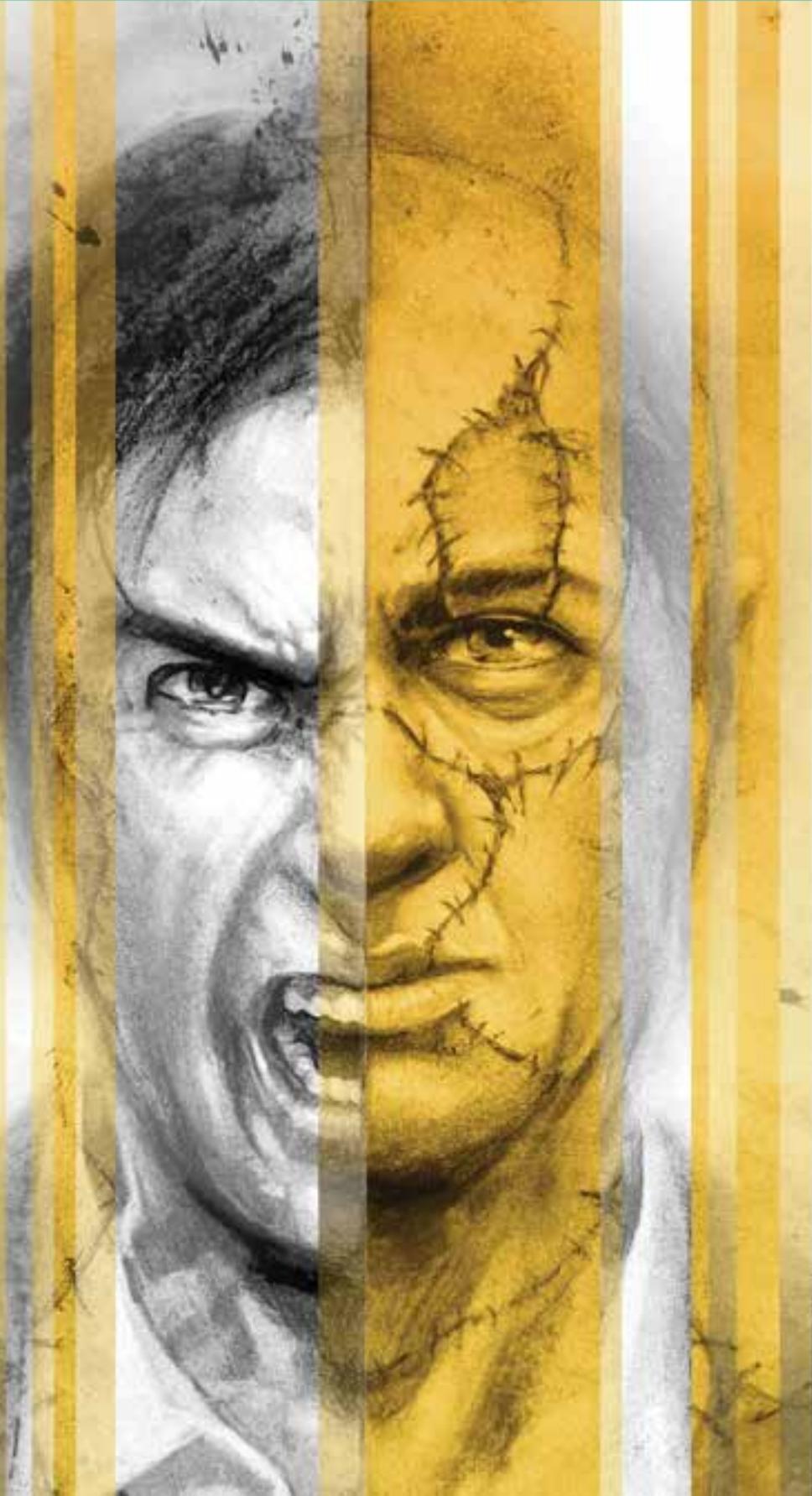


INSIDE OUT

A STUDY GUIDE FOR EDUCATORS

FRANKENSTEIN



FRANKENSTEIN SYNOPSIS

“I beheld the wretch — the miserable Creature whom I had created.”

—Mary Shelley,
Frankenstein, Chapter 5.

