

A Study Guide  
of  
**FRANKENSTEIN**  
A NEW MUSICAL

Based on Mary Shelley's novel

Music by Mark Baron

Book and Lyrics by Jeffrey Jackson

Original Story Adaptation by Gary P. Cohen

**FORT WAYNE CIVIC THEATRE**

**IN THE WINGS**  
**Arts-In-Education Program**

**PERFORMANCES FOR SCHOOLS AND SOCIAL SERVICES**

Schools - Saturday, March 14, 2009 @ 2:00 p.m.

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## Mary Shelley's *Frankenstein*

### Mary Shelley



Mary is born in Somers Town, Great Britain, in 1797 to well-known parents: author and feminist Mary Wollstonecraft and philosopher William Godwin. Unfortunately, Wollstonecraft dies as the result of Mary's birth. Mary is therefore raised by her father and a much-resented stepmother.

When Mary is sixteen she meets the young poet Percy Bysshe Shelley, a devotee of her father's teachings. Together with Mary's stepsister, they run off to continental Europe several times, not hindered by the fact that Shelley was already married.

In 1816, they go abroad again, this time spending time with Byron and his friend Polidori in Geneva. There, Byron suggests that they should all write a ghost story. Mary writes *Frankenstein*, the only story of the four that was ever to be published as a novel. Later that same year, Percy's wife drowns herself: Percy and Mary marry in

December 1816.

The last years of married life are filled with disaster for Mary. Her half sister dies, as do two of her children. Mary becomes depressed, a tendency she probably inherited from her mother. She is only partly relieved by the birth of Percy, their only surviving child.

Mary and Percy eventually move to Italy where Percy drowns during a sailing trip in 1822. Mary is determined to keep the memory of her late husband alive. She publishes several editions of Percy's writings and adds notes and prefaces to them.

She also continues writing her own novels, the most famous one being *The Last Man* (1826). This book deals with human isolation just as her earlier novel *Frankenstein* did. She writes numerous short stories and contributes biographical and critical studies to the *Cabinet Cyclopædia*.

Mary spends the last years of her life in the loving company of her son and two good friends. She tries very hard to free herself from the strains put on her by being the daughter and wife of such well-known people. She maintains her liberal opinions but at the same time tries to fit into a more conservative society. She even writes an *apologia* in her journal, which reveals "the stresses of a life spent trying to measure up to the example, yet to escape the obloquy, of her parents and husband."

Mary Wollstonecraft Shelley dies in 1851 at the age of fifty-three.

## Mary Shelly Quotes

- “Nothing contributes so much to tranquilizing the mind as a steady purpose -- a point on which the soul may fix its intellectual eye.”
- “Virtue can only flourish among equals.”
- “The beginning is always today.”

## Novel

*Frankenstein, or The Modern Prometheus* contains elements of two major genre of literature: the gothic and science fiction.

**Gothicism** is part of the Romantic Movement that started in the late eighteenth century and lasted to roughly three decades into the nineteenth century. The Romantic Movement is characterized by innovation (instead of traditionalism), spontaneity (according to Wordsworth good poetry is a "spontaneous overflow of powerful feelings"), freedom of thought and expression (especially the thoughts and feelings of the poet himself), an idealization of nature (Romantic poets were also referred to as "nature poets") and the belief of living in an age of "new beginnings and high possibilities."

The first novel that was later identified as Gothic was Horace Walpole's *Castle of Otranto: A Gothic Story* in 1764. *The Castle of Otranto*, like many other Gothic novels, is set in a medieval society, has a lot of mysterious disappearances as well as other supernatural occurrences. The main protagonist is usually a solitary character who has an egocentric nature. Even though the genre is a phase in the Romantic movement, it is regarded as the forerunner of the modern mystery or science fiction novel.

Many of the above mentioned elements appear in *Frankenstein*. For example, nature is used frequently to create atmosphere. The bleak, glacial fields of the Alps and the mists of the Arctic serve to indicate the isolation of the two protagonists. The solitary character in *Frankenstein* can apply to both Victor as well as his creation as they both live their lives in social isolation.

Although Gothic novels were written mainly to evoke terror in their readers, they also served to show the dark side of human nature. They describe the "nightmarish terrors that lie beneath the controlled and ordered surface of the conscious mind." Surprisingly, there were a vast number of female Gothic authors. It is not unlikely that this kind of fiction provided a release for the "submerged desires of that . . . disadvantaged class."

