

Stage TMNOTES

A FIELD GUIDE FOR TEACHERS

THE NEW MEL BROOKS MUSICAL YOUNG FRANKENSTEIN

YOUNG
FRANKENSTEIN

A tool for using the theater
across the curriculum to meet
National Standards for Education

- Production Overview
- Lesson Guides
- Student Activities
- At-Home Projects
- Reproducibles



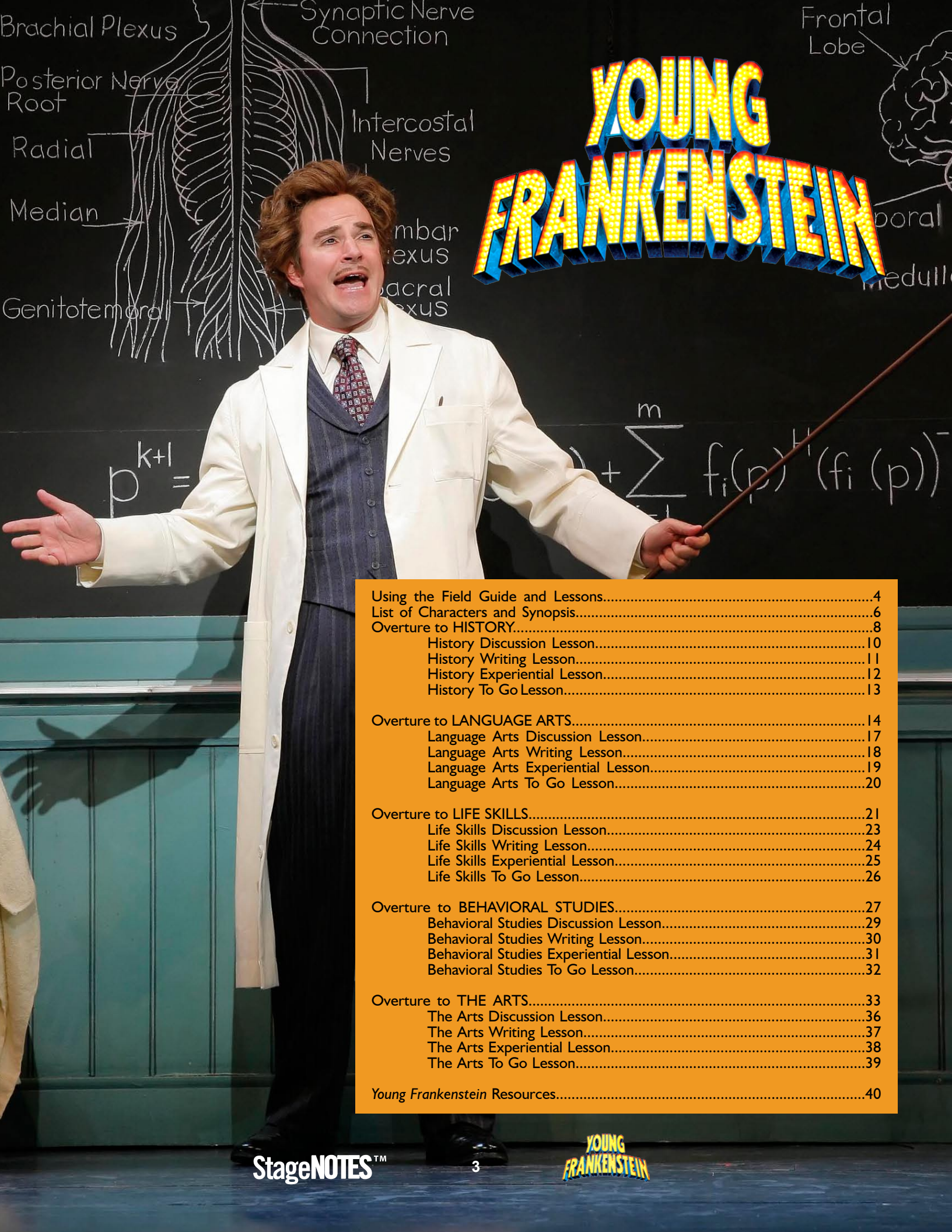
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FIELD GUIDE

USING THE

Camp Broadway® is pleased to bring you this *Young Frankenstein* edition of StageNOTES®, the 27th in our series. We are proud to be affiliated with this popular musical that debuted on Broadway during the 2007 Season. This guide has been developed as a teaching tool to assist educators in the classroom who are introducing the story in conjunction with the stage production.

By using StageNOTES®, you will understand how *Young Frankenstein* incorporates the legend of Frankenstein (History), expands our vocabulary (Language Arts), illuminates the human condition (Behavioral Studies), aids in our own self-exploration (Life Skills) and encourages creative thinking and expression (The Arts).

The Camp Broadway creative team, consisting of theater educators, scholars, researchers and theater professionals, has developed a series of lesson plans that, although inspired by and based on the musical *Young Frankenstein* can also accompany class study. To assist you in preparing your presentation of each lesson, we have included: an objective; excerpts taken directly from the script of *Young Frankenstein*; a discussion topic; a writing assignment; and an interactive class activity. The reproducible lessons (handouts) accompany each lesson unit, which contains: an essay question; a creative exercise; and an “after hours activity” that encourages students to interact with family, friends, or the community at large.

The curriculum categories offered in the *Young Frankenstein* study guide have been informed by the basic standards of education detailed in Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education, 2nd Edition, written by John S. Kendall and Robert J. Marzano (1997). This definitive compilation was published by Mid-Continent Regional Education Laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASCD) after a systematic collection, review and analysis of noteworthy national and state curricular documents in all subjects.

The *Young Frankenstein* study guide is for you, the educator, in response to your need for a standards-compliant curriculum. We truly hope this study guide will help you incorporate the themes and content of *Young Frankenstein* into your classroom lessons.



Philip Katz
Producing Director

CHARACTERS AND SYNOPSIS

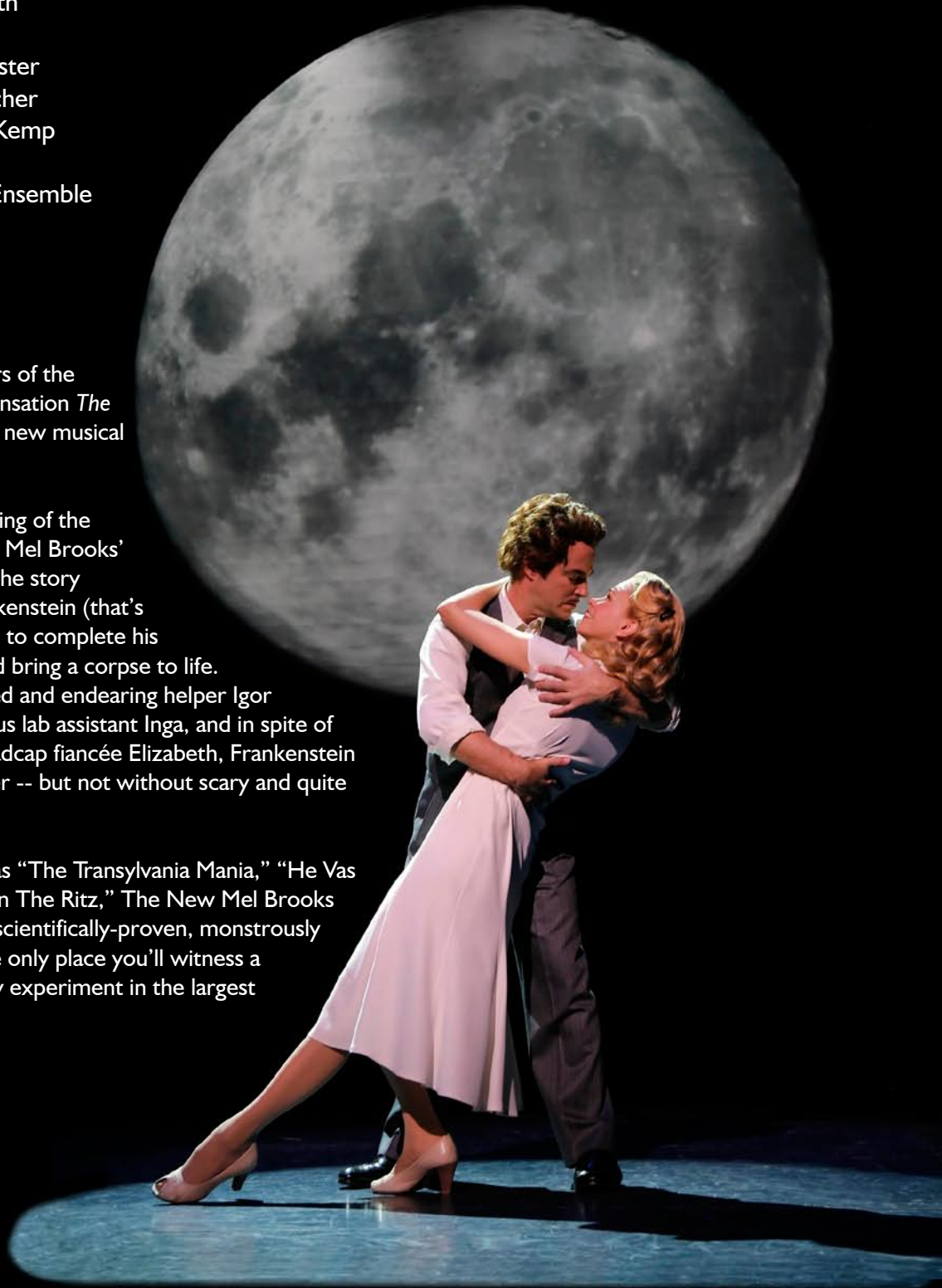
LIST OF

Dr. Frederick Frankenstein
Elizabeth
Inga
The Monster
Fraü Blucher
Inspector Kemp
Igor
Villagers and Ensemble

IT'S ALIVE! From the creators of the record-breaking Broadway sensation *The Producers* comes this monster new musical comedy.

A wickedly inspired re-imagining of the Frankenstein legend based on Mel Brooks' classic comedy masterpiece, the story follows bright young Dr. Frankenstein (that's Fronkensteen) as he attempts to complete his grandfather's masterwork and bring a corpse to life. Together with his oddly shaped and endearing helper Igor (that's Eye-gor), his curvaceous lab assistant Inga, and in spite of his incredibly self-involved madcap fiancée Elizabeth, Frankenstein succeeds in creating a monster -- but not without scary and quite often hilarious complications.

With such memorable tunes as "The Transylvania Mania," "He Vas My Boyfriend" and "Puttin' On The Ritz," The New Mel Brooks Musical *Young Frankenstein* is scientifically-proven, monstrously good entertainment...and the only place you'll witness a singing and dancing laboratory experiment in the largest tuxedo ever made.



LESSONS

USING THE

History After Hours

History Experiential

History Writing

History Discussion

From the Script

Act 1, Scene 7
Frankenstein is encouraged by Victor and despite moral misgivings, decides to accept the scientific challenge of creating life.