Victor Frankenstein is the son of privilege and a recent graduate of the University of Ingolstadt, Germany. As the story begins, Frankenstein has assembled stolen body parts to create new life in the form of a human “Creature”. When he views the reanimated man he has successfully made, Victor is so revolted that he rejects the hideous Creature. The Creature, intelligent, sensitive and unaware of his differences, leaves Victor and tries to befriend others.

The Creature comes to delight in the beauty of nature and becomes fond of the gentle De Lacey, a family he meets at their cottage in the woods. When the family turns against him, the Creature learns to hate the human race. In his loneliness, the Creature begs Victor to create a female companion for him, someone who could care for him despite his ugliness.

Victor, afraid for his own life, consents and creates a woman for the Creature, then, horrified, immediately destroys her. Angry and bitter, the Creature murders all those close to his creator, then flees north into the Arctic wastes. Victor vows to kill the Creature and pursues him across the icy reaches of the Arctic.



INSIDE OUT

Use of study guide materials for publication requires permission from the Marketing Department of the Denver Center for the Performing Arts.

Chad Henry..... Editor
Sally Gass..... Contributing Writer
David Saphier..... Education Contributor

DENVERCENTER.ORG

Administration 303.893.4000

Box Office 303.893.4100

SEASON SPONSORS

STEINBERG
CHARITABLE TRUST

Daniel L.
RITCHIE

LARIMER SQUARE

THE DENVER POST
COMMUNITY



FRANKENSTEIN

By **Nick Dear**

From the novel by **Mary Shelley**

Education Partners:

Ralph L. & Florence R. Burgess Trust

Additional Education Partners:

**Aegon Transamerica Foundation,
Mary & Barry Berlin, Colorado Creative Industries,
Corley Family Fund, Fine Arts Foundation,
Keith & Kathie Finger, Alan & Katie Fox,
Margot & Allan Frank, Thomas D. Lookabaugh
Foundation, Murray BMW of Denver,
Robert & Judi Newman/Newman Family Foundation,
Robert & Carole Slosky Fund for Education,
Walter S. Rosenberry III Charitable Trust,
The Salah Foundation, June Travis, United Airlines,
Tina Walls, Westin Downtown Denver, U.S. Bank**

SEP 30 - OCT 30
STAGE THEATRE

MARY SHELLEY — THE AUTHOR OF THE NOVEL *FRANKENSTEIN*

Mary Wollstonecraft Godwin, author, playwright, philosopher, poet, essayist and feminist, was born on August 30, 1797, in London, England, the only daughter of Mary Wollstonecraft, author of *A Vindication of the Rights of Women* and of William Godwin, the political writer and novelist, both of whom objected to the institution of marriage. Ten days after Mary's birth, her mother died from septicemia, leaving Godwin, a self-absorbed intellectual, to care for both Mary and her half-sister Fanny Imlay, Wollstonecraft's daughter from an earlier relationship.

Mary's home life was often lonely and unhappy. Four years after her mother's death, her father married his next-door-neighbor, Mary Jane Claremont, who had two children of her own. The new Mrs. Godwin favored her own children over those of Wollstonecraft, so Mary turned to books for comfort. She never had formal schooling, instead avidly reading her mother's books and absorbing the intellectual atmosphere of her father and his friends, including Samuel Taylor Coleridge and William Wordsworth. Young Mary often retreated to her mother's gravesite in the nearby St. Pancras churchyard, where she would read and write and there met the poet Percy Bysshe Shelley, who would become her lover.

An admirer of Mary's father, Percy Shelley visited the author's home and first met Mary when she was fourteen, but their love affair only blossomed when they met again two years later. Shelley, twenty-two, was married; his wife was expecting their second child, but he and Mary, like her parents before them, believed that ties of the heart were more important than legal ones. In July 1814, a month before turning seventeen, Mary ran away with Percy. They spent the next few years traveling in Switzerland, Germany and Italy. Percy's father, Sir Timothy Shelley, outraged, cut off his son's substantial allowance.

In 1816, Mary's half-sister Fanny committed suicide. Weeks later, Percy's wife Harriet drowned herself. Mary and Percy decided to marry legally in London in an unsuccessful attempt to gain custody of Percy and Harriet's two children. During the years of their marriage, three of Mary and Percy's children died in infancy; Mary fell into a serious depression which did not lift even after the birth in 1819 of her son Percy Florence, her only surviving child. As Percy Shelley began to romance other women, the Shelley's marriage began to be in serious trouble.

