I. Create a Rhetorical Terms Glossary (Hard Copy)

A. Use the following rhetorical terms to create a glossary with a definition and example for each word. This should be a hard copy pen and paper submission—creativity is welcome.

B. Be prepared to use these terms each day in class to analyze texts.

II. Read Frankenstein by Mary Shelley

A. First, read the following article about Shelley and write a precis on the article. Precis instructions follow the article.

B. As you read Frankenstein, complete the following study guide for each chapter.

C. Be prepared to discuss universal themes, symbols, and framework.

**All assignments are due the first week of class and will be graded.**
## Glossary of Rhetorical Terms Word List

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aristotelian Triangle (rhetorical triangle)</td>
<td>Archaic diction</td>
</tr>
<tr>
<td>Audience</td>
<td>Asyndeton</td>
</tr>
<tr>
<td>Concession</td>
<td>Chiasmus</td>
</tr>
<tr>
<td>Connotation</td>
<td>Cumulative sentence</td>
</tr>
<tr>
<td>Context</td>
<td>Hortative sentence</td>
</tr>
<tr>
<td>Counterargument</td>
<td>Imperative sentence</td>
</tr>
<tr>
<td>Ethos</td>
<td>Inversion</td>
</tr>
<tr>
<td>Logos</td>
<td>Juxtaposition</td>
</tr>
<tr>
<td>Occasion</td>
<td>Litotes</td>
</tr>
<tr>
<td>Pathos</td>
<td>Metaphor</td>
</tr>
<tr>
<td>Persona</td>
<td>Metonymy</td>
</tr>
<tr>
<td>Polemic</td>
<td>Oxymoron</td>
</tr>
<tr>
<td>Propaganda</td>
<td>Paradox</td>
</tr>
<tr>
<td>Purpose</td>
<td>Parallelism</td>
</tr>
<tr>
<td>Refutation</td>
<td>Periodic sentence</td>
</tr>
<tr>
<td>Rhetoric</td>
<td>Personification</td>
</tr>
<tr>
<td>Rhetorical appeals</td>
<td>Polysyndeton</td>
</tr>
<tr>
<td>SOAPSTone</td>
<td>Rhetorical question</td>
</tr>
<tr>
<td>Speaker</td>
<td>Synecdoche</td>
</tr>
<tr>
<td>Subject</td>
<td>Zeugma</td>
</tr>
<tr>
<td>Text</td>
<td>ad hominem</td>
</tr>
<tr>
<td>Alliteration</td>
<td>ad populum</td>
</tr>
<tr>
<td>Allusion</td>
<td>Appeal to false authority</td>
</tr>
<tr>
<td>Anaphora</td>
<td>Argument</td>
</tr>
<tr>
<td>Antimetabole</td>
<td>Assumption/Warrant</td>
</tr>
<tr>
<td>Antithesis</td>
<td>Backing (Toulmin Model)</td>
</tr>
</tbody>
</table>
“How a Teenage Girl Became the Mother of Horror”

Born on a dark and stormy night, *Frankenstein; or, the Modern Prometheus* is a true masterpiece of terror that began as a fireside ghost story and grew into a worldwide phenomenon. Its teenage author, the future Mary Shelley, drew upon her nightmares to come up with a story as challenging as it is chilling. (Read about "Frankenstein" electronic plants.)

The story took shape during the year without a summer, as 1816 came to be known. The 1815 eruption of the Mount Tambora volcano on the island of Sumbawa (part of modern-day Indonesia) had released vast amounts ash, rock, and sulfuric dust into the air, which dramatically lowered temperatures across many areas of the globe the following year. Reports of odd weather came in from all quarters in 1816: summer frosts in North America, red snow in Italy, and eight weeks of nonstop rain in Ireland.

The bizarre weather in 1816 also left an indelible mark on culture and literature. That year, a group of friends from England had been looking forward to spending the summer months together in a large house, Villa Diodati near Lake Geneva. The group included the poet Lord Byron, his personal physician John Polidori, the poet Percy Bysshe Shelley, and Shelley’s teenage lover, Mary Wollstonecraft Godwin.

Mary had met the Romantic poet Percy Bysshe Shelley in Britain in 1812. Mary was in her mid-teens, and Shelley was a married man and father of two children. The two fell in love, and in 1814, facing opposition to their relationship from Mary’s father, the couple eloped to Europe. They would marry in 1818, after the suicide of Shelley’s first wife.

