

Frankenstein
Study guide questions

Prologue

1. Who wrote the prologue of *Frankenstein*? For what purpose was it written, according to the author?
2. What stories inspired the idea of writing the "ghost stories" that summer?
3. Describe the conversation that triggered the author's "waking dream"?
4. Why does the writer say that *Frankenstein* is not a "mere tale of specters or enchantment"?
5. Summarize where and under what conditions Mary Shelley began writing *Frankenstein*.

The Letters

1. Show how the Letters frame the upcoming story of *Frankenstein*.
2. Analyze how Robert Walton's life and travels adhere to the ideals of Romanticism.
3. Explain how Walton educates himself for his sailing adventure.
4. Predict how successful Walton's voyage will be to find an Arctic passage, and the problems he could encounter on his adventure.
5. What does Walton desire when he writes the second letter?
6. Explain why Walton feels particularly fortunate to have secured the master of his ship.
7. Show how the shipmaster's failed love story adheres to the ideals of Romanticism.
8. Infer how Walton's "belief in the marvelous" makes him an ideal listener of *Frankenstein*'s story.
9. Formulate how the setting of the fourth letter is typically Romantic.
10. Tell what the sailors first see in the distance.
11. Describe the man who boards the ship.
12. Explain why the man is in the Arctic.
13. Analyze how the man fulfills Captain Walton's desires.
14. Generalize why the man agrees to tell Walton his story.
15. Evaluate why the man cautions Walton against his "search for knowledge and wisdom."
16. What is Walton's duty as the man tells his story?

Frankenstein Study Guide Prologue

Jessica J Manson

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The Frankenstein Catalog Donald F. Glut,1984

The Macmillan Guide to Correspondence Study Modoc Press,1996

El-Hi Textbooks & Serials in Print Bowker Editorial Staff,2004-02

Operas in German: A Dictionary Margaret Ross Griffel,2018-01-23 With nearly three thousand new entries the revised edition of Operas in German A Dictionary is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016 Musicologist Margaret Ross Griffel details the operas composers scores librettos first performances and bibliographic sources Four appendixes then list composers librettists authors whose works inspired or were adapted for the opera librettos and a chronological listing of the entries in the A Z section The bibliography details other dictionaries and encyclopedias performance studies collections of plot summaries general studies on operas sources on locales where opera premieres took place works on the history of operas in German and selective volumes on individual opera composers librettists producers directors and designers Finally two indexes list the main characters in each opera and the names of singers conductors producers composers directors choreographers and arrangers The revised edition of Operas in German provides opera historians musicologists performers

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Hammer Complete Howard Maxford, 2018-12-17 A Booklist Starred Review

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