Despite their struggles, Mary and Percy enjoyed a wide circle of friends, which included the poet Lord Byron and the writer Leigh Hunt. They also pursued serious academic studies, including classical and European literature, Greek, Latin and Italian languages, music and art.

Mary's journal entries reveal that during 1816 and 1817, when *Frankenstein* was being written, she and her husband discussed the work together several times. She and Shelley read John Milton's *Paradise Lost*, which had a profound influence on them both and during this time she also absorbed ideas in Godwin's *Political Justice*, Thomas Paine's *Rights of Man* and Aeschylus's *Prometheus Bound*. She and Shelley together discussed these much-admired writers of the Enlightenment; they deeply influenced her own thinking.

The Shelleys were settled near Lerici, on a remote coast of Italy, in 1822, with their friends Edward and Jane Williams. Percy and Edward drowned when their boat went down during a storm in the Gulf of Spezia, after Shelley had experienced a series of uncanny visions. Shelley's body was burned on a funeral pyre. His heart would not burn and was wrapped in silk and given to Mary, who kept it for the rest of her life.

After a year in Italy, Mary returned to England for good with her son, struggling to support herself. Percy's father, Sir Timothy Shelley, offered some financial support if she would agree to keep the name Shelley out of print, so all her works were published without her name, including a series of biographical and critical sketches she contributed to *Chamber's Cabinet Cyclopaedia*.

Mary's fortunes improved when Sir Timothy increased Mary's son Percy Florence's allowance, allowing mother and son to travel in Germany and Italy. Mary attempted to complete a biography of her husband's life, but was too ill to finish. She died at the age of 53 in 1851.

Mary Shelley's works were collected and published after her death. They include in addition to *Frankenstein*, *Mathilda*, a short novel and the verse dramas, *Proserpine* and *Midas*.

Hitchcock, Susan Tyler. *Frankenstein: a Cultural History*. London: W. W. Norton and Co., 2007.

Seymour, Miranda. *Mary Shelley*. New York: Grove Press, 2000.

www.notablebiographies.com/Sc-St/Shelley-Mary/html

NICK DEAR — THE PLAYWRIGHT

“The abiding presence of Mary Shelley’s dead mother, Mary Wollstonecraft, hovers over every page.”

—Nick Dear.¹

In his stage version of *Frankenstein*, Nick Dear returns to a favorite theme of critical (or “fulminating”) creativity, pointing to Mary Shelley’s moral and ethical debates in her story *Frankenstein*, on parental responsibility, scientific progress, feminism and man’s inhumanity to man.² Originally directed by Danny Boyle, this stage version of *Frankenstein* premiered in London in February 2011 and starred Benedict Cumberbatch and Jonny Lee Miller alternating in the roles of the Creature and Dr. Frankenstein. The production proved an instant audience favorite.

Nick Dear’s plays include *Lunch in Venice* (2005), *Connections* (2005), *Power* (2003), *The Villains’ Opera* (2000), *Zenobia* (1965), *In the Ruins* (1990),

Fool of Love (1968), *The Art of Success* (1986), *Pure Science* (1986) and *Temptation* (1984). He also collaborated with Peter Brook on the development of *Qui Est La?* (1996). His adaptations include *The Promise* (2002), *Summerfolk* (1999), *Le Bourgeois Gentilhomme* (1992), *The Last Days of Don Juan* (1990) and *A Family Affair* (1988).

His screenplays include *Persuasion*, *The Turn of the Screw*, *Cinderella*, *The Gambler*, *Byron*, *Erotica* and Agatha Christie’s *Poirot*. Dear’s opera libretti include *The Palace in the Sky*, *Hackney Empire* and *Siren Song*. He has also written extensively for BBC radio.

1. www.theartsdesk.com.

2. *Ibid.*

Additional material referenced:

[www.dramaonlinelibrary.com/playwright/nick-dear-lid -- -111993](http://www.dramaonlinelibrary.com/playwright/nick-dear-lid--111993)

<http://www.theartsdesk.com/theatre/qa-playwright-nick-dear-adapting-frankenstein>

THE ORIGINS OF THE NOVEL

“Many and long were the conversations between Lord Byron and Shelley, to which I was a devout but nearly silent listener.”¹

—Mary Shelley

At age 14, Mary met Percy Bysshe Shelley, a handsome rake who had been expelled from Oxford for writing *The Necessity for Atheism*. At 22, he had eloped with Harriet Westbrook, his then mistress, who was pregnant with a second child.