The Gothic genre also extends to poetry. Poems by Coleridge and Keats ("Christabel" and "Eve of St. Agnes" respectively) deal with "the fantastic . . . and the exploration of the unconscious mind."

**Science fiction** explores "the marvels of discovery and achievement that may result from future developments in science and technology." Mary Shelley used some of the most recent technological finding of her time to create *Frankenstein*. She has replaced the heavenly fire of the Prometheus myth with the spark of newly discovered electricity. The concepts of electricity and warmth led to the discovery of the galvanization process, which was said to be the key to the animation of life. Indeed, it is this process which animates Frankenstein's monster.

## Selected Works of Mary Shelley

- HISTORY OF SIX WEEK'S TOUR, 1817 (with Percy Bysshe Shelley)
- FRANKENSTEIN; OR THE MODERN PROMETHEUS, 1818 (3 vols.)
- VALPERGA, 1823 (3 vols.)
- editor: POSTHUMOUS POEMS BY PERCY BYSSHE SHELLEY, 1824
- THE LAST MAN, 1826 (3 vols.)
- THE FORTUNES OF PERKIN WARBECK, 1830 (3 vols.)
- LODORE, 1835 (3 vols.)
- FALKNER, 1837 (3 vols.)
- ESSAYS, LETTERS FROM ABROAD, 1840 (ed. by Percy Bysshe Shelley)
- RAMBLES IN GERMANY AND ITALY IN 1840, 1842 AND 1843, 1844 (2 vols.)
- THE CHOICE: A POEM ON SHELLEY'S DEATH, 1876 (ed. H. Buxton Forman)
- TALES AND SHORT STORIES, 1891 (ed. by Richard Garnett)
- LETTERS, MOSTLY UNPUBLISHED, 1918 (ed. by Henry H. Harper)
- PROSERPINE AND MIDAS, 1922 (ed. by André Henri Koszul)
- HARRIET AND MARY, 1944 (ed. by Walter Sidney Scott)
- LETTERS, 1944 (2 vols., ed. by Frederick L. Jones)
- JOURNAL, 1947 (ed. by Frederick L. Jones)
- MY BEST MARY: SELECTED LETTERS, 1953 (ed. by Muriel Spark and Derek Stanford)
- MATILDA, 1959 (ed. by Elizabeth Nitchie)
- SHELLEY'S POSTHUMOUS POEMS, 1969 (ed. by Irving Massey)
- COLLECTED TALES AND SHORT STORIES, 1976 (ed. by Charles E. Robinson)
- THE LETTERS OF MARY WOLLSTONECRAFT SHELLEY, 1983 (3 vols., ed. by Betty T. Bennett)
- JOURNALS OF MARY SHELLEY 1814-1844, 1987 (2 vols., ed. by Paula R. Feldman and Diana Scott-Kilvert)
- THE MARY SHELLEY READER, 1990 (ed. by Betty T. Bennett and Charles E. Robinson)
- SELECTED LETTERS OF MARY WOLLSTONECRAFT SHELLEY, 1995

# *Frankenstein, the Musical*

## The Authors

### **Mark Baron, Composer:**

Mark Baron is a multi-faceted pianist, composer, arranger, and orchestrator who has musically directed and conducted close to 100 productions. Some of Mark's other compositions include musical adaptations of TREASURE ISLAND and SNOW WHITE (Forum Theater), and THE RELUCTANT DRAGON, another collaboration with Gary P. Cohen, published by Heuer Publishing. In 2006, Mark was the winner of the NJ Star Ledger's "Jersey's Best" award for Best Orchestration for the show BABY, IT'S COLD OUTSIDE. He also arranged and orchestrated THE KID FROM BROOKLYN: THE DANNY KAYE STORY (Tour '06-'07), MISSING CELIA ROSE (Beckett Theater) and THE GREAT HALL (Sanford Meisner Theater). Apart from the theater, Mark has carved a niche as one of the most successful and desired keyboardists on the rock & roll concert circuit performing in some of the largest venues around the country. In addition to performing with world-famous acts such as Aretha Franklin, The Drifters, Peaches and Herb, Joan Rivers, Freda Payne, Little Anthony and the Imperials, The Platters, Lou Christie, Johnny Maestro and many others, he is currently the Musical Director and arranger for the famed 1960's vocal group The Duprees. Mark's arrangements are featured on the group's five latest CDs, for all of which Mark also served as recording engineer. Mark also arranged the theme song for the upcoming TV reality series "The Vinny Vella Show" starring Vinny Vella (The Sopranos).

