ONE STATE / ONE STORY:
Frankenstein

Brought to life by Indiana Humanities

in partnership with the Indiana State Library, Indiana Center for the Book
and National Endowment for the Humanities

Community Read Program Guide

CONGRATULATIONS!

Your community has been awarded a *Frankenstein* Community Read!

This program guide includes a variety of resources to help you plan and implement a fun, smart and memorable series of Frankenstein programs.

This special program is part of *One State / One Story: Frankenstein*, a year long celebration of Mary Shelley's remarkable novel, which turns 200 in 2018. *One State / One Story* is a signature program of Indiana Humanities' two-year thematic initiative, Quantum Leap, which explores the intersection of science, technology, engineering, math and medicine and the humanities. It is presented in partnership with the Indiana State Library and Indiana Center for the Book is made possible in part by a major grant from the National Endowment for the Humanities.

Your community is one of dozens taking part in this new statewide program. Thank you for hosting a *Frankenstein* Community Read and helping us create opportunities for Hoosiers to think, read and talk about this amazing book and the insights it offers about the relationship between science and society.

In the spirit of the book itself, Indiana Humanities will help you "bring to life" a series of creative, thought-provoking programs about *Frankenstein*. In the pages ahead you'll find all kinds of ideas and suggestions to guide you as you plan your *Frankenstein* Community Read. There are discussion questions, program ideas for different ages, suggestions for further readings and sample budgets and timelines. In December, we'll be updating the guide with short essays exploring different aspects of the book and how it's been interpreted over time, along with evaluation tools to help you gather feedback from participants. Together, these resources can help you cobble together a monstrously successful series.