From Nightmare to Novel

The outdoor activities they had been eagerly anticipating were washed out by the constant torrential cloudbursts in Switzerland that year. “It proved a wet, ungenial summer,” Mary wrote years later, “and incessant rain often confined us for days to the house.”

The group was all advocates of Romanticism, a movement that originated in the late 18th century in response to the dispassionate reason of the Enlightenment. Romantics favored nature, passion, and the experience of the individual.

**The Science Behind the Story**

In the 1770s the Italian scientist Luigi Galvani conducted experiments that caused muscle convulsions in dead frogs through electrical charges. Galvanist experiments became popular across Europe thanks to Giovanni Aldini, Galvani’s nephew and disciple. In 1803 Aldini carried out a spectacular demonstration of the technique on the body of an executed criminal in London. Describing the effects of the electrical stimulus, one chronicler reported how “the left eye actually opened.” Galvanism directly influenced Mary Shelley’s fictional creation, and the verb “galvanize”—to stimulate to action—soon passed into the English language.

To pass the time indoors, the party held stirring discussions of current scientific theories. They were particularly fascinated by the experiments with electricity carried out the century before by Luigi Galvani, who had observed how an electric current made the legs of dead frogs twitch. They speculated on the possibility of bringing dead matter back to life by using electrical impulses. Mary later recalled: “Perhaps a corpse would be re-animated; galvanism
had given token of such things: perhaps the component parts of a creature might be manufactured, brought together, and endued with vital warmth.”

After all this scientific talk, Lord Byron took the group in a different direction and suggested that each member of the party write a horror story. Out of this parlor game came a new kind of tale, Mary Shelley’s terrifying novel, *Frankenstein*.

Mary, then age 18, had little writing experience. A sensitive, highly cultured woman whose mother had died when she was a baby, her frequent bouts of depression fueled a morbid fascination with death. In later years she would recall how, during that Swiss summer holiday, she experienced a nightmarish vision with “a vividness far beyond the usual bounds of reverie.” She described it: “I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life and stir with an uneasy half-vital motion.”

In response to Byron’s ghost-story game, Mary turned her nightmare into a yarn about a scientist who creates a monstrous creature. Later, back in Britain, she expanded this initial tale into a novel. “At first I thought but of a few pages, of a short tale,” she wrote later, “but Shelley [by then her husband] urged me to develop the idea at greater length.” Published anonymously at first in 1818, she titled the work *Frankenstein; or, the Modern Prometheus*. Her name appeared on the second edition in 1823. In 1831 she republished the work, changing some of its more radical passages, adding a preface containing a tribute to Shelley’s late husband, who drowned in 1822. It is the version that is best known today.

**Making a Monster**

Mary Shelley’s novel tells the story of a Swiss scientist, Dr. Victor Frankenstein. He attends the lectures at the University of Ingolstadt, in Bavaria, where he is fascinated to learn about the latest advances in science and resolves to “pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation.” He sets to work, feverishly studying anatomy and the processes whereby human tissue is generated and corrupted. Then one day in a sudden flash of inspiration, he believes he has discovered “the cause of generation and life” and become “capable of bestowing animation upon lifeless matter.”

Frankenstein carries out mysterious experiments and constructs a titanic, hulking body. “I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet.” The creature comes to life, and Frankenstein is horrified by what he has unleashed. A tragic chain of events is set into motion, and by the end of the tale, everything Frankenstein loves has been destroyed by his creation.

Frankenstein reflects the deeply felt concerns of an age conflicted over religion and science. The novel explores the boundary between life and death, and the potential dangers human arrogance might arouse when trying to “play God.”

The fact that these big questions still inform the social implications of science in the 21st century is a key reason that the popularity of Mary Shelley’s story has only grown over time. Since its first publication, the book has never been out of print. Stage productions of the story followed as early as 1822. In the 20th century dozens of films told and retold the Frankenstein story. The most iconic version was produced by Universal Pictures in 1931 and starred Boris Karloff in what became his signature role.
Curse of Frankenstein

Despite her literary successes, personal tragedy overshadowed much of Mary Shelley’s life. She lost her husband in 1822. She suffered several miscarriages, and only one of her children survived to adulthood.