Victor
JUST RELAX AND MAKE A SERUM
COME UP WITH A BRILLIANT THEOREM,
TAKE YOUR DUFF, CREATE A LIFE

Act 1, Scene 10

Frederick
So, now we hurl the gauntlet of science into the
frightful face of Death itself!

**LIFE, LIFE, LET MY CREATURE LIVE,
LIFE, LIFE, IT'S LIFE THAT YOU MUST GIVE!
FATE, FATE, THROUGH THE STORM AND STRIFE,
FATE, FATE, GIVE MY CREATURE LIFE!
TEAR THE NIGHT AIDERS,
CAST YOUR LIGHT UPON THE DARK,
THE LIGHTNING BOLTS AND THUNDER,
WILL IGNITE A MORTAL SPARK!**

Discussion Objective
Examine the moral implications of artificially preserving life in relationship to modern medical practice.

Teaching Tips
To most people, Marconi, Edison, household name discoveries changed the world. Many of these, however, who also initiated a breakthrough importance got unrecognized, notice that sci-articles are far in newspapers websites? Why?

Writing Objective
Create a survey of 19th century science.

Exercise
Shelley's original story line featuring Dr. Frankenstein's obsession with resuscitating the dead was no accident. Medical science flourished in the 19th Century, particularly in the area of anatomy. The use of cadavers for teaching medical students became the fashion if not with the complete approval of society and much of the medical community. Despite the tacit approval of using cadavers in university teaching halls, bringing the dead back to life was unanimously condemned.

Today's medical practices allow the use of equipment (respirators) to keep patients alive artificially. Defibrillators literally bring heart attack patients back to life. Both of these advances in Frankenstein's day would have been considered blasphemous attempts to "play God." Nowadays, while respirators have their detractors, the defibrillator is generally considered one of the most useful discoveries of modern medicine. How times have changed!

Have the class research the operation and use of both the respirator and defibrillator. Divide the class into two debate groups. Conduct two debates. The first debate examines the use of the respirator as artificial means of keeping people alive. The second debate examines the role of the defibrillator in bringing the dead back to life.

Survey the class and get a general consensus as to why these methods, condemned in the 19th Century, are considered today a boon to modern medicine.

Each Lesson Unit (History, Language Arts, etc.) contains the following Lessons:

Discussion:

The focus is on facilitating an in-depth class dialogue.

Writing:

The focus is on the expression of thoughts in written form.

Experiential:

The focus is on understanding social dynamics as well as collaboration and teamwork in small and large groups.

A take-home "After Hours" lesson

Each StageNOTES™ lesson generally includes the following components:

Objective:

An overall note to the teacher outlining the goals of the lesson to follow.

From the script:

An excerpt or situation from the script of *Young Frankenstein* to help "set the stage" for the activity that follows.

Exercise:

A detailed description and instructions for the activity to be facilitated in class.

Teaching Tips:

Direct questions teachers may use to help guide the students through the activity.

Featured Lesson Units

- 1 History
- 2 Language Arts
- 3 Behavioral Studies
- 4 Life Skills
- 5 The Arts

The Standards listed throughout the StageNOTES™ Field Guide are excerpted from *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education (2nd Edition)* by John S. Kendall and Robert J. Marzano, published by Mid-Continent Regional Educational Laboratory, Inc. (McREL) and the Association for Supervision and Curricular Development (ASCD), 1997.

The ^{CAMP} *Broadway* Guide to Theatergoing Etiquette

In the early part of the nineteenth century, theatrical performances usually began at six o'clock. An evening would last four or five hours, beginning with a short "curtain raiser," followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today's prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winters evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o'clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called "the orchestra") were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy peoplewatching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the "house lights"), focusing the attention of the audience on the stage. The advent of gas lighting and the "limelight" (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience's rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evenings entertainment. Curtain time was pushed back to eight o'clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society

ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to "see and be seen"; eight o'clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!

Being a Good Audience

Remember, going to the theater isn't like going to a movie. There are some different rules to keep in mind when you're at a live performance.

Believe it or not, **the actors can actually hear you.** The same acoustics that make it possible for you to hear the actors means that they can hear all the noises an audience makes: talking, unwrapping candy, cell phones ringing. That's why, when you're at a show, **there is no food or drink at your seats** (eat your treats at intermission; save the popcorn-munching for the multiplex)

No talking (even if you're just explaining the plot to the person next to you)

Always keep cell phones and beepers turned off (This even means no texting your friends during the show to tell them how great it is...)

Of course, what the actors like to hear is how much you're enjoying the performance. So go ahead and laugh at the funny parts, clap for the songs, and save your biggest cheers and applause for your favorite actors at the curtain call. That's their proof of a job well done.



HISTORY

OVERTURE TO

Frankenstein Author

Mary Shelley

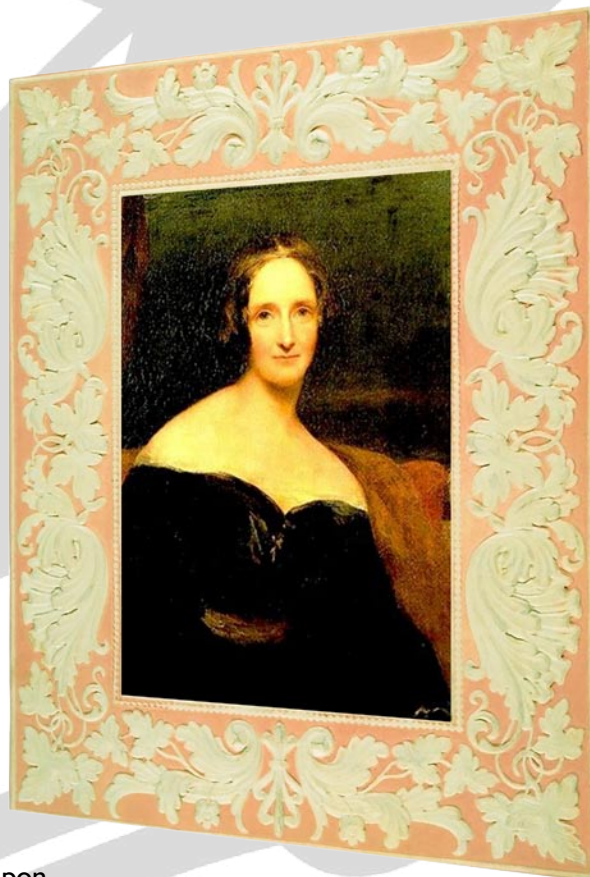
(b.) August 30, 1797

(d.) February 1, 1851

A founding mother of science fiction and writer of considerable prowess.

Mary Shelley was born Mary Wollstonecraft in London in 1797, the result of a lengthy labor which took her mother's life. Mary's father was William Godwin an intellectual and political theorist who introduced her to the great minds of the era.

At the age of 15, Mary met poet Percy Shelley and the two began an affair. In spite of the fact that Shelley was married, two years later she ran off with him to France and Switzerland. Mary and Percy were married in December 1816, two weeks after Shelley's first wife Harriet committed suicide by drowning.



Summary of Standard for Historical Understanding

1. Understanding and analyzing chronological relationships and patterns:

■ Analyze influence of specific beliefs on these times. How would events be different in the absence of these beliefs?

■ Analyze the effects specific decisions had on history. How would things have been different in the absence of these specific decisions?

2. Understanding the historical perspective:

■ Understand that the consequences of human intentions are influenced by the means of carrying them out.

■ Understand how the past affects our private lives and society in general.

■ Perceive past events with historical empathy.

■ Evaluate credibility and authenticity of historical sources.

■ Evaluate the validity and credibility of different historical interpretations.

Mary had lost her first of four children, a girl, who died prematurely in 1815. Shortly after the death of the baby, Shelley recorded a dream that may or may not have had a direct influence on the plot of *Frankenstein*. On March 19, 1815 she recorded in her journal: "Dream that my little baby came to life again--that it had only been cold & that we rubbed it before the fire & it lived." Her anxieties about motherhood and the inability to give life may have led her to write the tale of the aspiring scientist who succeeds in creating a being by unnatural methods.

Upon returning to England in 1816, Mary gave birth to a son, William, who only lived to the age of 3 when he died of malaria. Mary gave birth to two other children; Clara Everina, born in 1817 who perished from dysentery the next year and Percy Florence, born in 1819 who died in 1889. Percy was the only child who lived to adulthood. In 1822, Mary miscarried during her fifth pregnancy and nearly lost her life.

The story of *Frankenstein* took form during the summer of 1816. The Shelleys joined their friend, the poet Lord Byron, at his villa near Lake Geneva in Switzerland. The season was a particularly

stormy one and the group was often confined to the indoors. It was there that the Shelley's took advantage of Lord Byron's extensive collection of books, most specifically a volume of ghostly tales. It was during one of those evenings that Lord Byron challenged his guests to each write a ghost story themselves.

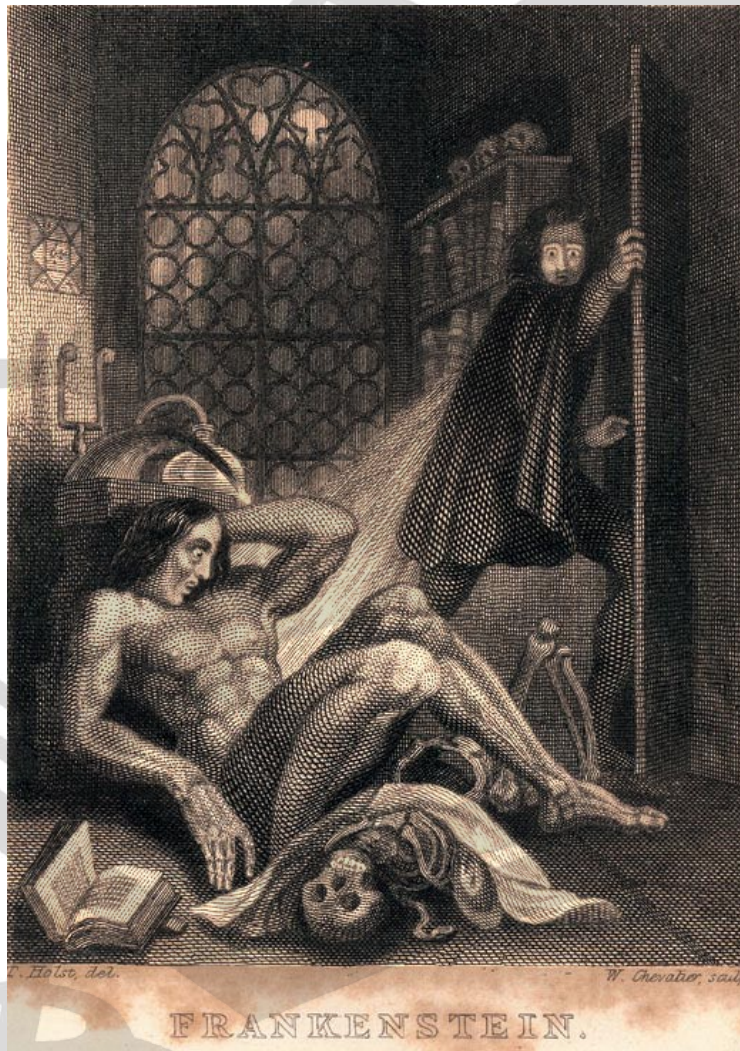
Based upon the dream experienced by Mary, *Frankenstein* was born. The novel itself was completed within a year.