Whatever you do, be creative and make it meaningful! Hosting a *Frankenstein* Community Read is an opportunity to build new audiences, forge relationships with new partners, and connect your community to others around Indiana taking part in this exciting, thought-provoking program. At every step of the process, let these goals guide your decisions.
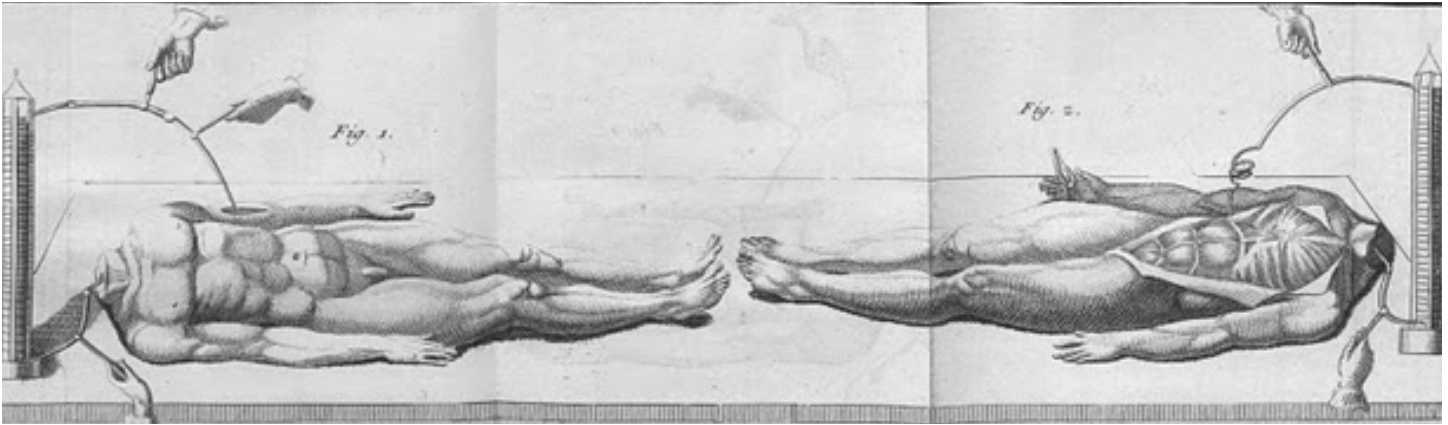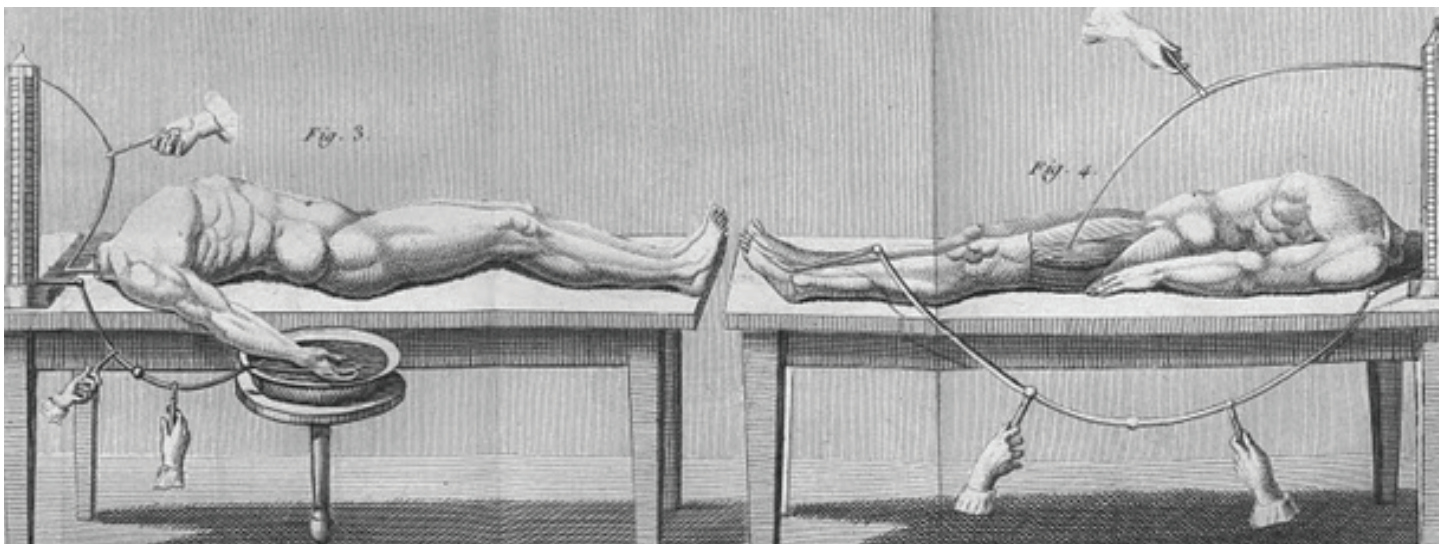
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"Experiments with headless cadavers" Giovanni Aldini, 1804

OUR GOALS

When it comes to asking the hard questions at the heart of scientific investigation, perhaps no book has ever topped *Frankenstein.* We've selected Mary Shelley's seminal novel, which turns 200 in 2018, as the jumping-off point for meaningful discussions among Hoosiers about the ways scientific and technological changes are (re)shaping our lives and communities. Our goal is for people of all ages and around the state to have opportunities to read, think and talk about the book with other curious Hoosiers. We envision hundreds of programs and thousands of conversations taking place in the year ahead.

By the end of *One State / One Story: Frankenstein*, we know Hoosiers will have a greater appreciation of Shelley's novel and how it has inspired people, including scientists, artists and writers, over time. More important, we hope that Hoosiers will feel more comfortable talking—and, where necessary, disagreeing civilly—about the complex personal, ethical and social questions raised by advancements in science and technology.

ABOUT INDIANA HUMANITIES

Indiana Humanities is a statewide nonprofit dedicated to promoting the public humanities. Funded in part by the National Endowment for the Humanities, its mission is to connect people, open minds and enrich lives by creating and facilitating programs that encourage Hoosiers to think, read and talk.