In the summer of 1813, Mary again met Shelley and took him to St. Pancras where her mother was buried. In 1814 the lovers eloped to the continent, accompanied by her half-sister, Claire Claremont, on a voyage down the Rhine.

Their marriage was plagued by difficulties. Debt-ridden Percy was pursued by creditors and a pregnant Mary lost her first child. Her half-sister Claire began an affair with George Gordon, Lord Byron and became pregnant by him and persuaded the Shelleys to spend the summer with them in

Geneva. Byron rented the expensive Villa Diodati overlooking Lake Geneva, while Mary and Percy took the more modest Maison Chapuis nearby.

Byron and Percy Shelley’s many companionable hours were achieved at the exclusion of Mary. Mary listened to Byron, Shelley and Dr. Polidori, Byron’s physician, discuss the possibilities of electrifying corpses. One rainy night, Byron read German ghost tales to the group; then he announced that they should each write a ghost story. That night Mary had a dream in which she saw Shelley (Victor) kneeling beside a hideous Creature. The next morning she realized she had found her ghost story.

1. Hoobler, p. 144.

Additional material referenced:

Hoobler, Dorothy and Theodore. *The Creature: Mary Shelley, The Curse of Frankenstein*. Boston: Little, Brown and Co., 2000.

Jameson, Robert. *Frankenstein: Everything You Wanted to Know About the Man, the Myths and the Movies*. New York: Crescent Books, 1992.

THE GOTHIC NOVEL

The first English novel to be considered Gothic was Horace Walpole's *The Castle of Otranto* (1765), which was enormously popular, quickly imitated by other novelists and soon becoming a distinct genre. The basic plot inspired many other staples of the Gothic genre, including a threatening mystery and an ancestral curse, as well as countless trappings such as hidden passages and fainting heroines. To most modern readers, however, *The Castle of Otranto* may prove a dull read; except for the villain Manfred, the characters are generally insipid and flat and the action moves along with little suspense, despite hints of the supernatural and a young maiden's flight through a dark vault. But 18th century readers found the novel electrifying, original and suspenseful, with its remote setting, hints of the supernatural and its medieval trappings, all of which have been frequently parodied. The genre takes its name from Otranto's medieval — or Gothic — setting; early Gothic novelists tended to set their novels in remote places like Italy, the coast of Cornwall, or the Middle East. Some of the hallmarks of Gothic style are a combination of at least some of these elements:

- A castle, ruined or intact, haunted or not.
- Sinister or melancholy buildings.
- Shadows, shafts of moonlight, flickering candles, cliffs, stormy seas and lanterns mysteriously extinguished.
- Extreme landscapes: rugged mountains, dense forests, icy wastes and violent weather.
- A passion-driven willful hero or villain.
- Horrifying events or the threat of such happenings.

Walpole originally published the novel as a newly-discovered lost manuscript, which led to its huge popularity. When Walpole published a second edition, naming himself as author, he and his novel were rejected by the public as a lowbrow fraud, running counter to the ideals of the Enlightenment.

The Gothic milieu creates feelings of gloom, mystery, terror and suspense and tends to the dramatic and sensational, employing plot elements like mystery, murder and nameless terrors. Elements of the Gothic have long since made their way into mainstream writing. They are found in the novels of Sir Walter Scott, Charlotte Brontë's *Jane Eyre*, Bram Stoker's *Dracula*, Mary Shelley's *Frankenstein*, Emily Brontë's *Wuthering Heights* and DuMaurier's *Rebecca*. The novels of American writers like William Faulkner, Truman Capote and Flannery O'Connor, are considered Southern Gothic. Shirley Jackson's *The Haunting* and *We Have Always Lived in the Castle* fall into the Gothic realm. In contemporary literature, children's novels such as *Miss Peregrine's Home for Peculiar Children* and the *Lemony Snicket* series rely heavily on Gothic traditions. Contemporary writers of all genres still invoke the Gothic in novels, plays, movies and TV series.

www.academicbrooklyn.cuny.edu/English/melani/gothic/gothic.htm.
Hitchcock, Susan Tyler. *Frankenstein: A Cultural History*.
London: W. W. Norton and Co., 2003.

