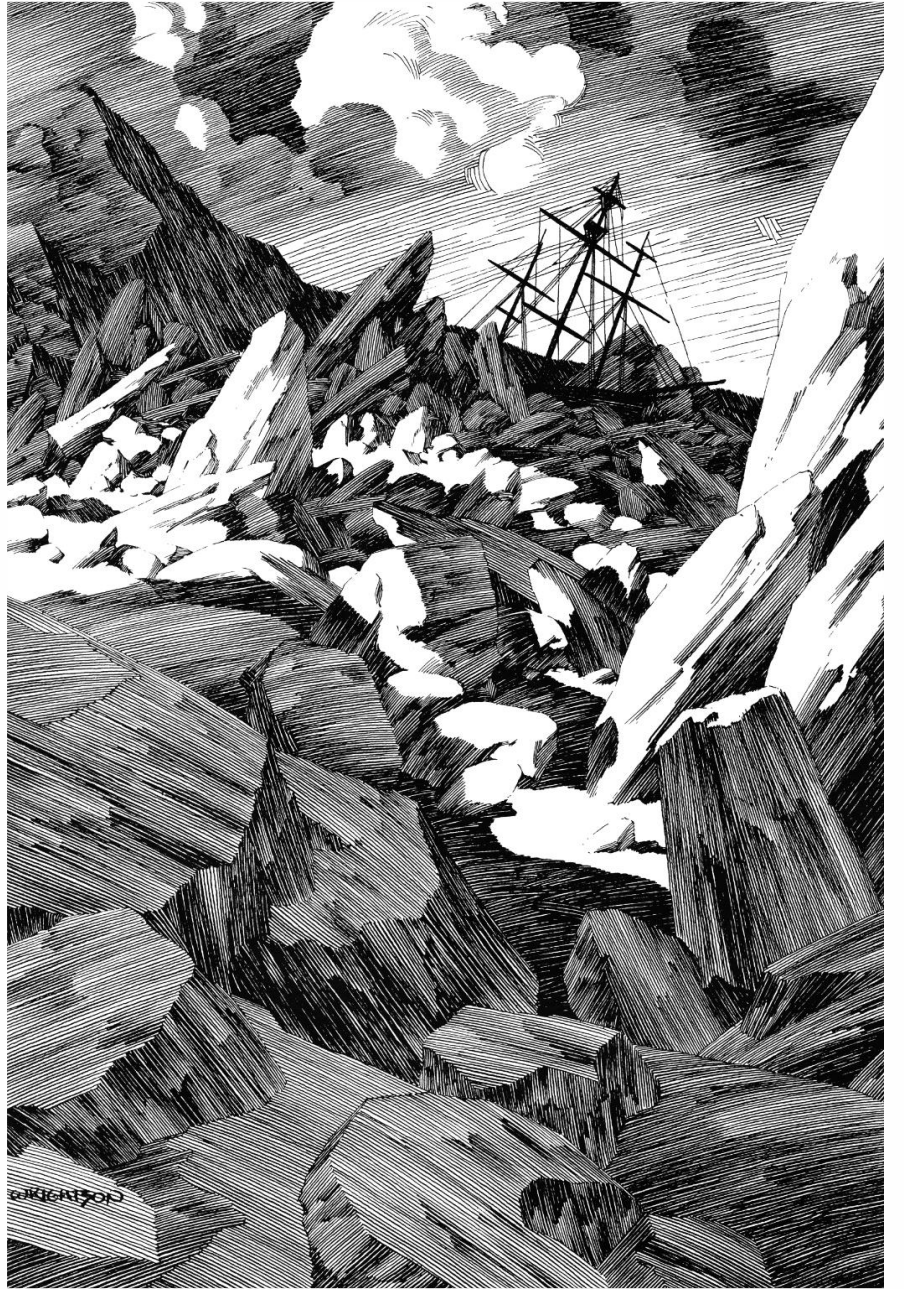




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READING COMPREHENSION QUIZ

IN CONCLUSION: CHAPTERS XXI-XXIV



The following scenes from the ending of James Whale's FRANKENSTEIN (1931) highlight the duality of Frankenstein and the Creature. The relay shots of Creator and Creature viewed through the gears of the windmill at once evoke the doubling of these characters and effect a meta-cinematic spectacle of framed images called "flickering."

On the following slide, director Roger Corman will pay homage to Whale's classic by continuing the "flickering" of these characters in a space station that simultaneously conjures the gears of Whale's windmill and reminds us of the tremendous, even frightening strides made in science and technology. FRANKENSTEIN UNBOUND (1990) is probably best known for being Roger Corman's last film and also for being the director's most expensive.



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