Frankenstein; or, The Modern Prometheus was first published in 1818 and tells the story of an ambitious scientist who brings to life the monster that inhabits one's dreams. It is a tale that still stands as a powerful and enduring example of the creative imagination. Nearly two hundred years later, the story of his creation still inspires stage, film, video, and television productions.

In her novel, Mary Shelley never specifically says how Victor Frankenstein brings his creation to life. The only description given by Shelley is that the eventual success came after "days and nights of incredible labor and fatigue." It is believed that one influence in the development of her story was the rising interest of scientists and physicians

and their attempts to resuscitate the dead through electrical stimulus. The novel contains no supernatural elements. Those would be provided by Hollywood over 100 years later.

Many readers of the era did not believe that a 19-year-old Mary Shelley was capable of writing such a horror story. The novel, a huge success in spite of mixed criticism, established a reputation for Mary as a prominent author independent of her famous husband, Percy. Though she continued to write novels, she never achieved the success brought by her first novel. She gave up novel writing, ultimately switching to short stories published by popular periodicals of the era.



After the release of *Frankenstein; or,*

The Modern Prometheus, the Shelley's left England for Italy. In 1822 she suffered her most significant loss when Percy Shelley drowned during a massive storm in the Bay of Spezia. With Percy Florence, her only son to survive infancy, Mary returned to England in 1823 determined to devote her life to the raising of her son. She continued her career as a writer and never remarried. Mary Shelley died in 1851 at the age of 53.



History

Discussion

Discussion Objective

Examine the moral implications of artificially preserving life in relationship to modern medical practice.

Teaching Tips

Should people be kept alive with respirators? Would your opinion change if the person was a loved one? Is scientific progress always justified, even if it offends the norms of society? Who decides?

From the Script

Act I, Scene 7

Frankenstein is encouraged by Victor and despite moral misgivings, decides to accept the scientific challenge of creating life.

Victor

JUST RELAX AND MAKE A SERUM
COME UP WITH A BRILLIANT THEOREM,
TAKE YOUR KNIFE, CREATE A LIFE

Act I, Scene 10

Frederick

So, now we hurl the gauntlet of science into the
frightful face of Death itself!

LIFE, LIFE, LET MY CREATURE LIVE,
LIFE, LIFE, IT'S LIFE THAT YOU MUST GIVE!
FATE, FATE, THROUGH THE STORM AND STRIFE,
FATE, FATE, GIVE MY CREATURE LIFE!
TEAR THE NIGHT ASUNDER,
CAST YOUR LIGHT UPON THE DARK,
THE LIGHTNING BOLTS AND THUNDER,
WILL IGNITE A MORTAL SPARK!

Exercise

Shelley's original story line featuring Dr. Frankenstein's obsession with resuscitating the dead was no accident. Medical science flourished in the 19th Century, particularly in the area of anatomy. The use of cadavers for teaching medical students became the fashion if not with the complete approval of society and much of the medical community. Despite the tacit approval of using cadavers in university teaching halls, bringing the dead back to life was unanimously condemned.

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Survey the class and get a general consensus as to why these methods, condemned in the 19th Century, are considered today a boon to modern medicine.





History

Writing

Writing Objective

Create a survey of 19th-century scientists.

Teaching Tips

To most people Einstein, Marconi and Edison are household names. Their discoveries changed the world. Many others, however, whose work also initiated scientific breakthroughs of great importance go largely unrecognized. Ever notice that science articles are largely buried in newspapers and on websites? Why is that?

From the Script

Act I, Scene 2

Frederick sings the praises of scientists he admires...

Frederick

YOU CAN CALL ME COPERNICUS,
KEPLER, OR NEWTON,
COMPARE ME TO FREUD
I'D FEEL HIGH-FALUTIN!
CALL ME A DARWIN,
I LOVE THAT MAN'S THEORY,
CALL ME PASTEUR
AND WATCH ME GET TEARY!
SAY MADAME CURIE,
THAT WOULD BE THE BEST,
CALL ME A RORSCHACH,
I'M UP TO THE TEST!
I REALLY LIGHT UP
WHEN YOU CALL ME EDISON
CALL ME AN ERLICH,
I LIKE THAT MAN'S MEDICINE
CALL ME MARCONI,
THAT WIRELESS WOW
CALL ME PAVLOV,
AND I'LL BARK LIKE A CHOW
CALL ME AN EINSTEIN
AND THAT WOULD BE FINE
CALL ME A TESLA
I WOULDN'T DECLINE

Exercise

Frankenstein sings about scientists who came before him in the merry ditty above. Included are some of the most impressive scientific minds in a variety of fields.

Pick out the scientists in the song who worked in the 19th-century. Make up a list of your own consisting of other 19th-century scientists. The list should include at least eight. Write a succinct paragraph about each describing their work and its importance in their particular fields. Combine all the lists. Make a chart titled, *Lesser-Known Scientists of The Golden Age*. Present it to your science class.





History

Experiential

Experiential Objective

Explore the history and traditions of a major Ivy League University.

Teaching Tips

Name the three top Ivy League Universities. What are the advantages of attending such schools? Why are they so competitive? Why is there so much prestige attached to graduating from there?

From the Script

Act I, Scene 4

Igor tries to convince Frederick to stay and continue in his grandfather's footsteps. Frederick, as a prominent Dean at Yale University, tells him he is socially beyond such outlandish projects. Igor is not impressed.

Frederick

No, stop it! Stop it! You don't understand. I'll only be here for a few days, to settle my grandfather's estate, and then I'm heading straight back to New York. No laboratories, no creatures.

Igor

Bet you change your mind, master. C'mon, join in a chorus. It's fun!

Frederick

My dear Igor, I happen to be the Dean of Anatomy at a world-renowned School of Medicine. Although I do sing a bit. And was, in fact, a Whiffenpoof at Yale.

Igor

A Wiffenpoof, wow! C'mon, doc, nobody's around.

Exercise

A volunteer group gets extra credit for researching the history of Yale University as one of the top Ivy League Universities in the U.S. They also research the Yale Wiffenpoof tradition. Reading in turn, the group presents the history to the class and fields questions. After the presentation they perform in a capella the Wiffenpoof song for the class. What is a capella anyway?

As a graduate of Yale, Frederick Frankenstein might have belonged to the Skull and Bones Society founded in his grandfather's day. Tell students to get information on the society. Then have them watch the 2000 film, *The Skulls*, based on its workings.





History

After Hours

From the Script

Act I, Scene 8

Frederick

A BRAIN, WE HAVE GOT TO FIND A BRAIN!
A BRAIN OF SOMEONE WHO WAS GOOD AND KIND,
A BRILLIANT MIND, BUT SANE!

I want you to get me the brain of the late
Hans Delbruck, one of Europe's greatest
thinkers – a scholar and a saint!

Challenge #1

Digging Up the Past

Frederick tells Igor to get the brain of the famous and brilliant Hans Delbruck for his creature. In those days, however, there were simply not enough body parts to go around for the medical students and number of experiments that were being done. Enter Burke and Hare.

Read one of the many books on William Burke and William Hare or see the 1945 film, *The Body Snatcher*.

Challenge #2

Supply and Demand

While using bodies for medical research was tacitly accepted but frowned upon, the thought of transplanting organs would have been unthinkable. Yet organ transplants today are considered a state-of-the-art method of preserving life. People are encouraged to donate organs. Stories have arisen about abuses as well, particularly the harvesting of organs at great profit from third world countries.

Research this issue and write a paper on the abuses. A good place to start is on the website: <http://www.sunsite.berkeley.edu/biotech/organswatch>. Since the public may not be aware of this problem, try to get your piece published in a local newspaper.

Ask your friends and family how they feel about taking organs from poor people and using them to save the lives of people in richer countries.



LANGUAGE ARTS

OVERTURE TO

Parody in the Media

PARODY noun (pl. –dies)

An imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic relief.

The concept of parody has existed for centuries dating back to the early Greeks. As the definition of parody suggests, it is the imitation of an existing piece of work altered to reflect a comedic style. The work can come from any number of sources such as already established pieces of literature, art and music or center on a public figure or celebrity.

Unlike farce which is comedy specifically written for the stage with plot conveyed through improbable situations, mistaken identities and physical humor, parody relies on an established work. Parody differs from farce in that it mocks a genre or particular work rather than a situation. A parody often generates conflict between the original creator of the work being parodied and the creator of the parody itself. This is because, as human beings, we don't like to be criticized or ridiculed. An author is also unlikely to release ownership of a property when the intent is to have it mocked in a public forum.

Young Frankenstein began as a movie parody of the original Mary Shelley novel. Mel Brooks, along with Thomas Meehan, adapted his movie into a stage musical. Although parody hasn't been prevalent on the theatrical stage, it has become a staple of other media outlets such as television and film.

Television Parody

"The Colbert Report", a 2007 spinoff of Comedy Central's wildly popular, "The Daily Show" spoofs serious cable news programs featuring a single host and that host's often radical point of view. Both shows garnered huge ratings from viewing audiences who "got" the jist of the humor and its intent.



Host Stephen Colbert portrays the news anchor of a fictional news show. Colbert has described his on-air character as a "well-intentioned, poorly informed, high-status idiot". He claims no affiliation to a political party but is often mistaken for a Republican. His character uniformly despises liberals and generally agrees with the actions and decisions of George W. Bush and the Republican Party.

The format of "The Colbert Report" resembles that of other personality driven news programs. Colbert reports the story, comments on the events of the day and peppers the stories with his own opinions. The broadcast resembles those airing on other cable networks such as MSNBC or Fox with

Summary of Standard for Language Arts

Writing

- Demonstrates competence in the general skills and strategies of the writing process
- Demonstrates competence in rewriting, drafting and revising, editing and publishing
- Demonstrates competence in the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

Reading

- Demonstrates competence in the general skills and strategies of the reading process
- Demonstrates competence in the general skills and strategies for reading a variety of literary texts
- Demonstrates competence in the general skills and strategies for reading a variety of informational texts

Listening and Speaking

- Demonstrates competence in speaking and listening as tools for learning

an undertone of humor based on a clearly left-wing viewpoint. Colbert's popularity has not gone unnoticed by the mainstream media. His program has attracted attention from both liberals and conservatives. In 2006, *Time* magazine named him one of the 100 most influential people in the world. In spite of Colbert's ability to mock Democrats and Republicans alike, political candidates clamor to appear on his program.