DIFFERENCES BETWEEN THE ENLIGHTENMENT AND THE ROMANTIC PERIODS

The 19th century saw the emergence of two distinct schools of literature. The writers influenced by 18th Century Enlightenment, such as Thomas Paine, Mary Wollstonecraft, Jonathan Swift and Daniel Defoe, valued tradition more than passion. They upheld the received social rules regarding life, society, class privilege and the law. They embraced reason and philosophy in their work. They turned to science to fill in gaps in their knowledge.

The Romantics, on the other hand, tended to express strong emotion in their works. They cultivated the imagination and depended heavily on individual creativity. They felt that answers to life's problems could be found in the natural world. Romanticists believed that the advances made by

the Enlightenment were creating an oppressive, conformist, totalitarian society and that science and rationality could never hope to truly understand the world and the human personality. Some exemplary Romantics include poets William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron and novelists Mrs. Ann Radcliffe, Mary Shelley and Sir Walter Scott. The Arts flourished during the Romantic period. Music, painting and poetry enjoyed a surge of popularity with the public at large.

www.difference.between.com/difference-between-enlightenment-and-vs-romanticism
www.allthetropes.wikia.com/wiki/Romanticism-versus-Enlightenment

THE HISTORICAL CONTEXT OF *FRANKENSTEIN*

“Rulers who neither see nor feel, nor know,
But leech-like to their fainting country cling,
Till they drop blind in blood without a blow
A people starved and stabbed in the untilled field”
—Percy Bysshe Shelley, “England in 1819”

Though Percy Bysshe Shelley was committed to the Romantic ideals of love and beauty, he was also engaged with the world of mundane affairs. He denounced political power and was a passionate advocate of liberty. He wrote a series of angry political poems condemning the arrogance of power.

Likewise, his wife, Mary Shelley, in *Frankenstein*, relates the story to social conditions of the 19th century. She paints a critical picture of a civilization built on luxury, wealth, government, law and the principles of Enlightenment.

Mary Shelley saw the emergence of science as “an acquisition of intellectual power beyond the common learning.”¹ She saw that science could

potentially give mankind the ability to create new and unsafe inventions; this is one of the central conflicts of her novel. When the Creature perceives his face in the mirror, Shelley is dramatizing the power of science over humanity in its ability to create monstrosities.

Finally, Mary Shelley condemned society for judging others by their appearance and status, rather than their intrinsic worth. Her Creature was rejected, by his creator or by society, because of his grotesque appearance, despite his sensitivity, affectionate nature and intellectual capabilities.

1. [www.uk essays](http://www.ukessays.com)

Additional material referenced:

<http://www.poemtree.com/poems/SonnetEnglandIn1819.htm>

<http://www.sparknotes.com/poetry/shelley/section2.rhtml>

<https://www.ukessays.com/essays/english-literature/the-historical-context-of-frankenstein-english-literature-essay.php>

THEMES IN *FRANKENSTEIN*

The pitfalls of the pursuit of knowledge at any cost is at the heart of the novel, as Victor strives fanatically to push beyond the frontiers of science and master the secrets of life. His ambition proves tragic, as his ground-breaking discoveries, which at first lead to the creation of new life, result finally in the destruction of everyone dear to him. Victor’s loathing for his creation drives him to his ruin, illustrating how the quest for forbidden knowledge can be a two-edged sword. In our own era, the discovery of the atom was hailed as a modern miracle; the detonating of the atomic bomb was the devastating result.

19th Century Romantics believed that the natural world was the source of emotional truth for the individual, offering the possibility of spiritual and moral renewal. Thus Victor, mired in depression and remorse after the death of his brother William, for which he feels responsible, withdraws to the mountains to lift his spirits. Likewise, after a cold and miserable winter, the Creature’s spirits rise as spring arrives. The influence of nature on mood is evident throughout the novel, but for Victor, the

natural world’s power to console him fails when he realizes the Creature will haunt him no matter where he goes.

Secrecy is another important theme of the story. Victor conceives of his scientific methods as a mystery to be zealously guarded. His entire obsession with creating life is shrouded in secrecy and his plan to destroy the Creature remains secret as well. The grotesque Creature, too, is forced to live in isolation. Shelley shows us how secrecy can become an affliction, eroding the physical, mental, moral and spiritual health of the secretive person.