### **Jeffrey Jackson, Text & Lyrics:**

Jeffrey Jackson is an award-winning screenwriter and filmmaker. Jeff started his career in advertising, writing and directing award-winning television commercials and corporate videos. His clients included Sony, Western Union, and Merck among many other high-profile companies.

In 2000, he made a career transition into entertainment, penning an award-winning screenplay, WHITE COLLARED, which won Best Screenplay from the Santa Barbara Film Festival and was optioned by award-winning independent film producers Filbert Steps Productions. Jeff later would direct a reading of that screenplay featuring Oscar-nominee Burt Young of Rocky fame. Jeff also wrote, directed and starred in the acclaimed short film, OUR FIRST FIGHT, which has toured film festivals around the world. He has also worked as an assignment writer for Walt Disney Productions, creating screenplays for animated shorts in development.

In the world of theater, Jeff has performed in many musical theater productions and directed an acclaimed production of RAGTIME at Plays-in-the-Park, Edison, NJ. Jeff directed, produced and edited the digital video demo of FRANKENSTEIN featuring Tony-winner Shuler Hensley and Broadway veterans Ivan Rutherford and Rita Harvey.

Jeff is also a talented musician and songwriter, having written and performed jingles for Hertz and Novartis.

### **Gary P. Cohen, Original Story Adaptation:**

Gary P. Cohen is the Producing Director for Middlesex County, New Jersey's Plays-in-The-Park. Over Gary's diverse career, he has been a theatrical agent for The William Morris Agency, founded his own theater company (Celebration Playhouse) in the 70's, acted in many plays and musicals, and created lighting and set designs for PIP and other NJ theaters. In addition to directing at PIP, Gary has worked for the Bickford Theatre and the Forum Theatre. He has written two books about theater: THE COMMUNITY THEATER HANDBOOK and the THEATER DIRECTOR'S PRIMER, both published by Heinemann Publishers and available on-line at Amazon.com and Barnes and Noble.com.

Along with Mark Baron, he has written a children's musical, THE RELUCTANT DRAGON, published by Heuer Publishing. A horror movie fanatic, Gary has also written and directed two ground-breaking shot-on-video horror films, VIDEO VIOLENCE and VIDEO VIOLENCE 2, which have become cult favorites. Camp Motion Pictures has released the two films, completely re-mastered, on a double DVD, complete with director commentary, outtakes, and interviews.

### **History of the Show**

In the autumn of 2007, *Frankenstein* had its World Premiere at 37 Arts in New York City. Starring Tony nominee Hunter Foster (*Little Shop, The Producers*) as Victor Frankenstein, Steve Blanchard (*Beauty and The Beast*) as the Creature, and Christiane Noll (*Jekyll & Hyde, The Mambo Kings*) as Elizabeth, and under the direction of Bill Fennelly (*Lion King Nat'l Tour, Jersey Boys Asst. Dir.*), the production enjoyed an exciting limited run that thrilled audiences night after night.

The cast of thirteen also featured the ever-popular Jim Stanek (...*Forum*), Mandy Bruno (a regular on the CBS daytime drama *Guiding Light*), and Aaron Serotsky, who can currently be seen in the hit Broadway play *August: Osage County*.

Reviews were mixed. The New York papers generally criticized the show, but the national press and broadcast media praised it highly. Audience response was clearly and overwhelmingly positive, however, and a small but devoted following of die-hard fans quickly galvanized. Some saw the show five, six, or seven times during its short stay in New York, and fan sites sprang up on Facebook and MySpace, courtesy of the show's most ardent followers.

### **Synopsis**

1793. North of the Arctic Circle, a sailing vessel comes upon a man adrift on a floe of ice, "a wretch... near death." His name is Victor Frankenstein, and he proceeds to tell the ship's captain, Robert Walton, the horrifying tale of his twisted life.

Victor is the scion of a prominent family of Geneva, Switzerland, where he enjoyed a childhood of wealth and privilege. As a young boy, he exhibits a brilliant mind and a gift for the natural sciences, and his parents, Alphonse and Caroline, dote on him adoringly. Their family soon swells to include Elizabeth--an orphaned waif whom Victor's parents adopt as their ward--and later William, Victor's much-younger brother. Victor's brother in spirit is Henry Clerval, his childhood friend, and he, Victor, and Elizabeth forge deep bonds of friendship from their earliest days.