A 2007 study conducted by James H. Fowler, an associate professor of political science at the University of California – San Diego, found that Democratic candidates who appeared on the Colbert Report experienced an increase in campaign contributions after the broadcast. This increase, known as "The Colbert Bump" occurred no matter how ridiculous Colbert made the guest appear. This significant finding serves to reinforce the idea that the television viewing audience continues to receive a large portion of their news from entertainment outlets rather than from traditional news sources such as network television.

Movie Parody



The 1990s brought about a series of movie parodies based on the popular television sitcom, "The Brady Bunch". *The Brady Bunch Movie* took the characters from the original series and catapulted them into the 1990s. The Bradys, with their carefree 1970s sensibilities seemed oblivious to the everyday events taking place around them in the selfish and greedy modern era. Much like in the original series, the Bradys never displayed anger and always retained optimism in the face of adversity. The movie cleverly drew on many of the plotlines from the original series such as Cindy's tattling, Peter's changing voice and Marcia getting hit with

a football. These original stories were entwined to embellish the modern day plotline which centered on the Brady family loosing their house to a developer wanting to build a strip mall on the property. The popularity of the movie spawned two sequels, *A Very Brady Sequel* in 1996 and a television movie, *The Brady Bunch in the White House*.

More recently, the *Scary Movie* series of films proved popular with audiences. Originally released in 2000, *Scary Movie* parodied the horror and mystery movie genres, taking subplots from such horror films as *Scream*, *I Know What You Did Last Summer*, *The Blair Witch Project* and classic films like *Halloween* and *Friday the*

13th. The film was followed by a string of sequels numbered 2 through 4 with *Scary Movie 5* in development for a 2008 release. The franchise has



"Weird Al" Yankovic

Singer-songwriter "Weird Al" Yankovic has established a career that has spanned almost 30 years. The undisputed king of

pop culture parody, "Weird Al" first came to the public's attention with his spoof of The Knack's "My Sharona" entitled "My Bologna." Other popular song parodies include "Eat It" (based on Michael Jackson's "Beat It") and "Like A Surgeon" (based on Madonna's hit "Like A Virgin.") Yankovic's song parodies and music videos have earned him 30 gold and platinum records and 3 Grammy Awards.

not been limited to the horror genre. Recent 2008 releases included *Meet the Spartans* a spoof of the movie *300* and *Superhero Movie* that took much of its plot from such superhero films as *Spider-Man*, *X-Men* and *Superman*.

Parody and the Law

On occasion, parody has resulted in a lawsuit with the author claiming copyright infringement because the original source was used without permission. U.S. Courts have invoked the idea of fair use to determine whether a work is considered copyright infringed.

The factors used to determine fair use are:

- The purpose and character of the use, including whether such use is of a commercial nature or for nonprofit educational purposes
- The nature of the copyrighted work
- The amount and substantiality of the portion used in relation to the copyrighted work as a whole
- The effect of the use upon the potential market for or value of the copyrighted work

A parody's commercial character is only one part of the equation when deciding fair use. A significant consideration must be given to the nature of the parody in deciding the degree to which the original was copied. Courts have been more willing to give fair use protection to a parody than to a satire. The Court's definition of a parody is using an existing work in order to poke fun at or comment on the work itself. Satire is considered to be using a work to poke fun at or comment on something else.

A groundbreaking case involving copyright infringement was the 1994 case of *Campbell vs. Acuff-Rose Music, Inc.* Rap artist Luther Campbell, a member of the group 2 Live Crew wrote a rap song entitled *Pretty Woman* that had strong similarities to the original song, *Oh, Pretty Woman* written Roy Orbison and Bill Dees. 2 Live Crew attempted to obtain permission for their parody from Orbison and Dees but were refused. The group proceeded to record their song and gave Orbison and Dees credit for the original in their album notes also listing Acuff-Rose as the publisher. Acuff-Rose initiated a

lawsuit claiming that the parody tarnished the original song. The decision was later reversed in an appeal when the Sixth Circuit court ruled against the fair use parody defense. The ruling determined that the commercial nature of the 2 Live Crew version could possibly cause market harm to the Orbison/Dees version. This decision was appealed and taken to the Supreme Court. The court reversed the Sixth Court verdict deciding that 2 Live Crew's song reasonably could be perceived as commenting on the original or criticizing it, to some degree. Another critical factor that the court looked at was whether or not the 2 Live Crew version was likely to dilute the market for the original Orbison version. The court believed that the buying audiences for each version were substantively different. The importance of the *Luther vs. Acuff-Rose* case was that The Supreme Court reached a unanimous decision that a parody falls within the boundaries of the fair use defense and can be used as a defense against copyright infringement claims.



Christopher Guest

Actor-writer-director Christopher Guest has made a career out of film parody with his hilarious send ups of real life situations known as mockumentaries (mock documentaries). His movies are rooted in reality but fictional in tone. Characters are heavily exaggerated to emphasize the humor that is inherent in the film's subject. Guest presents his actors with an outline of scenes rather than a full script allowing the actors to improvise the dialogue. Guest has filmed mockumentaries on the subjects of dog shows (*Best in Show*), community theatre (*Waiting for Guffman*), folk music (*A Mighty Wind*) and motion pictures (*For Your Consideration*).



Language Arts

Discussion

Discussion Objective

Use a popular television show to scrutinize the elements of parody.

Teaching Tips

Do you think making fun of people constitutes comedy? How readily do you laugh at shows like “The Daily Show” or “The Colbert Report” mentioned in the Overture to Language Arts? Is there a comedic genius to parody, or is it simply taking ideas and turning them to your entertainment advantage?

From the Script

Act 2, Scene I

Parodying the original work’s description of the horror experienced by the townsfolk at the news the monster is once again roaming the countryside, Brooks through Inspector Kemp comically urges villagers to seek protection. For ultimate comic effect he uses the Yiddish word kvelling, a derivative of kvln. The definition of kvln is to be delighted or to exclaim joyfully or proudly, especially in boasting of the achievements of a family member.

Kemp

BAR YOUR WINDOWS, LOCK YOUR DWELLINGS
HELLO HEARTACHES, GOODBYE KVELLINGS,

Exercise

Comedian Mel Brooks, author of *Young Frankenstein*, knew he had a huge success on his hands. The movie quickly became a cult favorite among audiences, many of whom come to the stage musical and repeat lines now part of the movie parody vernacular.

One of the current examples of successful parody on television is the long-running late-night show “Saturday Night Live”, or SNL as it’s called by its legions of dedicated viewers. The show, first airing in 1975, has stood the test of time and amassed generations of viewers and performers. Taking parodic swipes at politics, religion and societal issues, its cast has the unique ability to look like the people they parody. In the end what results is often side-splitting insights into the behavior of public figures, all of whom seem to enjoy being featured. While technically not a parody of a particular work, sketches parody people and situations that are familiar from the news, entertainment or simply emphasize the comic and ridiculous aspects of everyday behavior.

Watch “Saturday Night Live”. Choose a sketch from the show that you particularly like and one you think “works” in terms of parody. Each student talks about the sketch they’ve chosen, describes the original situation or behavior it parodies and how well the SNL cast and writers have succeeded in achieving parody.





Language Arts

Writing

Writing Objective

Write dialogue and poetry using their opposing forms.

Teaching Tips

There's more than one way to say something. No one chooses exactly the same words to express ideas or information. It's what makes us individuals.

From the Script

Act 1, Scene 8

Fraü Blucher sings about Victor.

Fraü Blucher

Yesss!!
LOVE COMES WHEN YOU LEAST SUSPECT IT,
LOVE DANCES IN ON A WHIM,
I THOUGHT MAYBE I COULD DIRECT IT,
BUT I NEVER EXPECTED...
A GUY LIKE HIM.
HE VAS A BULLY UND A BRUTE,
HE VAS AS CRAZY AS A COOT,
STILL I DIDN'T GIVE A HOOT,
HE VAS MY BOY FRIEND!
WITH EV'RY VOMAN HE VOULD FLIRT,
HE ALWAYS TREATED ME LIKE DIRT,
BUT I VAS HAPPY TO BE HURT,
HE VAS MY BOY FRIEND.
I VAS AS PURE AS A VIRGIN MEADOW,

Act 2, Scene 7

Frederick describes the process of transference to Igor, Inga and Fraü Blucher.

Frederick

My own invention! A scientific breakthrough that not even your Victor could've ever dreamed of. I'm going to prove that human intelligence can be transferred from one living brain to another. In a mere matter of seconds I will endow his primitive mind with an IQ of 196! Copied into his memory from my own vast reservoir of cerebral genius, immodest though it may sound.

Exercise

Throughout the script Brooks uses rhyming lyrics in place of dialogue for comic effect. While the "poems" themselves are not complex, the talent and creative ability it took to interpret what the character is saying in this form can hardly be considered easy.

The first script excerpt features rhyming lyrics used by Brooks to express Fraü Blucher's relationship with Victor. Fraü Blucher could have said the same thing in straight dialogue. Interpret what she is saying and re-write the segment in straight dialogue form.

Carefully read the second script excerpt. This time, re-write the dialogue in the rhyming poetic form. Here's a line to start you off:

LET ME PRAISE MY OWN INVENTION...





Language Arts

Experiential

Experiential Objective

Assess the legal implications of using original works to create another.

Teaching Tips

Would you like someone to take your work and twist it into something else? Would you take it as humorous, or as an insult? Do you think parody respects or mocks the original author? What legal restrictions exist to this type of practice?

From the Script

Act I, Scene 2

Frederick separates himself from his grandfather's work—an attempt perhaps by Brooks to separate his work from Shelley's? He even has the character trying to change his name to avoid association with the original Frankenstein.

Frederick

That's Fronkensteen! My name, it's pronounced Fronkensteen! (laughing)
Yes, yes, the whole world knows what my grandfather did. But please, do I look like the kind of madman who'd prowl around graveyards, digging up freshly buried corpses?

Student #3

Well, Professor...

Frederick

Don't answer that!
I'M NOT A FRANKENSTEIN,
I DON'T INDULGE IN HIJINKS
OR TOMFOOLERY!
I'M NOT A FRANKENSTEIN,
I DON'T BELIEVE IN MUMMIES,
GHOSTS, OR GHOULERY!
I DEAL IN FACT NOT FICTION,
I AM A SCIENTIST,
I LIVE FOR TRUTH AND REASON,
THAT'S THE REASON I EXIST

There is a vast difference between my crazy grandfather's delusional experiments and my own devotion to pure science.

Exercise

Young Frankenstein provides an interesting take on the original work. Without a doubt in the musical's case it also provides a great many belly laughs and a good deal of humor. Something about using someone else's work to create another one, however, may seem to some presumptuous. Brooks obviously sought and received the correct permissions to create his work. Whether Shelley as the author would have necessarily agreed remains a mystery.