Education too plays a part in *Frankenstein*. The Creature’s intellectual abilities develop from learning language. By listening to and observing the De Lacey family, the Creature learns to speak and read, allowing him to learn just how he was created when he reads Victor’s journal.

www.sparknotes.com/lit/frankenstein

Shelley, Mary. *Frankenstein: a Norton Critical Edition*. London: W. W. Norton and Co., 1996.

MYTHS AND LITERATURE THAT INFLUENCED MARY SHELLEY'S *FRANKENSTEIN*

As the Creature learns to read and think, he is most influenced, as were Mary and Percy, by John Milton's *Paradise Lost*, the 17th century poem about the temptation and fall of Adam and Eve and their banishment from Eden. The Creature also identifies with Satan; in *Paradise Lost* Satan voices ideas central to the Enlightenment, to the French and American Revolutions and to Romantic poetry.¹ The Creature comes to realize that Victor has selfishly

created him for no other purpose than personal ambition.

1. Hitchcock p. 50

Additional material referenced:

Hitchcock, Susan Tyler. *Frankenstein: a Cultural History*. London: W.W. Norton and Co., 2003.

Shelley, Mary. *Frankenstein*. New York: W.W. Norton and Co., 1996.

<https://www.playscripts.com/play/41>

THE SCIENCE BEHIND *FRANKENSTEIN*

Susan Hitchcock, in her book *Frankenstein: A Cultural History*, argues: "The basic lesson *Frankenstein* offers us is this: science can teach us how to do something, but it cannot tell us whether we should do it."¹

Mary Shelley knew of Italian physician Luigi Galvani's work (1780), who demonstrated that a dead frog's muscles would twitch when jolted with a spark from an electrostatic machine. Shelley also was familiar with Italian physicist Alessandro Volta who in 1792 invented the voltaic pile, a stack of metals separated by brine-soaked paper. Volta's work led to the world's first battery, identical to modern batteries such as those in cars and smartphones. Shelley too had read of the electrical experiments of Giovanni Albinetti, who in 1803 applied electrical impulses to the mouth and ear of a recently executed prisoner causing its jaws to quiver and one eye to open.

Mary's father, William Godwin, was a friend of Erasmus Darwin, the grandfather of Charles the evolutionist. Mary read Darwin's *The Temple of Nature*, which outlined theories of electricity and magnetism. She also knew Sir Humphrey

Davy and William Nicholson, whose advances in electrochemistry became analogous with alchemy.

Mary had strong beliefs about "good" versus "bad" science. Indeed, her book is a stern warning against any science which attempts to control or overcome nature or elevates man above the natural state given to him by his Creator. Victor Frankenstein pursues experiments in chemical physiology in order to control and disrupt the laws of nature. To Shelley, this was science put to ill use, because it disrespected the laws of Nature and Heaven. Good science, as they say, describes, but does not change or eliminate, until otherwise tested and proven.

What would Mary think of the latest advances in stem cell research?

1. Hitchcock, p. 303.

Additional material referenced:

<http://phys.org/news/2010-10-halloween-special-science-frankenstein.html>

www.the-science-behind-Frankenstein.wikispaces.com

www.projekter.aau.dk/projekter/files65640208/Frankenstein-thesis.pdf

Hitchcock, Susan Tyler. *Frankenstein: a Cultural History*. London: W. W. Norton and Co., 2003.

FILMS BASED ON *FRANKENSTEIN*

A complete list of films based directly or indirectly on *Frankenstein* would run into the thousands, so we have concentrated on the major feature films made between 1910 and the present, based on Shelley's novel.