Victor's thirst for knowledge leads him on a quest to master the secrets of life and death. A tragic event galvanizes his mission: His beloved mother perishes of scarlet fever--but not before uttering her fondest wish: that Victor and Elizabeth one day be married. When grown, Victor seeks to further his study of the sciences at the University at Ingolstadt, Germany, but vows to one day return to Elizabeth to fulfill the promise of a life together. At the University, Victor's ideas for unlocking the mysteries of life are met with scorn and ridicule by his professors, so he continues his quest in secrecy. He endeavors to create life where there was none--to reanimate the dead. At the public hanging of a criminal he finds the primary vessel of his grand experiment. He claims the body of the condemned man and sets to work. For many months, Victor toils in a clandestine laboratory to create what he hopes will be the perfect human--a giant, fashioned from the body of the executed criminal and other limbs and organs purloined from gallows and graveyards. One November night, he harnesses the awesome force of an electrical storm to breathe life into his creation. But when his creature comes to life, it is not as the perfect human he envisioned, but as a hideous beast. Thus unfolds the timeless, cautionary tale of Victor Frankenstein, whose noble dreams of grandeur unleash instead a litany of terror and tragedy. Before it is done, everything in his privileged world will be torn asunder, as Victor and his creature are pit against one another in an epic and deadly war of wills that will lead them across the continent and ultimately to the ends of the earth. A story of life, love, Promethean dreams and Faustian horror, Frankenstein explores the full gamut of human experience like no other novel ever written. Forget all you have seen in the movies--this is not a Hollywood scarefest populated by lumbering ghouls and wild-eyed maniacs. This is Mary Shelley's original, brilliant, romantic terror--a dark vision of what lies at the depths of the human soul and what happens when its full power is unleashed.

### Characters

- **Victor Frankenstein**, a brilliant young scientist
- **Robert Walton**, a sea captain
- **The Creature**, the subject of Victor's grand experiment
- **Elizabeth Lavenza**, Victor's fiancée
- **Henry Clerval**, Victor's lifelong friend
- **Alphonse Frankenstein**, Victor's father
- **Caroline**, Victor's mother
- **William**, Victor's 10-year-old brother
- **Justine**, William's nanny
- **The Blind Man**, a poor cottager
- **Agatha**, the blind man's daughter

### Setting

- The late 18<sup>th</sup> century
- Geneva, Switzerland; Ingolstadt, Germany; various locales throughout Europe and the Arctic

## Songs

### **Act 1:**

1. Prelude
2. A Golden Age
3. Amen
4. Birth to My Creation
5. Dear Victor
6. The Hands of Time
7. Your Father's Eyes
8. The Creature's Tale
9. The Waking Nightmare
10. The Music of Love
11. Why?
12. The Proposition

### **Act 2:**

1. A Happier Day
2. The Modern Prometheus
3. The Hands of Time (Reprise)
4. The Workings of the Heart
5. An Angel's Embrace
6. The Workings of the Heart (Reprise)
7. Your Father's Eyes (Reprise)
8. These Hands
9. The Chase
10. The Coming of the Dawn
11. Amen (Reprise)

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## Reviews

### **CURTAIN UP:**

"...grand-looking, impressively-conceived production"

"Unlike Mel Brooks' musical parody that is about to open on Broadway this is a commendably faithful adaptation (of Mary Shelley's 'Frankenstein')."

"As smartly directed by Bill Fennelly, the story unfolds with clarity and, except for the occasional but obligatory crashes of thunder and bolts of blinding lighting, without a lot of gimmickry. Don't expect to see a cluttered laboratory with countless bottles bubbling away or sparks of electrical currents shooting out from gadgets into the creature's brain. You may be impressed, as I was, by the simplicity of the staging and how effective it is as much by implication as by its musically distilled narrative. This grand looking, impressively conceived production relies on a unit set... as designed by Kevin Judge."

"...some fine visual effects... particularly serve as a showcase for the lighting designer Thom Weaver whose work is especially notable."