Visit the website <http://www.publaw.com/parody.html> and read it thoroughly, taking notes on 3 X 5 cards. Pretend you are Mary Shelley. Put the cards in order of information and prepare a speech to the class either defending or criticizing *Young Frankenstein* as a legal, if not distorted, rendition of your work.





Language Arts

After Hours

Challenge #1

Master of Movie Parody

Of all modern creators of movie parodies, Christopher Guest stands out as one of the most original and respected. All of his films have either been nominated or won some of the most prestigious awards from his movie industry peers. Guest acts in, writes and directs many of his films.

Rent the films listed and invite friends over for an evening of Christopher Guest. Remember as you watch that this is pure parody at its finest.

A Mighty Wind
This is Spinal Tap
Attack of the 50ft. Women
For Your Consideration
Best In Show
Waiting for Guffman

Write a short essay on which one you liked best and why.

Challenge #2

Poking Fun IS Fun

Get together with those same friends and come up with a topic, any topic to parody. Collaborate on a short script and perform it in class or for your friends and family. How did they like it? Did they laugh? Did they get it?

Brooks uses slapstick comedy in the musical as well. In one particular scene Igor brings the brain of Hans Delbruck. “scholar and saint”, but drops and steps on it several times before he gets to the laboratory. The scene elicits howls of laughter from the audience.

Set the scene for your class, friends and or family. Using something that looks like a brain, see how many laughs you can get performing the same slapstick scene. Keep going until everyone stops laughing.



LIFE SKILLS

TO Continuing a Legacy

LEGACY noun (pl. -cies)

A business with which one is intrusted by another.

OVERTURE In *Young Frankenstein*, Frederick Frankenstein does his best to disassociate himself from his grandfather's legacy. Frederick has no intention of being like his grandfather

or continuing his research. When Frederick stumbles upon his grandfather's secret laboratory he looks at his research in a different light. Frederick decides to continue his grandfather's legacy and resume his experiments.

Celebrities and the wealthy are often in a position to establish and create a legacy. Being in the public eye, those with celebrity have the ability to bring attention to social issues and causes. Celebrities have been known to support causes that have made an impact on

their lives or even create a foundation of their own. A celebrity name associated with a charity or cause aids in raising monetary contributions and possibly even finding a solution to the problem. Support of a charity often continues even after its celebrity figurehead passes on through the efforts of the surviving family members who choose to continue the established legacy.

Diana, Princess of Wales, was tragically killed on August 31, 1997 in a car accident. After her divorce from Prince Charles and prior to her death, Diana had become a major supporter of several charity projects. Among the many charities she was involved with were Centrepoin an organization devoted to improving the lives of young homeless people, The Leprosy Mission, The National AIDS Trust and the English National Ballet. Diana's sons, William and Harry, have continued their mother's legacy with their association with these charities. In 2007, William and Harry spearheaded a concert in London called Concert for Diana that was broadcast worldwide. The concert raised almost \$2 million with the proceeds divided among 8 of Diana's favorite charities.

Prince Harry continued his mother's work by founding Sentebale in Lesotho an organization that pledges to help young children who have been orphaned as a result of HIV and AIDS. In a 1996 interview, Harry stated that creating Sentebale in Lesotho was a way of continuing his mother's legacy and her work with those suffering from



Summary of Standard for Life Skills

Thinking and Reasoning

- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based in identifying similarities and differences (compares, contrasts, classifies)
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Working With Others

- Contributes to the overall effort of a group
- Uses conflict-resolution techniques
- Works well with diverse individuals and in diverse situations
- Displays effective interpersonal communication skills
- Demonstrates leadership skills

Self-Regulation

- Sets and manages goals
- Performs self-appraisal
- Considers risks
- Demonstrates perseverance
- Maintains a healthy self-concept
- Restrains impulsivity

Life Work

- Makes effective use of basic tools
- Uses various information sources, including those of a technical nature, to accomplish specific tasks
- Manages money effectively
- Pursues specific jobs
- Makes general preparation for entering the work force
- Makes effective use of basic life skills
- Displays reliability and a basic work ethic
- Operates effectively within organizations

AIDS and HIV. Harry added "Lesotho was a country that we chose because of the fact that it wasn't even on the map. [It has] problems with AIDS [and] it's associated with all the countries she's been to [when she was alive]. So it's just a chance to sort of carry on what she left behind."

Martin Luther King, Jr. was assassinated on April 4, 1968. A pivotal leader of the American Civil rights movement, King became noted for his efforts to end segregation and racial discrimination through civil disobedience. In 1983, President Ronald Reagan signed a bill creating Martin Luther King,

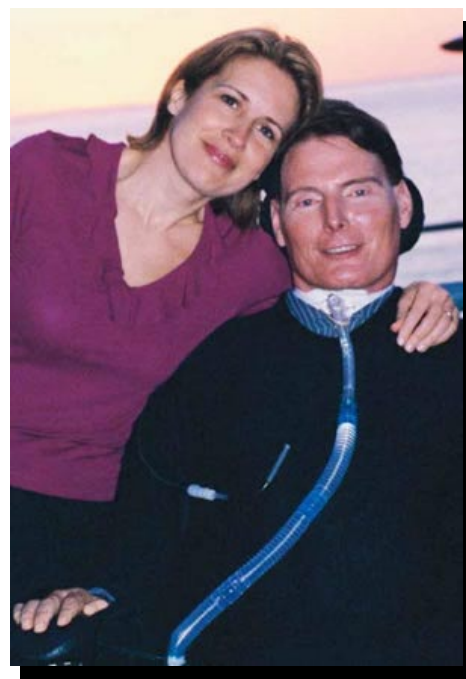


Jr. Day. The holiday was first celebrated on January 20, 1986 and serves as an ongoing reminder of his achievements. King's wife Coretta Scott King continued her husband's work by opposing apartheid and capital punishment. King's children have also continued to

further their father's efforts to promote equality for all. First-born child Yolanda King was an actress and activist who served on the board of the Martin Luther King Jr. Center for Nonviolent Social Change. Martin Luther King III took over leadership of the King Center for Nonviolent Social Change from his brother Dexter Scott King.

Actor Christopher Reeve became known to the world for his portrayal of Superman on the silver screen. A lover of the outdoors, Reeve was an avid horseback rider who regularly competed in events including cross-country jumping. On May 27, 1995, during a cross-country event, Reeve suffered a severe spinal cord injury that left him paralyzed from the neck down and unable to breathe on his

own. Intense rehabilitation enabled Reeve to eventually go home and although he spent the rest of his life in a wheelchair, he did manage to regain some sensation in parts of his body. In response to dealing with his injuries, Christopher along with his wife Dana, formed the Christopher



and Dana Reeve Foundation. The organization's goal is to provide information services to people nationwide who are newly paralyzed, have been living with paralysis or are family members or caregivers in need of assistance. The Foundation also promotes stem cell research and the scientific and medical benefits that are likely to result. Following Christopher's death in October 2004, Dana Reeve was elected chairperson of the Christopher Reeve Paralysis Foundation and continued her husband's legacy until her death in 2006. Two of Christopher Reeve's children, Alexandra and Matthew, continue to serve on the foundation's Board of Directors.





Life Skills

Discussion

Discussion Objective

The value of courage and determination.

Teaching Tips

Why do some people let things get them down while others do not? Can we learn not to or is this simply part of one's personality? What kind of person are you? Would you like to be better at dealing with adversity?

From the Script

Act I, Scene I

Inspector Kemp talks about the legacy of fear left by Victor Frankenstein and his monster. Despite it, and despite the obvious lead into a comic punch line, Kemp, a victim of the monster, says he had his arm and leg replaced but obviously returned to the village to continue his work.

Kemp

...I'll never forget, when I was a young man, one of Frankenstein's creatures came rampaging through our village. I tried to stop him, but I couldn't. He tore off my left leg and my right arm.

Villagers

Oooh!

Kemp

I had to go all the way to Vienna to find a top surgeon who could put me back together again.

Male Villager #3

A top surgeon in Vienna? That must have been expensive.

Kemp

Expensive? Are you kidding? It cost me an arm and a leg.

Exercise

Some people return from the horrors of war and are completely defeated by the experience. Some can have the worst possible things happen to them and still keep a positive attitude toward life. Inspector Kemp is one of those people.

Define courage. Define determination. Ask your family about people they know who have had bad things happen to them and refused to let it get them down. Think of people you yourself might know. They can be famous or not so famous; it doesn't matter. Set aside a day and have students share their stories with the class. Allow the class to comment. Ask them why they think some people do not give in to misfortune while others do. Is it a character flaw or are some people simply tougher than others? Can you learn to be or is it a lost cause if you're not?





Life Skills

Writing

Writing Objective

Recognizing and taking advantage of opportunity

Teaching Tips

Opportunities can fly by if you don't recognize them. This can be particularly detrimental to getting ahead in your career and in other areas of life. "Carpe Diem", Latin for "Seize the Day", became famous as Robin Williams urged his students in the film, *The Dead Poets Society* to extract everything they could from life. Do you see your opportunities? Do you let chances that might benefit you slip away because you don't?

From the Script

Act 1, Scene 2

Frederick seizes the opportunity to clarify who he is and to distance himself from his grandfather's notorious experiments.

Frederick

Don't answer that!

I'M NOT A FRANKENSTEIN,
I DON'T INDULGE IN HIJINKS
OR TOMFOOLERY!
I'M NOT A FRANKENSTEIN,
I DON'T BELIEVE IN MUMMIES,
GHOSTS, OR GHOULERY!
I DEAL IN FACT NOT FICTION,
I AM A SCIENTIST,
I LIVE FOR TRUTH AND REASON,
THAT'S THE REASON I EXIST

There is a vast difference between my crazy grandfather's delusional experiments and my own devotion to pure science. Which leads us directly to the subject of today's lecture.

Act 2, Scene 2

Inga urges Frederick to fall in love with her. It's now or never!

Frederick

LET'S FORGET ABOUT THINKING,
THINKING'S NEVER SMART,
FLUSH YOUR BRAIN RIGHT DOWN THE DRAIN,
AND LISTEN TO YOUR HEART!...

LET'S BE TOTALLY FOOLISH,
TWO NITWITS NEVER APART,
YOU'LL FIND SUCH BLISS IN,
THE KISSIN' YOU'RE MISSIN'.
SO LISTEN, LISTEN TO YOUR HEART!
LOSE YOUR MIND, 'CAUSE LOVE IS BLIND,
AND LISTEN TO YOUR HEART!

Exercise

Frederick inherited a scientific legacy from his grandfather. The Overture to Life Skills includes information on Princess Diana, who inherited the legacy of a long line of British royals. She could have followed in her predecessors footsteps as merely a figurehead, attending parties and events as a representative of the crown. She didn't. Instead, Diana seized the opportunity to use her position to forward humanitarian goals, many of which took her to other countries and cultures. Several are mentioned. She recognized that in her very public position she had the perfect opportunity to bring attention to those in need and in the process benefit society.