In her later years, widowed and careworn, Mary Shelley became notably less radical in her philosophy than when she had written Frankenstein as a teen. Revising the work for the 1831 edition, she made significant changes to the underlying ideas of the plot. In the first version Dr. Frankenstein makes the creature in the spirit of free, scientific curiosity; his sin is that he then refuses to love and nurture him once he comes to life. The later edition portrays Dr. Frankenstein as a victim of fate; much of the science behind the creation of the creature comes about through chance.

In some ways the very work itself seems to have become Mary Shelley’s own “creature”: the product of youthful ideas that in later life were replaced with more conventional notions of the forces of fate. As she wrote in a letter in 1827: “The power of Destiny I feel . . . pressing more and more on me, and I yield myself a slave to it.”

Rhetorical Précis Writing

A rhetorical précis analyzes both the content (the what) and the delivery (the how) of a unit of spoken or written discourse. It is a highly structured four-sentence paragraph blending summary and analysis. Each of the four sentences requires specific information; students are expected to use brief quotations (to convey a sense of the author’s style and tone) and to include a terminal bibliographic reference. Practicing this sort of writing fosters precision in both reading and writing, forcing a writer to employ a variety of sentence structures and to develop a discerning eye for connotative shades of meaning.

Take a look at the overall format

1. Name of author, [optional: a phrase describing author], genre and title of work date in parentheses (additional publishing information in parentheses or note); a rhetorically accurate verb (such as “assert,” “argue,” “suggest,” “imply,” “claim,” etc.); and a THAT clause containing the major assertion (thesis statement) of the work.

2. An explanation of how the author develops and/or supports the thesis, usually in chronological order.

3. A statement of the author’s apparent purpose followed by an “in order to” phrase.

4. A description of the intended audience and/or the relationship the author establishes with the audience.

Now take a closer look:

1. THE FIRST SENTENCE identifies the essay's author and title, provides the article's date in parentheses, uses some form of the verb says (claims, asserts, suggests, argues—) followed by that, and the essay's thesis (paraphrased or quoted).

   EXAMPLE: In "The Ugly Truth about Beauty" (1998), Dave Barry argues that "...women generally do not think of their looks in the same way that men do" (4).

   EXAMPLE: In "The Ugly Truth about Beauty" (1998), Dave Barry satirizes the unnecessary ways that women obsess about their physical appearance.

2. THE SECOND SENTENCE conveys the author's support for the thesis (how the author develops the essay); the trick is to convey a good sense of the breadth of the author’s support/examples, usually in chronological order.

   EXAMPLE: Barry illuminates this discrepancy by juxtaposing men's perceptions of their looks ("average-looking") with women's ("not good enough"), by contrasting female role models (Barbie, Cindy Crawford) with male role models (He-Man, Buzz-

V. Stevenson and M. Freericks, AP Language
PHHS, San Diego, reprint date: 5/24/2010
Off), and by comparing men's interests (the Super Bowl, lawn care) with women's (manicures).

3. THE THIRD SENTENCE analyzes the author's purpose using an in order to statement:

EXAMPLE: He exaggerates and stereotypes these differences in order to prevent women from so eagerly accepting society's expectation of them; to this end, Barry claims that men who want women to "look like Cindy Crawford" are "idiots"(10), implying that women who adhere to the Crawford standard are fools as well.

4. THE FOURTH SENTENCE describes the essay's target audience and characterizes the author's relationship with that audience—or the essay's tone:

EXAMPLE: Barry ostensibly addresses men in this essay because he opens and closes the essay directly addressing men (as in "If you're a man...") and offering to give them advice in a mockingly conspiratorial fashion; however, by using humor to poke fun at both men and women's perceptions of themselves, Barry makes his essay palatable to women as well, hoping to convince them to stop obsessively "thinking they need to look like Barbie" (8).