"The casting of Hunter Foster, as the brilliant but highly unorthodox scientist Victor Frankenstein is an unusual choice, but not because he lacks either dramatic or musical ability. Notwithstanding his exuberant performances as Seymour in Little Shop of Horrors and as Bobby Strong in Urinetown... he sings the preponderance of his angst-driven arias with gusto. Steve Blanchard is an imposing Creature standing as he should head and shoulders above his creator... he is able to express the anger and unhappiness of this more complexly characterized creature. He gets our sympathy in the scene in which he eagerly awaits his mate's first breath of life."

" As Elizabeth, the attractive Christiane Noll has a lustrous soprano voice. She encourages our empathy in a number of arias, but most beautifully with the plaintive "The Workings of the

Heart,' as sung with Victor. She looks lovely in the purple and white gowns designed by Emily Pepper."

"There is no denying that the collaborators have fulfilled their objective to honor Shelly's horrific masterpiece." "...we have a creature that is not only alive but speaks with a literate acumen and sings some heavy duty arias with a resounding brio. However, " It's alive" is graciously allowed to be part of the sparse spoken recitative in the mainly sung-through score by Mark Baron (music) and Jeffrey Jackson (book & lyrics)."

"The score is certainly the driving force behind this musical... Credit can go to Jackson's earnest lyrics for their unwavering commitment to the story and their success in complimenting the music. An example from Victor's aria: ' The Coming of the Dawn': Having Strayed So Far From Home/ I Deserve To Stand Alone/For While I Chased The Secrets Of The Night/ I Never Saw The Beauty In The Light."

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### **Everything I Know I Learned from Musicals**

Musical musings from Chris Caggiano

#### **Frankenstein - the Musical: Not Since Carrie...**

Forget *Young Frankenstein*. The musical show that's currently offering the most faux-Gothic laughs per minute on the New York stage is Off Broadway at the 37 Arts building.

Unfortunately, those laughs are all unintentional.

Well, finally we have a worthy successor to *Carrie*. The new Off-Broadway musical *Frankenstein* is just as woefully conceived and ridiculously executed. But like its Stephen King-inspired predecessor, the new Mary Shelley tuner is similarly full of moments of fleeting brilliance that alternate with jaw-dropping, guffaw-inducing miscalculations. In a way, it's good news. Most of the bad musicals we've seen in the last twenty years haven't been laughably bad, just tedious. *Frankenstein* revives the proud tradition of musicals so awful they're almost fun to watch. Almost.

The music in *Frankenstein*, provided by one Mark Baron, is actually quite passable. There are moments of operatic, chill-inducing transcendence, although they're usually accompanied by trite, cliché-ridden lyrics, like something out of *Jekyll & Hyde* or [shudder] *Lestat*. How appropriate that two of the stars of *Frankenstein* are alumni of those execrable misfires -- Christiane Noll and Jim Stanek, who seem to specialize in overblown, melodramatic spectacles that take themselves WAY too seriously.

The real knee-slapping moments in *Frankenstein* begin when the creature arrives, played by Steve Blanchard. I'm sure the creators were going for something modern, something as far removed as possible from the green-skinned, bolts-in-the-neck, flat-top-haircut stereotype. Well, at least in that respect they've succeeded. They've dressed Blanchard like a rocker porn star: tight black pants, a waxed and shirtless chest, and a tattered jacket out of a bus-and-truck *Les Miz*. Blanchard's vocal tics and mannerisms are also borrowed - from a third-rate production of *The Elephant Man*.

As for leading man Hunter Foster (OK, let's get it out of the way: what a neat coincidence that Foster's Tony-winning sister Sutton Foster is five blocks north at the Hilton Theater in *Young Frankenstein*. Some would call it ironic. Of course, they'd be wrong.), well, Foster is an extraordinarily talented man who deserves far better. The actors in general manage to keep straight faces. It's hardly their fault the show's a dog.

That fault falls squarely at the feet of librettist/lyricist Jeffrey Jackson. There are some moments in the show that are almost inspired: Jackson portrays two of the many deaths in the show in flashback fashion, neatly heightening the dramatic tension. But for the most part Jackson's text is strained and hackneyed, in both verse and prose form. As I said, composer Mark Baron's music is actually quite affecting at times. But surely director Bill Fennelly must share some of the blame for this disaster: he may not have built the *Titanic*, but he certainly helped steer it towards the iceberg.

The show opens Thursday night. Once the reviews are in, I can't imagine it's going to last very long, except among the theater insiders who want to stare in stunned disbelief. The tickets are only \$50 or so: if you're in New York, and you're looking for a laugh, you might want to head down to 37th and 10th. Then send me a note with your favorite jaw-dropping moments.