Research the work of Diana. Write an essay on the work she did and the positive affect it had in many areas of British and world society.

Think hard. In your status as student what opportunities do you have to do good? Write a proposal, submit it to your teacher and carry it out. Report back to the class on how successful you were.





Life Skills

Experiential

Experiential Objective

Confidence versus boasting.

Teaching Tips

Is it okay to say you will do something if you're sure you can? How would you define confidence? Is it the same as boasting? Define the difference between the two as you see it. Is there such a thing as too much confidence? Aren't boastful people annoying?

From the Script

Act 2, Scene 7

Frederick crows about his intellectual abilities.

Frederick

My own invention! A scientific breakthrough that not even your Victor could've ever dreamed of. I'm going to prove that human intelligence can be transferred from one living brain to another. In a mere matter of seconds I will endow his primitive mind with an IQ of 196! Copied into his memory from my own vast reservoir of cerebral genius, immodest though it may sound.

Exercise

Frederick describes how he plans to fix the monster's brain. There seems to be no doubt in his mind that it will work. While some may see this as boasting, others might say he simply has confidence in his abilities which has served him well over the years and gotten him to where he is today—Dean of Medicine at Yale.

Confidence, or lack of it, can lead to success or failure in life. Even the smallest things we do require belief in ourselves and our abilities. Sadly some people seem to have none, while others too much.

Belief in one's abilities really shows up in public speaking. Think of something particularly interesting you've done or accomplished in your life. Come on, we all have something we're proud of. Write a short speech about it in the most confident manner you can muster. Rewrite the speech in a boasting manner.

Deliver both speeches to the class. The class comments on your techniques and discusses how your first talk differed from the second. Have you gained confidence in the process?





Life Skills

After Hours

Challenge #1

Be . . . All That You Can Be

Why do you think the U.S. Army uses this expression as a recruiting tool? Write a brief explanation.

Frankenstein seems to be encouraging the monster on more than one occasion to get beyond his appearance, believe in himself and strive for success in life.

Are you “All that you can be?” or are there certain areas in which you fall short.

Below is a list of important life skills. Be honest. Rate yourself on a scale of one to ten, with ten being a perfect score. A top score would fall between 60 and 100.

Character
Attitude
Getting Along
Spirituality
Appearance
Communication
Planning
Organizing
Money Management
Giving Back

How did you do?

Challenge #2

Know Thyself

From his creation as a bungled monster to his successful relationship with Elizabeth, the monster picked up some important life skills as he went along.

Go online and develop the most complete list of life skills you can. Pick out the one that has been the hardest for you over the years. Formulate a six month plan to improve in that one area. Keep notes on your major and minor successes. Summarize your improvement at the end. Are you satisfied, or do you have more work to do in this area?



BEHAVIORAL STUDIES

OVERTURE TO

No Dad! I Don't Want To Go Into The Family Business!

Young *Frankenstein*'s central character of Frederick Frankenstein is a highly successful and well-respected brain surgeon. He does his best to follow his own life path desperately trying to avoid the shadow of his grandfather Victor's reputation. Upon learning of Victor's death, Frederick returns to Transylvania, to the family castle where he learns of his father's work. While still hesitant to follow in his footsteps, Victor comes to him in a dream where he sings:

*JOIN THE FAM'LY BUS'NESS,
YOU MUST TAKE THE FAM'LY NAME,
FOLLOW IN OUR FOOTSTEPS,
AND YOU'LL WIN ETERNAL FAME!*

Frederick, coming out of his sleep mumbles "Family business...I gotta join it...Because I'm a Frankenstein...But I'm not a Frankenstein, I'm not, I'm not a..." It is then that Frederick decides to continue his father's work and join the family business that he established.

Family owned businesses are an essential part of the American economy. In a study conducted by the University of Southern Maine's Institute for Family-Owned Business, 37% of companies listed on the

Summary of Standard for Behavioral Studies

- Understands that group and cultural influences contribute to human development, identity, and behavior
- Understands various meanings of social group, general implications of group membership, and different ways that groups function
- Understands that interactions among learning, inheritance and physical development affect human behavior
- Understands conflict, cooperation, and interdependence among individuals, groups and institutions



Fortune 500 are family owned. Family businesses represent 50% of all goods and services produced in the United States. Family owned businesses account for 60% of all United States employment and 78% of all new job creation. Some of the world's largest corporations are family owned businesses. Included in the list are Wal-Mart and Ford Motors.

Owning one's own business embodies the idea of the American dream. Often is the case where a parent expects the child to join a family trade or profession solely because it has been profitable for the parent. This desire of the parents can cause conflict especially when the child has no interest or wishes to try a different path altogether.

There are many advantages to joining a family owned business. In a family business one is never alone. Being part of an established team with a single goal can be a reassuring thing. If mistakes are made, the family can be there to thoroughly explain problems and give support without the harsh criticisms that are often experienced elsewhere. A cushion exists that isn't necessarily part of the regular work experience.

A young adult may already know much about the family business before joining it. In many instances, children have worked with a parent during holidays or summer months and have a basic working knowledge of the business. Other valuable observations can include seeing how the family treats employees that aren't members of the clan and analyzing the daily operations to see where new ideas may benefit and improve situations.

It isn't always smooth sailing when joining the family business. Fundamentally, all families are not happy ones. Being forced to join a family business can cause incredible strain on all branches of the family tree. Ideally, business and personal issues should be kept separate but that isn't always the case. Problems in the family during non-working hours often seep into work time. If personal and professional lives can't remain detached, joining the family business may not be the right choice.

Family members still involved in the business that they started may be resistant to change. The old saying "if it ain't broke, don't fix it" comes to mind. In long standing businesses that have essentially remained profitable, older family members may be opposed

to the modern ideas of the younger generation. This conflict can be heightened when the younger generation takes over for departing members.

With only one out of three family businesses successfully making the transition to the next generation, a tremendous amount of thought should go into the decision of whether to join the family business or not. The satisfaction and pleasure of joining something created by the family can ultimately outweigh any negatives and help strengthen the family unit as a whole.

Some of the most well known Family Businesses in the U.S.

Wal-Mart Stores

Discount retail chain
headquartered in Bentonville, Ark.
Founded: 1962



From a single store in Arkansas in 1962, founder Sam Walton (d. 1992) and younger brother James L. (Bud) built Wal-Mart into the world's largest retailer, with about 4,700 stores today (bigger than Sears, Kmart and J.C. Penney combined). Sam's descendants own about 38%. Sam's son Robson, 59, is now chairman.

Ford Motor Co.

Auto manufacturer
headquartered in Dearborn, MI
Founded: 1903



This pioneering auto firm is now in its fourth generation. Henry Ford (1863-1947) introduced mass production and dominated the early auto market with the Model T. His grandson Henry II (1917-1987) rebuilt company as CEO from 1960-1980, with his younger brother William (retired 1995) as finance committee chairman. William's son William Jr. has been chairman since 1999 and acquired Volvo Cars. The Ford family still owns about 40% of voting stock.

Gap

Apparel stores headquartered in
San Francisco, CA
Founded: 1969



Donald and Doris Fisher, now 75 and 71, opened their first jeans store in 1969, just in time for jeans craze of 1970s. With the addition of Banana Republic (1983) and Old Navy (1994) the chain now has more than 4,250 stores. The Fisher family still owns about 20% of the company with Donald remaining chairman. Sons Robert and William left in 1998 and 1999, but Robert remains on board of directors.

Enterprise Rent-A-Car

Car rentals and leasing
headquartered in St. Louis, MO
Founded: 1957



On a hunch that drivers would rather lease than buy, Jack Taylor launched the firm in the basement of a Cadillac dealership. It now has 525,000 cars in 4,000 locations. The company was named after the aircraft carrier U.S.S. Enterprise, where Jack flew fighters as a Navy pilot during World War II. Son Andy, age 55, now runs the company. Jack is 81 and semi-retired.



Behavioral Studies

Discussion

Discussion Objective

Respect for family traditions versus independent thinking.

Teaching Tips

What do your parents do for living? How would you feel about following in their footsteps and doing the same thing? Why? Do you often find yourself thinking differently than they do about what occupation you should pursue, or which one might make you happy? What criterion should you use when choosing an occupation?

From the Script

Act I, Scene 7

Victor's image appears and tries to intimidate Frederick into following in his footsteps.

Victor

I am your grandfather, Victor von Frankenstein. How dare you, my only living relative, call yourself Fronkensteen!

Frederick

I call myself Fronkensteen because I have no wish to...

JOIN THE FAM'LY BUS'NESS,
LEARN THE FAM'LY TRADE
MAKE YOURSELF A MONSTER,
MAKE THE WORLD AFRAID!
JOIN THE FAM'LY BUS'NESS,
YOU MUST TAKE THE FAM'LY NAME,
FOLLOW IN OUR FOOTSTEPS,
AND YOU'LL WIN ETERNAL FAME!...

UPHOLD THE FAM'LY HONOR,
YOU MUST TOE THE FAM'LY LINE,
JOIN THE FAM'LY BUS'NESS
JOIN THE FAM'LY BUS'NESS,
JOIN THE FAMILY BUSINESS,
FOR YOUR NAME IS FRANKENSTEIN!

Exercise

Frederick is torn between respecting his grandfather's wishes for him to continue his experiments, or pursuing his career as Dean of Medicine at Yale. Victor is intimidating Frederick, trying to pressure him into doing what he wants him to do. He is angry at Frederick's attempt to be independent. Point is: where does respect for family traditions leave off when it comes to making decisions about careers?

Have each student think about the following: what occupations their own family members have pursued? Are they occupations that have been pursued for generations? Do they seem to enjoy what they do? Be objective: do you think you would enjoy these jobs or do you have other options in mind?

Going around the room, have students express their general views on going into the "family business." In a show of hands ask how many students think they will follow their family's occupation. They need not mention the specific occupation. Ask students who think they will not follow in the family tradition to raise their hands.

In a secret ballot ask students who will follow in the tradition if they feel pressured to do so. Count the ballots and calculate the percentage. Ask students who will not follow in the tradition to do the same. Figure the percentage. Are you surprised at the results?

Ask for student input on the pros and cons of following in the family business versus choosing an occupation suited to your strengths and interests.





Behavioral Studies

Writing

Writing Objective

Pride in who you are as an individual.

Teaching Tips

Do you know the term, "skeletons in the closet?" It means many of us have family members past or present who are not exactly the most upright people. But what does that have to do with us? Should we be judged by them? Do people often do this? How can this affect our self image?

From the Script

Act I, Scene 4

Frederick is ashamed of his family's past and tries to hide it by changing his name.

Igor

Dr. Frankenstein?

Igor

Really? Why isn't it Frederick Frankenstein?

Frederick

Oh, you startled me. That's Frankenstein. My name is pronounced Frankenstein.

Frederick

Because it isn't.

Igor

You're pulling my leg.

Igor

As you wish, master.

Frederick

No, I'm not.

Frederick

Ah, "master," so you must be Igor.