Put it all together and it looks darn smart:

In "The Ugly Truth about Beauty" (1998), Dave Barry argues that "...women generally do not think of their looks in the same way that men do"(4). Barry illuminates this discrepancy by juxtaposing men's perceptions of their looks ("average-looking") with women's ("not good enough"), by contrasting female role models (Barbie, Cindy Crawford) with male role models (He-Man, Buzz-Off), and by comparing men's interests (the Super Bowl, lawn care) with women's (manicures). He exaggerates and stereotypes these differences in order to prevent women from so eagerly accepting society's expectation of them; in fact, Barry claims that men who want women to "look like Cindy Crawford" are "idiots"(10). Barry ostensibly addresses men in this essay because he opens and closes the essay directly addressing men (as in "If you're a man...") and offering to give them advice in a mockingly conspiratorial fashion; however, by using humor to poke fun at both men and women's perceptions of themselves, Barry makes his essay palatable to both genders and hopes to convince women to stop obsessively "thinking they need to look like Barbie" (8).


Verb Bank

Here is a list of verbs you might find helpful. It is by no means a required or exhaustive list. Remember that you must always strive to employ the most connotatively precise words you can.

advise advances advises asks asserts begs beseeches cajoles cheers chimes commands complains confides conveys counsels crows declares decrees decrees demands describes dictates directs discloses divulges elucidates employs encourages entreats espouses exclams exorts explains groans grouses grumbles hails hints illustrates implies implores inquires insinuates instructs intimates invokes justifies laments mandates mocks muses orders pleads ponder pontificates proclaims pronounces proposes queries rationalizes recommends recounts relates reports requests reveals sighs sings snarls sneers states submits suggests summons wails whimper whines wields wonders

Adapted with gratitude from Tracy Duckart's Instructional Website at Humboldt State University
Frankenstein by Mary Shelley Study Guide

1. **Frame One** of the novel starts with a series of _________ from Robert Walton to his sister Margaret.
2. Robert is __________ when he is writing the letters.
3. Robert is headed to ____________.
4. To prepare for such a tough journey, he ________________.
5. In Letter 2, Robert says that he yearns for a ____________.
6. Robert is ___________ years old.
7. In Letter 3, Robert describes a dog sled and an unusual driver, who was ________________.
8. The following morning, Robert and his crew found ________________.
9. When the lieutenant asked the rescued man why he had come so far on the ice, the man said that he was following ________________.
10. Robert feels as if the stranger is like a ________________.
11. In Letter 4, the rescued man calls the man he is looking for a ________________
12. List two things the rescued man tells Robert: a-_________________________.
   b-_________________________.

**Chapter 1** begins **Frame Two** with the story Victor Frankenstein, the strange man Robert Walton saved from the freezing seas.
1. Victor Frankenstein was born in ________________.
2. Beaufort, a family friend of Victor’s father, fell on hard times and moved away with his daughter ________________.
3. Victor’s father searched for Beaufort and found that being jobless had caused Beaufort to lose ________________.
4. Caroline took ________ of her father and found ________ to help support them.
5. Beaufort ____________, and Caroline later ____________ Beaufort’s friend. (Caroline was Victor’s ____________).
6. The Frankenstein family visited all over the world and helped ________________.
7. The Frankenstein family even ____________ an orphan girl named Elizabeth.

**Chapter 2**
8. Elizabeth was ________ and __________; Victor was ________ and __________.
9. Victor loved __________; Elizabeth loved __________ and __________.
10. Victor had two brothers named __________ and __________.
11. Victor had a close friend named __________.
12. When Victor was thirteen, he met an alchemist, which is a __________.
13. Victor began to dream about banishing __________.
14. When Victor was about fifteen, he witnessed an oak tree destroyed by __________.
15. Victor put his two interests together and started to believe the theory that __________ could bring __________.

**Chapter 3**
16. Victor is ______ and about to leave for __________.
17. Elizabeth gets sick with ____________, but she recovers.
18. Victor’s mother __________ from the disease.
19. Prof. Krempe told Victor that studying ancient alchemists’ theories was ___________. He needed to focus on modern ___________ instead.
20. Prof. Waldman, a nicer man, helped Victor realize that modern scientists knew about the circulation of ___________ and ___________.
21. Prof. Waldman helped remove Victor’s prejudices against ____________.

**Chapter 4**
22. Victor did ______ in college.
23. Victor turned his attention to the study of the ____________.
24. To understand __________, one must look at ____________.
25. He gathered decayed parts from ________________.
26. Victor described himself as a ________________.
27. His goal was to ________________
28. Victor wanted his creation to be _____ feet tall with __________ proportions.
29. Victor himself became ________________
30. He walked the streets and kept ________________ that he found in __________ and __________.
31. Victor felt that he was succeeding in his goal to create a ________________
32. Victor’s health continued to decline. He had a __________, was very ____________, and looked __________.