I assure you, there are plenty.

### Show Quotes

- **Walton:** “It was just north of the Arctic Circle that I discovered him – adrift on a floe of ice alongside our ship. A wretch, near death. In the days that followed, he would tell me a tale strange and horrifying. His life...a twisted path of destruction. His deeds...almost too incredible to recount.”

\* \* \*

- **Mother:** “The greatest miracle of all is within each of us, Victor. Life.”

\* \* \*

- **Father:** “You’ll always be the light that shines within your father’s eyes.”

\* \* \*

- **Creature:** “Each moment near them would ignite a spark in my mind, as if embers long cold were suddenly alive again. I felt...human.”

\* \* \*

- **Creature:** “You may be my creator, but I am your master – obey!”

\* \* \*

- **Victor:** “Now I fear the coming of the dawn has come too late for me.”

### Trivia

- The original cast recorded the show's World Premiere Recording on December 20th, 2007, with a release date anticipated for September 2<sup>nd</sup>, 2008.
- One of the producers of the original show, Doug Evans, is a former resident of Fort Wayne, Indiana.

## Questions

1. In a novel, the author has complete freedom to imagine any time or place. Given the limitations of producing a show on stage, how did the musical *Frankenstein* illustrate passage of time, scene changes and geographical changes?
2. Victor attributes his tragic fate to his relentless search for knowledge. Do you think that this is the true cause of his suffering?
3. Who is more monstrous, Victor Frankenstein or the monster he created?
4. What is the effect of presenting different characters' viewpoints, especially those of Victor and the monster?
5. Why do you think most film versions of the story present the monster as mute or inarticulate?
6. How does the monster learn about the world in which he lives?

## Questions for Discussion

1. Do you believe a scientist has a right to conduct scientific experiments that may lead to outcomes that are considered immoral or unethical? For example, does a scientist have a right to clone a human being?
2. Do you sympathize more with the monster or Victor Frankenstein?

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## Websites of Interest

**Frankenstein, the Musical** - <http://www.frankensteinthemusical.com/home.html>

**The Frankenstein Exhibit at the Bakken Museum of Electricity in Life**, Minneapolis, MN  
❖ <http://www.thebakken.org/Frankenstein/exhibit.htm>

**My Hideous Progeny**, an academic site about Mary Shelley & Frankenstein by Cynthia Hamberg - <http://home-1.worldonline.nl/~hamberg/>

**Frankenstein: Penetrating the Secrets of Nature**, a wonderful site maintained by a community college in Palos Hills, IL  
❖ [http://www.morainevalley.edu/frankenstein/guides/novel\\_and\\_shelley.htm](http://www.morainevalley.edu/frankenstein/guides/novel_and_shelley.htm)

**An electronic text of the full novel** - <http://etext.lib.virginia.edu/etcbin/browse-mixed-new?id=SheFran&images=images/modeng&data=/texts/english/modeng/parsed&tag=public>

**"History of A Romantic Terror"** A 7-page timeline of the history of Frankenstein from the 17th century to today - [http://www.frankensteinthemusical.com/files/FRA\\_Timeline.pdf](http://www.frankensteinthemusical.com/files/FRA_Timeline.pdf)

## Answers

1. In a novel, the author has complete freedom to imagine any time or place. Given the limitations of producing a show on stage, how did the musical *Frankenstein* illustrate passage of time, scene changes and geographical changes?
  - Projection screen; flashbacks
2. Victor attributes his tragic fate to his relentless search for knowledge. Do you think that this is the true cause of his suffering?
  - Yes, because this search for knowledge drives him to do things that he shouldn't have done.
  - No, because if he hadn't abandoned the monster after it was created, maybe nothing bad would have happened.
3. Who is more monstrous, Victor Frankenstein or the monster he created?
  - Victor is more monstrous because he takes no responsibility for this being who is, in a way, his own child. He brings misfortune on the monster and himself by abandoning it and not caring for it.
4. What is the effect of presenting different characters' viewpoints, especially those of Victor and the monster?
  - It lets the audience see both sides of the story. You understand the feelings and motives of both characters.
5. Why do you think most film versions of the story present the monster as mute or inarticulate?
  - To make him seem less human and more of a monster, bringing the sympathetic focus to Victor.
6. How does the monster learn about the world in which he lives?
  - He secretly watches and listens to the blind man and Agatha.

## Bibliography

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