Igor

You're not? Then your first name, do you pronounce it Frederick?

Igor

No, it's pronounced Eye-gore.

Frederick

No. Frederick.

Frederick

But they told me it was Igor.

Igor

Well, they were wrong then, weren't they?

Exercise

While one can understand Frederick's reasons for wanting to hide the truth, in reality, what his grandfather did has little to do with who he is and what he has accomplished.

Pretend Frederick is on trial for the crimes of his grandfather. You are his lawyer and at the end of the trial must summarize to the jury why Frederick should be found innocent.

Begin your summary with:

Ladies and gentleman of the jury, I stand before you, Frederick Frankenstein stands before you accused of crimes which are not his own...

End with:

...the most egregious crime committed here today is the damage to Frederick Frankenstein's self worth as a human being. In judging him based on Victor Frankenstein's errors you not only destroy the career of a brilliant mind but impose "the sins of the (grand) father on the (grand) son."





Behavioral Studies

Experiential

Experiential Objective

Explore capital punishment as a controversial topic.

Teaching Tips

Do you believe in an eye-for-an-eye? Do you think anyone who kills should be put to death? Should they be rehabilitated or at least allowed to live? Would your opinions change if the accused were a person close to you? Is that hypocritical or simply natural? Even if the accused were a person close to you would you still support capital punishment?

From the Script

Act I, Scene 9

Inspector Kemp and the villagers (society at large) want the monster killed for his crimes.

Kemp & The Villagers

ANY MAN WHO CREATES A MONSTER
THAT HARMS A SINGLE HAIR ON A PERSON'S HEAD,
SHALL BE HUNG BY THE NECK UNTIL THAT MAN IS

Act I, Scene 10

Fraü Blucher sings to the monster.

Fraü Blucher

THEY SAY YOU'RE EVIL BUT THEY'RE WRONG,
I WILL PROTECT YOU FROM THE THROG,
MY VICTOR KNEW IT ALONG...

Act 2, Scene 4

Frederick, as creator (father) of the monster, thinks he should be spared.

Frederick

I've come to agree with you (Fraü Blucher)
that love is the only thing that will save
that poor creature in there. So I must
convince him that he is loved, even at the
cost of my own life!

Exercise

The townsfolk have one opinion as to whether the monster should be killed and Frederick and Fraü Blucher another. There may be several reasons why this is so. One reason may be that Frederick has a vested interest in the monster because he created him. Yet another may be that Fraü Blucher's love for Victor, the creator of the original monster, instills a sense of duty toward preserving the experiment. If you think hard, you can come up with other reasons each might feel the way they do. Capital punishment is a perplexing issue for a society which wants to protect itself against violence. The issue can be argued effectively from all sides.

Divide the class into three groups. One will put itself in the place of Frederick; the second in Fraü Blucher's; the third in the place of the townsfolk. Allow time for the groups to meet to discuss their position. Remember who you represent in the argument. This is not your opinion but the position of the person you represent. Afterwards each group, through a spokesperson, presents its case to a panel of impartial judges. The panel will decide the strongest argument and whether the monster should die or not.





Behavioral Studies

After Hours

Challenge #1

What You See Is What You Get?

How much do visual cues dictate our relationships? In the *Young Frankenstein* script, a blind hermit invites the monster into his home. Obviously he can't see him and it is his loneliness that dictates his hospitality. If he could see him, it is doubtful that he would invite him in. While the scene is played strictly for laughs, there's a poignancy about it that makes us appreciate the humanity of the characters.

Conduct an Experiment

Make two hamburgers. One should be as attractive-looking as possible—you know, all dolled up on a lovely plate with fries on the side and maybe some pickles. The burger itself, however, will be overdone, dry with much too much salt and pepper to be edible. Make a second burger, juicy and cooked to perfection. Put it directly onto the table without all the fixings. Blindfold a family member and invite them to try both burgers. Ask them which burger they liked best. Their choice will be obvious. Remove the blindfold and reveal the burgers. Based on appearances alone, ask them to pick out the tasty burger. Chances are it will be the one on the fancy plate with all the fixings.

Challenge #2

Not So Funny

At the end of the musical, Count Dracula appears and offers to buy Frankenstein's castle. Amusing as it is the historical figure on which the Dracula character is based was hardly amusing. Vlad the Impaler, as he was called, was a vicious beast of a man who slaughtered thousands back in the day.

Do a bit of research on this despicable despot and write a report on his notoriously bad behavior.



THE ARTS Overture to Frankenstein

From stage to screen to screen to stage. . .

The evolution of Mary Shelley's Frankenstein from book to screen to stage has been a long one. Although Shelley's legendary tale became known to mass audiences through its various movie treatments, the story actually was performed as a staged play during Shelley's life.

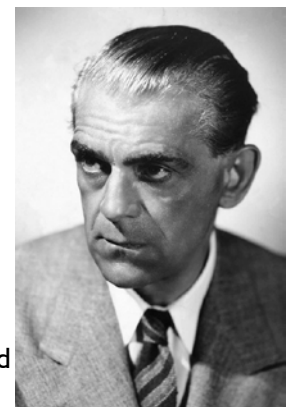
Titled, *Presumption; or, The Fate of Frankenstein*, the play was inspired by the novel but departed from Shelley's original structure. The broad reinterpretation of Shelley's story was a practice that would be continued by playwrights, film

directors and the like in many subsequent versions.

Hollywood studios were skeptical of the "horror film" genre when it was first broached in the 1930s. The stage success of another famous story, *Dracula*, prompted Universal Studios to secure the rights of



Peggy Webling's play, *Frankenstein: An Adventure in the Macabre* which had enjoyed great success on the London stage. *Frankenstein* was directed by James Whale who would also direct the sequel, *Bride of Frankenstein* as well as *The Invisible Man*. Cast in the role of the monster was an unknown English actor by the name of William Henry Pratt, who later took the stage name Boris Karloff. The 1931 film made Karloff an instant star and secured the horror movie as Hollywood's newest genre.



Boris Karloff

Karloff wasn't the first actor to be considered for the role of the monster. Bela Lugosi was considered for the role but when he learned that the part would be a non-speaking one, he declined.

Summary of Standard for The Arts

Art Connections

- Understands connections among the various art forms and other disciplines

Theater

- Demonstrates competence in writing scripts
- Uses acting skills
- Designs and produces informal and formal productions
- Directs scenes and productions
- Understands how informal and formal theater, film, television, and electronic media productions create and communicate meaning
- Understands the context in which theater, film, television, and electronic media are performed today as well as in the past

Music

- Sings, alone and with others, a varied repertoire of music
- Performs on instruments, alone and with others, a varied repertoire of music
- Improvises melodies, variations, and accompaniments
- Composes and arranges music within specified guidelines
- Reads and notates music
- Knows and applies appropriate criteria to music and music performances
- Understands the relationship between music history and culture

Visual Arts

- Understands and applies media, techniques and processes related to the visual arts
- Knows how to use the structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art
- Knows a range of subject matter, symbols, and potential ideas in the visual arts
- Understands the visual arts in relation to history and cultures
- Understands the characteristics and merits of one's own artwork and the artwork of others

Actor John Carradine also turned down the role insisting that he was far too trained as an actor to play the part of a monster.

Cinematic license was taken with regards to the look of the creature. In Shelley's story, the concept of the creature was one of the divided self, a civilized being contained within a monstrous form, longing for companionship to combat loneliness. On the big screen, make-up artist Jack P. Pierce conceived of the monster as having bolts in the neck, a flat head, ill fitted clothing and a

greenish skin color. These attributes became the popular image associated with Frankenstein's monster. Universal Studios holds the copyright to Pierce's concept of the monster through the year 2026.



The production costing \$290,000 earned the studio more than \$12 million at the box office. *Frankenstein* became a major hit for Universal and spawned the 1935 sequel, *Bride of Frankenstein*.

The plot of

Bride focused on the creation of a female creature to become the companion of the original monster.

A third installment of the series, *Son of Frankenstein*, was released in 1939. Wolf Frankenstein, the son of

the doctor from the original movie, returns to his late father's estate to claim his inheritance. He comes across his father's monster and sets out to revive him. Townspeople are found murdered and the village connects the deaths to Frankenstein and his monster.

Set to be filmed by Columbia Pictures, Brooks ultimately took *Young Frankenstein* to 20th Century Fox after Columbia executives refused to allow him to make the film in black and white. *Young Frankenstein's* cast included Gene Wilder as Dr.

Frankenstein, Peter Boyle as the Monster, Marty Feldman as Igor, Cloris Leachman as Frau Blucher, Teri Garr as Inga and Madeline Kahn as Elizabeth. Elements of all three Frankenstein movies were incorporated into Mel Brooks cinematic parody. The actors employed improvisation into their performances, much of which stayed in the final movie.

Cloris Leachman as Blucher offered "varm milk" and Ovaltine to Frederick. Marty Feldman's Igor moved his hump from one side of his back to the other waiting for fellow castmates to notice. Wilder thought the gag was so funny, that it was incorporated into the script. To add additional authenticity to his movie, Brooks used most of the laboratory set and props created for the 1931 film.

Ultimately, the movie was not just a parody of the horror film genre but also a parody of how films looked in the 1930s. Along with the black and white look of the picture, Brooks incorporated visual effects such as the train ride which actually took place in the studio.





Brooks included exaggerated sound effects, such as thunder claps and lightning flashes, staples of 1930s films.

The film's characters reacted with overacted facial expressions, a common practice in films of the era.

With a production budget of \$2.8 million, *Young Frankenstein* has achieved a domestic gross profit of over \$86,270,000 and is considered by many to be one of Mel Brooks' best movies.

It seemed only logical to transfer *Young Frankenstein* to the stage. Brooks had already achieved praise for his screen to stage adaptation of *The Producers*. *The Producers* swept the 2001 Tony Awards winning all awards for which it was nominated including Best Musical, Best Book of a Musical, Best Original Score and numerous acting and production awards. The process of taking *Young Frankenstein* from movie to a stage musical took over 3 years. Brooks re-teamed with Thomas Meehan to write the book. The two first collaborated on *The Producers*. Director-Choreographer Susan Stroman, who previously helmed *The Producers*, returned to do the same for *Young Frankenstein*. The musical largely reflects the movie with very few changes. Some scenes first seen in the movie have been elaborated on and made into musical numbers. A scene between the monster and a young girl, first in the 1931 movie and then parodied in *Young Frankenstein*, was eliminated from the musical altogether.



Who is Mel Brooks?

Mel Brooks began his professional career as a television writer on the 1950s sketch comedy series, "Your

Show of Shows" starring Sid Caesar and Imogene Coca. Brooks went on to create the 1960s sitcom "Get Smart!" before moving into feature films.

Essentially known for parody and satire, his first film, *The Critic*, made fun of modern art and garnered Brooks an Academy Award best short film.