ABOUT THE INDIANA STATE LIBRARY

The Indiana State Library serves Indiana residents with a variety of needs including; genealogy, Indiana history, preservation, rare books and manuscripts, reference and government services, Talking Books and Braille library, as well as the State Data Center. The State Library also leads and supports the greater Indiana library community and is a magnificent limestone building to visit.

ABOUT INDIANA CENTER FOR THE BOOK

The Indiana Center for the Book is a program of the Indiana State Library and an affiliate of the Center for the Book in the Library of Congress. It promotes interest in reading, writing, literacy, libraries and Indiana's literary heritage by sponsoring events and serving as an information resource at the state and local level.

ABOUT THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Created in 1965 as an independent federal agency, the National Endowment for the Humanities supports research and learning in history, literature, philosophy, and other areas of the humanities by funding selected, peer-reviewed proposals from around the nation.

WHY *FRANKENSTEIN?*

Few works of classic literature speak so directly to our contemporary world as Mary Shelley's *Frankenstein*. Begun in 1816 and published in 1818, the book raises big questions about the practice of science and its role in society, the origin of our natural rights and our relationship to "the Other" among many, many others. Questions about right and wrong, how we understand ourselves in relation to the world around us, and how we live in the world are questions we all deal with every day.

Yet these are not just personal questions; they are societal questions. How we answer them affects our society more broadly by framing our political decisions and choices and by influencing policies around the globe. This is especially true when it comes to exploring the relationship between science and society—a relationship that was as fraught with questions in Mary Shelley's lifetime as it is today.

The story of the creation of *Frankenstein or, The Modern Prometheus* is often told and well known: the teen aged Mary Godwin spent the summer with her future husband Percy Shelley, Lord Byron, John Polidori and Claire Clairmont in the Swiss mountains. Forced inside by unseasonably cold and wet weather, the group fell to inventing scary stories to amuse themselves. Discussions turned to the source of life, including the idea—the terror?—of a reanimated corpse brought to life by a "pale student of unhallowed arts." Mary Shelley's short story eventually grew into a novel, first published in 1818. The book ran through several editions and was adapted into a play, *Presumption*, through the 1820s and 1830s; the 1831 edition includes the author's own reflections on the origins of the story itself.

The book is remarkably connected to a number of important intellectual currents of the era, which is part of why it has remained an enduring work of fiction and inspired so many interpretations and adaptations over the years.

Frankenstein is an ideal text for a statewide read because its subject matter maps so closely to recent innovations in science—including but not limited to artificial intelligence, biomedical engineering and reproductive technologies like in vitro fertilization—and the questions that they raise. The book also raises more fundamental, abiding questions about the role of science in society, fertile ground for conversation in our increasingly technological age and in our political and popular culture so concerned with the importance of STEM education and support for STEM-based industries. It's thus the perfect jumping-off point for Hoosiers to explore the larger themes of Indiana Humanities multiyear initiative called Quantum Leap.

The book's anniversary is also an appropriate opportunity to explore why the book has become an enduring work of fiction, inspiring not only a wealth of artistic and theatrical interpretations, but also becoming a significant touchstone for scholars working across humanities disciplines such as English, history, gender studies, history of science, art history and philosophy, as well as biology, computer science, engineering and other science disciplines.

BIG QUESTIONS

Frankenstein is a complex novel that has inspired many interpretations over time. In other words, your Community Read could go in a million different directions! To help you focus in on issues related to science, technology and the role they play in our lives, we've identified seven key questions.

1. *Frankenstein* complicates the idea of what it means to be human. What combination of biology, experience or innate characteristics makes us who we are?

2. Under what conditions do advances in science and technology lead to advances in society—and how can history help us answer the question?

3. What responsibilities do creators and scientists have for the consequences, even unintended, of their inventions?

4. New developments in science and technology can blur the lines between human and machine, natural and artificial, and can even shift humankind's place in the universe. How should we navigate these changing, increasingly porous boundaries?