**What Poe character does Victor sound like?**

Chapter 5
33. Victor had hopes that his creature would have great ____________
34. Describe the monster Victor created.
35. Victor _____ when the monster awoke.
36. Victor finds his old friend __________ who ends up __________ of Victor for several months.

Chapters 6 and 7
37. In March when Victor recovers, he receives a letter from home from Elizabeth saying everyone is ____________, and a nice girl named __________ lives with them.
38. In May, another letter arrived from Victor’s father with bad news. ____________, Victor’s youngest brother, has been murdered, so Victor returns home.
39. When Victor returns to Geneva to see his family, he goes to the __________ site first.
40. He sees the monster and knows __________ William.
41. It has been _____ years since Victor created the monster.
42. __________ is accused of killing William because ____________
43. Why doesn’t Victor tell the family about the monster? ____________
44. __________ also believes Justine is innocent.

Chapter 8
45. The trial is held the next __________, and Justine is found ____________.

Chapter 9
46. Because of their despair, Victor and his family go to their home in __________.

Chapter 10
47. Victor meets up with the monster in the ____________.
48. The monster says that he is __________ by everyone, and he just wants ____________
49. The monster also says that the relationship between Victor and himself should be like that of ____________, but he is more like ____________.
50. The monster also says that he was once ____________, but he has changed because of ____________.
51. The monster asks only that Victor listen to ____________.

Chapters 11-12 Frame Three starts with Monster’s Story
52. The monster tells how he survived after coming to life. List several of his first experiences after coming to life:
53. List some things the monster learns from observing the family in the cottage:

Chapters 13 and Chapter 14
54. Who were Felix, Agatha, Safie, and DeLacy? ____________

Chapter 15
55. The monster talks about books he found, especially the book ____________.
56. The monster also has Victor’s ____________, where he read about his own ____________.
57. Again, the monster contrasts how Victor created him to _________________.
58. What happens when the monster decides to visit the old man? ________________

Chapter 16
59. The monster later heard Felix say that he was taking his family _________ for __________, and the
monster never _________ them again.
60. In a later event, the monster _________ a girl who slipped, and a man “rewarded” the monster by
_________ him.
61. All of these events caused the monster to become ________________.
62. Once the monster reached Geneva, he came upon ________________ in the woods and thought the child
would be _________ and could become his ________________.
63. However, the child started ________________ because the monster was so ________________.
64. So, the monster _________ the child and felt _________ about having done it.
65. Then, the monster planted the ________________ from William on ________________.
66. The monster asks Victor to create a ________________ for him.

Chapter 17
67. The monster demands a creature that looks like ________________.
68. The monster promised to ________________ and live far away if Victor would do this for him.
69. What real logic does the monster use to convince Victor to do this horrible favor for him?

70. Before the monster leaves Victor, he tells Victor that he will be _________ him.
71. As upsetting as it is, Victor decides to ________________.

Chapter 18
72. Victor cannot bring himself to start the gruesome task of ________________ even though his health has
___________.
73. Victor’s father thinks Victor should _________ Elizabeth.
74. Victor knows he cannot commit to Elizabeth until he ________________.
75. Victor also knows he cannot make another monster while he is ________________.
76. Victor lies to his father and says he wants to ________________ first. His real reason for leaving is to
___________.
77. _________ will accompany Victor.
78. Victor is afraid for his family’s safety, but he feels somewhat comforted by the fact that the monster will
be ________________.
79. By the end of the chapter, Victor and his companion reach ________________.

Chapter 19
80. In London, Victor rests but still feels upset when he thinks about the past, especially ________________,
but he begins to collect ________________.
81. After several months in London, Victor and Henry get an invitation from a friend in ________________
and start traveling through various cities and countries.
82. Victor is worried that the monster will become angry because Victor has not been
______________.
83. When they reached Scotland, Victor _________ from Henry, and rents a two-room hut in a
area where he starts working on ________________.
84. Victor felt _________ when making the first monster, but he feels _________ about this one;
however, Victor is making much ________________