- ***Frankenstein***—1910, made by the Edison Film Company and never restored.
- ***Der Golem***—1914, Germany.
- ***Il Mostro di Frankenstein***—1920, Italy.
- ***Frankenstein***—1931, directed by James Whale, with Boris Karloff.
- ***The Bride of Frankenstein***—1935, directed by James Whale, starring Boris Karloff and Elsa Lanchester.
- ***Son of Frankenstein***—1939, with Basil Rathbone, Boris Karloff and Bela Lugosi.
- ***The Ghost of Frankenstein***—1942, with Lon Chaney, Ralph Bellamy and Bela Lugosi.
- ***House of Frankenstein***—1944 with Boris Karloff, Lon Chaney.
- ***Abbot and Costello Meet Frankenstein***—1948.
- ***Frankenstein 1970***—1958 remake with Boris Karloff.
- ***Lady Frankenstein***—1971, Italy, with Joseph Cotton.
- ***Frankenstein: the True Story***—1973, with James Mason and Jane Seymour.
- ***Young Frankenstein***—1974. A parody by Mel Brooks with Gene Wilder, Peter Boyle, Teri Garr, Cloris Leachman and Marty Feldman.
- ***The Rocky Horror Picture Show***—1975, with Tim Curry, Susan Sarandon and Barry Bostwick.
- ***Frankenstein***—1984, with John Gielgud and Carrie Fisher.
- ***Frankenstein Unbound***—1990, with John Hurt, Raul Julia and Bridget Fonda.
- ***Mary Shelley's Frankenstein***—1994, directed by Kenneth Branagh, with Branagh, Robert De Niro, Helena Bonham-Carter and John Cleese.
- ***Gods and Monsters***—1998, directed by Bill Condon, with Ian McKellan and Brendan Fraser.
- ***Frankenweenie***—2012, directed by Tim Burton.
- ***Hotel Transylvania***—2012, animated film with the voices of Adam Sandler, Selena Gomez and Steve Buscemi.

www.knart.eng.ish.upenn.edu/Pop/filmlist.html

STUDY QUESTIONS

Pre-Performance Questions

1. What are the qualities, traits and actions of significance that define being human? What significance, if any, are institutional structures (family, faith, work, political, etc.) a part of defining what it is to be human?
2. What is the difference between a monster and a creature?
3. What is the difference between science used for good and science used for harm?

Post-Performance Questions

1. How do the scenic elements of set design, costuming, lighting and sound help tell the story? Which are the most effective and why?
2. What were your expectations for the staged version of *Frankenstein*? How were they formed by film, television and other media adaptations of the story? Explain how your expectations were met or diverged from your original thoughts.
3. How would you describe the relationship between Victor and Elizabeth?
4. How is the role of family discussed in the play? How are familial relationships reflected in the story? Is there a bond of family between Victor and The Creature?
5. How would you describe how The Creature pursues knowledge? What obstacles present themselves and how does The Creature overcome them? Is there a difference between The Creature's discoveries of self and discoveries of knowledge?
6. What purpose does the character of the blind man De Lacey serve? How does he influence The Creature?
7. How do the townspeople treat The Creature? How does The Creature react to them? What do these exchanges 'teach' The Creature?
8. What does The Creature want from Victor? How does he attract Victor's attention? Does The Creature achieve what he wants from Victor?
9. What causes Victor to change his mind in helping The Creature?
10. How does the theme of revenge present itself in the story?
11. What does the story say about the use of science and technology in the world?

ACTIVITIES

Page to Stage: Adapting *Frankenstein*

1. Start by picking a short excerpt from the novel *Frankenstein* by Mary Shelley. After reading the excerpt, find some key themes and character choices that you can adapt into a monologue or scene of dialogue for the stage.
2. Having paid close attention to the dialogue and action found in the excerpt, adapt what is written in the novel into theatrical dialogue or monologue.
3. After writing the first draft, have students cast their theatrical adaptations and read them aloud.
4. Discuss the differences between the novel and the theatrical adaptations. What did the playwrights do to convey the characters and plot found in the literary example? Did they have to invent, delete, or change anything to better communicate the story from page to stage? How does hearing the words spoken differ from reading the words on the page?
5. Raising the bar: Following the first theatrical adaptation, instruct the playwrights to change a point of view. What changes would have to be made to clearly show that the events found in the first draft are now being described from a different character's perspective?
6. After seeing the production, what did the adapting playwright, Nick Dear, modify to tell his version of Mary Shelley's story? What were the differences between the scenes that were written in class? Does a play adaptation limit or expand a literary work's possibilities?

Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Drama and Theatre Arts PG: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

ACTIVITIES (CONTINUED)

Gothic Fiction Writing

1. Start by choosing a time when you (or a fictional character) were frightened. This moment from your life (or one that you will make up), will be modified to include some Gothic qualities.
2. Describe the setting of the moment that you have chosen. For the place, modify the setting to include a dilapidated structure or one that is haunted. For the time, set the story around dusk or after midnight. Choose an element, like flickering candles or stormy weather to include as additional detail.
3. Describe two characters in the story. The hero or heroine must be full of willful passion. The second character should be in direct contrast to the first character. Add details about each of the characters' traits and sensationalize them.
4. Create a horrifying event faced by these characters. Gothic events tend to center around the supernatural, experiences that defy simple or scientific explanation, and/or modifying natural order. Describe in detail the moments that lead up to the event and the event itself. How best to further heighten the suspense and horror – with sinister details, endangering an innocent, dark motivations, etc.
5. With others, share then compare and contrast the work. What symbols or motifs are repeated? How does the setting effect the style of the piece? What details heighten the suspense or the story?

Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

PERSPECTIVES

Make your experience unforgettable when you join us for one of these insightful, educational events:

Creative Team Perspectives

Sep 30 | 6pm

Get an exclusive insider's perspective before the show when you join us for a free, professionally-moderated discussion with the creative team.

Frankenstein Tour

Oct 8 | 10am

Saturdays from Oct 8-Oct 29 10am | \$15

Join us on an expert-guided tour to explore behind-the-scenes of *Frankenstein*. Tour is 90 minutes long and includes a souvenir Frankenstein poster.

Tours begin in the Helen Bonfils Theatre Complex lobby promptly at 10am. Buy tickets at the Box Office.

Cast Perspectives

Oct 11 | 6:30pm

Join a fun and engaging discussion with the actors after the performance.

Perspectives: Higher Education Advisory Council

Oct 16 | 1:30pm

Participate in a topical discussion led by members of our academic community after the matinee.

Perspectives: Theatre & Theology

Oct 25 | 6:30pm

Join Pastor Dan Bollman of the Rocky Mountain Evangelical Lutheran Synod to examine the show through a theological lens after the performance.

WANT TO KNOW MORE?

The Denver Public Library recommends:

Read!

The Year Without Summer: 1816 and the Volcano that Darkened the World and Changed History by William and Nicholas Klingaman. So what happens when a volcano erupts in Indonesia in the winter of 1815? Well it darkens the world and, as the title states, changes history. The ash cloud that spread across the northern hemisphere created a year without summer in 1816. In turn, this influenced the American expansion to the west coast, caused the invention of the bicycle and even inspired Mary Shelley to write *Frankenstein*. A fascinating look at the way atmospheric disturbances can affect even the minutiae of our lives.

Watch!

Ex Machina is a smart and surprising Science Fiction thriller that explores the ethics of science and gender roles, what it means to possess consciousness and the consequences of playing God. This is a *Frankenstein* for our age of surveillance and devices too clever, one that substitutes our collective anxieties for those of Mary Shelley's time. And while this film does pay homage to the source material, there are enough twists for the plot to feel fresh, even dangerous.

Listen!

Now that you've watched the play, return to the source material of Mary Shelley's *Frankenstein* with a Full Cast audiobook reading featuring seasoned actor Anthony Heald, Golden Voice winner Stefan Rudnicki and velvet-voiced actor Simon Templeman.

Download!

Gris Grimly, gothic graphic artist extraordinaire gives *Frankenstein* the Grimly Treatment in this wonderful illustrated version of Shelley's groundbreaking work. Stripping down the text to the barest of bones and filling in the gaps with his charming and slightly demented illustrations, this version of *Frankenstein* is surely a treat! This title available for download at downloadmedia.denverlibrary.org.



**DENVER
PUBLIC
LIBRARY**

Denver Public Library
Books and Borrowing
Department
Books@denverlibrary.org

UNLOCK YOUR POWER

REACH YOUR POTENTIAL WITH
SERIOUSLY FUN THEATRE TRAINING



ALL SKILL LEVELS. ALL AGES. ALL YEAR LONG.

**ACTING • IMPROV • MUSICAL THEATRE
AUDITIONING • PUBLIC SPEAKING • PRIVATE COACHING**

DENVERCENTER.ORG/EDUCATION

303.446.4892



DENVER CENTER FOR THE
PERFORMING ARTS
Education



SCFD Scientific & Cultural
Facilities District
CITIZENS MAKING IT POSSIBLE



A penny for your arts.



Scientific & Cultural Facilities District

SCFD is not a new tax, but a continuation of 1¢ on every \$10 taxable purchase, to support 300+ cultural and scientific organizations in the Denver metro area. You're in, right?

Culture for all.