Brooks' first feature film was *The Producers*. The story of two producers who think they can make more money producing a flop than a hit, was in reality not a hit. Because of some of the movie's content (including the production number "Springtime for Hitler") none of the major studios were interested in releasing it. Brooks found an independent studio willing to distribute the movie and although it was not a box office success, Brooks went on to receive an Academy Award for Best Screenplay.

Brooks followed *The Producers* with two of his most successful films: *Blazing Saddles* a comedy set in the Old West and *Young Frankenstein*. His successes were fewer in the upcoming years. His parody of silent movies titled *Silent Movie* disappointed moviegoers as did *High Anxiety* a parody of Hitchcock movies. The 1980s weren't any better for Brooks. *History of the World: Part I* and *Spaceballs*, a parody on *Star Wars*, *Star Trek* and other science fiction movies became cult classics but not box office successes. These were followed by *Life Stinks* a spoof of Frank Capra movies, *Robin Hood: Men in Tights* and *Dracula: Dead and Loving It*.

It is universally agreed that even with a sliding scale of popularity applied to the movies of Mel Brooks, each film, though not a bejeweled crown, has gems still embedded in it. Brooks is the undisputed "King of Parody" and all of his movies are worthy of viewing.



The Arts

Discussion

Discussion Objective

Trace the evolution of horror films from the original *Frankenstein*.

Teaching Tips

Are you into “slice and dice” horror films or do you prefer more psychological thrillers? It’s often said about the genre that what you don’t see, what the filmmaker has you imagine, is often more horrifying. Do you agree? Do you think horror films today are too graphic?

From the Script

Act I, Scene 4

Igor expresses happiness that Frederick has come and that they will be working together, as he did with Frederick’s grandfather.

Igor

Oh, the fantastic things we’ll do. It’ll be like old times. You and me. Right up there with the world’s greatest pairs!

LIKE LAUREL AND HARDY,
LIKE COKE AND BACCARDI
LIKE JULIET AND ROMEO,
EBB AND FLOW,
TO AND FRO,
TOGETHER, TOGETHER AGAIN...
TOGETHER AGAIN FOR THE FIRST TIME,
WE’VE ONLY MET IN A DREAM!
UP UNTIL NOW IT’S BEEN THE WORST TIME,
BUT NOW THAT YOU’RE HERE, WE’RE A TEAM!
TOGETHER AGAIN FOR THE FIRST TIME,
HAVEN’T A WOE OR A CARE,
NO LONGER A BAD AND ACCURSED TIME,
IT’S EASY TO SEE,
YOU HAVE TO AGREE,
WE’RE DESTINED TO BE A GREAT PAIR!

Exercise

The original *Frankenstein* showed no blood. All you had to hear was the music. That and the eerie black and white scene setting was enough to send you screaming into the night. You knew something awful was about to happen. By the time you left the theatre, every dark corner held Boris Karloff as the monster lurking in the shadows. The effect was amazing. As you can imagine, making the story into comedy for Brooks must have been quite an artistic chore. Since the early years much has changed about the horror genre. With the use of special effects and modern makeup techniques things have become far more graphic. The Grindhouse films of Robert Rodriguez are a good example of the heights to which filmmakers have taken this trend. His “exploit films” forego the expense of quality in favor of attracting viewers through sex, violence, drug use, nudity, freaks, gore, monsters, destruction, rebellion and mayhem. If you think hard, others will surely come to mind including *Hostel* and *Saw*.

Tell students to watch the original *Frankenstein* at home. Ask them to find the serious scene in the original movie that reflects the comedy script excerpt above.

Tell them to then watch *Nightmare on Elm Street* and any horror film made in the past five years. Be sensitive to parental objections. Allow students whose parents do not wish them to watch certain films to make other choices. Using the three films as talking points, conduct a guided discussion of how the horror genre has evolved over the years since the original *Frankenstein* was made. What obvious differences did you see in the films in terms of: gore, imagination, special effects, scene setting, acting techniques and dialogue? Ask students to give their opinion as to why the approach to horror has changed.





The Arts

Writing

Writing Objective

Write scripts with dialogue in a comedic form.

Teaching Tips

Do you think writing comedy is easy? Yes? Well think again. Many say the art of comedy writing is the most difficult because everyone has a different sense about what is funny and what is not. How often do your friends laugh at something you don't think is funny at all? Comedy also often does not transfer from one generation to another.

From the Script

Act I, Scene I

Kemp puts the damper on the villager's celebration that the monster is dead forever and will never return.

Kemp
Hold the happiness!

Villagers
Kemp! Kemp! It's Inspector Kemp!
It's Kemp!

Woman Villager
Hold the happiness? Why, Inspector Kemp?

Kemp
Because as long as a Frankenstein lives, our village is in danger!

Male Villager #1
But, Inspector, the Baron is dead. And he was the last of the Frankensteins!

Kemp
No!

Villagers
No?

Kemp
One lives!
The VILLAGERS gasp.
A grandson

Ziggy
Who is he?

Herald
What does he do?

Kemp
He's a professor, the Dean of Anatomy at New York's most famous institute of higher learning, the Johns, Miriam and Anthony Hopkins School of Medicine! As long as this young Frankenstein walks the earth we will never be safe!

Male Villager #2
You're right, Inspector, those Frankensteins are dangerous!

Kemp
You're telling me? I'll never forget, when I was a young man, one of Frankenstein's creatures came rampaging through our village. I tried to stop him, but I couldn't. He tore off my left leg and my right arm.

Villagers
Oooh!

Kemp
I had to go all the way to Vienna to find a top surgeon who could put me back together again.

Male Villager #3
A top surgeon in Vienna? That must have been expensive.

Kemp
Expensive? Are you kidding? It cost me an arm and a leg.

Ziggy
Which cost more? The arm or the leg?

Kemp
We have to get a new village idiot. (as HE exits) Beware of the Frankensteins!
Ziggy pouts and turns to the villagers

Ziggy
I may be the village idiot, but I ask you, what are the chances of a New York doctor ever coming to Transylvania?

Exercise

"Every human being has hundreds of separate people living under his skin. The talent of a writer is his ability to give them their separate names, identities, personalities and have them relate to other characters living with him." (Mel Brooks)

Keep in mind the Mel Brooks quote above about writing. Carefully analyze the script excerpt. Now take a scene from one of your favorite horror movies and re-write it in the comic vein.

Explain to three different people in age categories, not your own, what you've done. Let them read your script. Then you read the script to them. Gauge their reaction. Did they think it was funny? Now read the script to your class. Get a show of hands on how many thought it was funny or how many did not. Which parts worked and which didn't?

Do you still think the art of parody comedy writing is easy?





The Arts

Experiential

Experiential Objective

Create a rendering of the creature based on personal perception.

Teaching Tips

What did the creature look like? Our image of Frankenstein is generally close to the Tom McNeely painting of 1997—green face, bolts in neck, square head. You’ve got the picture. Art, however, is interpretive, as it should be.

From the Script

Act I, Scene 10

Frederick is appalled to find out that the brain Igor has brought him is damaged. He provides the only cursory description of the creature.

Frederick

Are you telling me that I put an abnormal brain into an almost seven foot-tall, four-foot-wide gorilla? Is that what you’re telling me?

Exercise

Frederick’s description of the monster has only two elements. Beyond that, if we saw no movies or artist’s renderings, we would not have preconceived notions of how the creature looked. Shelley’s novel does go into vivid description, but if an artist factored in the creature’s “softer side,” he or she might come up with a prototype very different from the classical image we’ve all come to know.

A portrait painter’s most difficult task is to catch the essence of his subject. Use your imagination and paint a portrait of the creature as you see him. Remember to include factors other than his brutish reputation: his tenderness toward Elizabeth; his need for the companionship of the blind man; his sadness at being alone in the world—a freak despised by his fellow creatures. As a comic figure in the Brooks’ musical, a bit of irony in his look would not be out of place.





The Arts

After Hours

Challenge #1

Parodies Galore!

The 1922 silent film adaptation of Bram Stoker's *Dracula*, *Nosferatu*, is considered one of the finest films in the horror genre. It is a cult favorite among audiences and film students alike. As with Shelley's *Frankenstein*, the character has inspired dozens of spin-offs over the years, including both serious films and parodies such as *Love At First Bite*. It's a great film classic!

Comedians Bud Abbott and Lou Costello in the 1940s took the liberty of parodying not only the character of Frankenstein but combined their film with the character of Wolf Man to double the hilarious effect.

Are you familiar with "The Simpsons" Treehouse of Horrors parody series for television? Treat yourself to several episodes. It's great for Simpson devotees.

Become a horror parody expert. Go online and make the most complete list possible of horror parodies and see as many as possible.

Challenge #2

"Horrible" Music

Horror movies would be a lot less scary without the background music. Do you realize how much the music contributes to our enjoyment of the work? You probably don't. One way to instill such appreciation is to listen to the music and see what affect it has on you.

Visit the website:

<http://www.musicbakery.com/download-royalty-free-horror-music.htm>

The site offers free downloads of some of the most spin-chilling music from film. Download several offerings. While playing them, write a short horror tale.

Research the artists who composed the music for your five favorite horror films. What are their backgrounds? How many awards have they won? Did they win any for music composed for horror films?





Resources

Websites:

www.youngfrankensteinthemusical.com

The official website for *Young Frankenstein*

www.familybusinessmagazine.com

http://www.businessweek.com/smallbiz/content/feb2006/sb20060210_476491.htm

Business Week: Taking the Pulse of Family Business by Stacy Perman

<http://people.brandeis.edu/~teuber/shelleybio.html>

Mary Wollstonecraft Shelley website

www.concertfordiana.com

Concert for Diana

www.christopherreeve.org

Christopher and Dana Reeve Foundation

<http://www.geocities.com/Hollywood/Studio/1382/Frank.html>

Young Frankenstein

<http://www.playbill.com/features/article/112577.html>

That's FRONK-en-STEEN! and interview with Mel Brooks by Harry Haun

<http://www.comedycentral.com/colbertreport/>

The official website for "The Colbert Report"

<http://www.kimwoodbridge.com/maryshel/essays.shtml>

<http://www.imdb.com/name/nm0000316/bio>

<http://www.imdb.com/name/nm0000316/bio>

http://www.thedeadbolt.com/news/104295/theruins_feature.php

http://comedycollege.publicradio.org/archive/reiner_and_brooks.shtml

<http://www.darkwebonline.com/>

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Books

The Colbert Bump in Campaign Donations: More Truthful than Truthy by James H. Fowler, July 2008

Method in Madness: The Comic Art of Mel Brooks

Film Parody by Harries, Dan

A Traffic of Dead Bodies: Anatomy and Embodied Social Identity in 19th-Century America

Frankenstein, or, The Modern Prometheus by Mary Shelley

Burke and Hare by Anon

Frankenstein Makes a Sandwich by Rex, Adam

The Monsters: Mary Shelley and The Curse of Frankenstein by Hoobler, Susan and Hoobler, Thomas

We Belong Dead by Svehla, Gary H. and Svehla, Susan