Chapter 20
85. As Victor is getting closer to finishing the second monster, he considers the negative possibilities. List
three.
a- ________________
b- ________________
c- ________________
86. Just then, Victor sees [ ] gazing in the window.
87. In a “sensation of madness” while the monster watches, Victor [ ] the almost finished girl monster.
88. Later, the monster visits Victor and asks if Victor dares to break his [ ] to create a companion monster.
89. Victor’s exact quote is, “[ ]”.
90. Enraged, the monster’s exact reply is “[ ]”.
91. Victor receives a [ ] from [ ] asking Victor to meet him in the nearby town of [ ].
92. Before leaving, Victor must get rid of his [ ] and the [ ] parts.
93. Victor disposes of these by [ ].
94. The wind and waves take control of Victor’s boat, and when Victor finally gets to town, he’s being accused of [ ].
95. **Remember, Victor is retelling these experiences to [ ]**.

Chapter 21
96. A man from the town explains how he stumbled upon a [ ] at the shore. The man’s clothes were [ ], so the man had not [ ].
97. Upon close examination, the townspeople realized the man had died of [ ].
98. Victor became very upset because he knew that [ ] had struck again.
99. The magistrate and townspeople mistook Victor’s agitated reaction as a sign of [ ], so the magistrate forces Victor to look at [ ].
100. The dead man is actually [ ], and Victor’s reaction is to basically [ ].
101. Victor stays in jail with a [ ] for [ ] months.
102. Mr. Kirwin, the magistrate, goes through Victor’s papers and is able to contact Victor’s [ ] who comes to see Victor at the jail.
103. After [ ] months in prison, Victor’s trial occurs. He is found [ ] due to the fact that [ ].
104. Even though Victor is too weak to travel, he and his father leave [ ] and head home to Geneva.

Chapter 22
102. Victor repeatedly told his father that he (Victor) was the cause of the deaths of [ ], [ ], and [ ].
103. However, Victor never told his father about the [ ].
104. Victor’s father just thought Victor was [ ].
105. Victor receives a letter from Elizabeth who wants to know if Victor loves [ ] else and regrets his [ ] to her.
106. Victor remembers the monster’s exact threat: “[ ]”, and Victor believes that this means [ ].
107. Victor agrees to the marriage, and tells Elizabeth that he has a secret to reveal [ ] they get married.
108. As preparations for the marriage are made, Victor feels [ ].
109. For safety, Victor carries a [ ] and a [ ] with him.
110. When they get married, Victor and Elizabeth travel by [ ] to Evian.

Chapter 23
111. It’s about [ ] o’clock when Victor and Elizabeth arrive, and Victor is starting to become [ ], so he decides to “check out” the surroundings before going to sleep. He tells Elizabeth to [ ], and he will join her soon.
112. Shortly, he hears [ ], rushes into the room, and finds Elizabeth [ ].
113. Victor falls to the ground (basically faints), and when he recovers, he throws himself on [ ].
114. Victor then looks to the open window and sees the monster ________ and pointing to ________.
116. Upon telling his father the news of Elizabeth’s death, he father becomes ________ and in a few days, he ________.
117. Victor goes to the authorities and asks them to ________ the killer.
118. The authorities want to help, but they don’t have the _________. At this point, Victor decides to seek ________ himself.

Chapter 24
119. This chapter tells how Victor has traveled all over the ________ looking for the ________ motivated by ________.
120. Victor even ________ for an evil curse for the monster.
121. The monster ________ Victor with laughter, which provokes Victor even more.
122. The monster leaves clues for Victor such as ________.
123. Finally Victor gets a dog sled and chases the monster, and this is when he is found on the ice by ________.
124. Victor’s health is so weak, and he makes a request of Robert Walton. What is it?
125. In a letter to his sister, Robert Walton says that Victor would never reveal ________ the monster.
126. In another letter, Robert Walton tells his sister that he is worried about ________ by the crew members because the crew wants to ________.
127. Finally, Robert makes the tough decision to ________.
128. Victor is upset and again asks Robert to ________ the monster for him. At the same time, however, Victor knows he should not ask this great task of him.
129. In what are basically Victor’s last words, he reveals a major theme of the novel in his advice to Robert: “Seek ________,”
130. Shortly after Victor dies, Robert hears noises in ________.
131. When Robert enters, he finds ________.
132. What is Robert’s description of the monster? ________
133. How does the monster feel now that Victor is dead? ________
134. How does the monster feel about himself? ________
135. How does the story end? ________