5. How do social categories based on class, gender, sexuality, race and disability affect people's access to scientific knowledge and technological advances? Do some groups gain greater profit, or face greater risks, from scientific and technological change?

6. Is there an ethical context in which science should operate, and who should be responsible for determining the limits of science? If there are limits to science, does that also mean there should be limits to knowledge?

7. Why did Mary Shelley's *Frankenstein* become an enduring work of fiction, inspiring thinkers, creators and scientists across generations? How is it relevant to people today?

None of these questions has a "correct" answer—which is what makes them fun and interesting to talk about with others! Consider using one or more of these questions as the backbone of your Community Read. You can shape your book discussion around a couple of these questions, select films or speakers that help audiences think about them, and design other public programs that explore the different possibilities they raise.

HOW *FRANKENSTEIN* COMMUNITY READS WORK

In 2017-2018, Indiana Humanities is partnering with organizations across the state to create unique, fun and thought-provoking programs inspired by *Frankenstein*—from a kick off festival and read-a-thon in Indianapolis to special exhibits, film series and online courses throughout 2018.

But the heart of *One State / One Story* is communities coming together to talk about the book! That's where you come in. As part of your Community Read, you will design a series of at least three events. One of these will be an old-fashioned book discussion, because there's nothing better than talking about great books with curious people.

What the rest of your series looks like is up to you. Each Community Read will look a little different, depending on the questions you and your community find important and worth talking about and depending on what formats—talks, film screenings, creative writing workshops, read-a-thons and more—you use. We've created a variety of resources, including funding, books and a starter kit full of goodies, to help you promote and implement your series. We can't wait to see what creative, unexpected and stimulating ideas you bring to life.

RESOURCES

Indiana Humanities wants your Community Read to be a success. Your award includes the following resources to help you imagine and implement a creative, thought-provoking and original series of programs:

- **$1,000 grant**

- **Up to 50 copies of *Frankenstein***

- ***Frankenstein* Community Read Starter Kit**

  100 bookmarks
  100 temporary tattoos
  50 *One State / One Story* buttons
  50 bookplates
  5 posters
  1 tote bag

- **Program guide with discussion questions, activity ideas and more**

- **Coordinator training webinar**

- **Program logos and other downloadable promotional images**

- **"This month in *Frankenstein*" newsletter with tips, highlights and upcoming events**

KEY TERMS

ONE STATE / ONE STORY: This is the big umbrella term for the statewide read that includes all *Frankenstein* programs initiated or sponsored by Indiana Humanities in 2017-2018.

COMMUNITY READ: Community Reads are one facet of *One State / One Story*. Each Community Read is a series of three or more public programs hosted by a local organization, with funding, books and other support materials provided by Indiana Humanities.

HOST ORG: A tax-exempt organization that designs and implements a series of programs as part of a Community Read. It receives funds and other support from Indiana Humanities.

COORDINATOR: Someone at the host org who envisions how to bring *Frankenstein* to life in your community and activates programs and activities at the local level. The coordinator is the main point of contact between the host org and Indiana Humanities. Usually this is the one who fills out the application and completes the final report.

FACILITATOR: This is a conversation expert—often a humanities scholar—who leads the community book discussion. Facilitators can also include teachers, librarians or others with experience leading text-based discussions.

GETTING STARTED

No doubt your imagination is running over with ideas for ways to engage your community during *One State / One Story*. We recommend spending an hour or two reading through this program guide to make sure you understand the big picture and what's required, as well as to get inspired.

FIRST STEPS

- ☐ Sign and return the agreement letter to Indiana Humanities.

- ☐ Bookmark the Community Reads Admin page. You'll be referencing it regularly throughout the duration of your Community Read.

- ☐ Sign up for a coordinator webinar. Your coordinator is required to attend one of these webinars prior to beginning your series. Webinar dates and times will be listed on the Community Reads Admin page in mid-November.

- ☐ Design your series. See activity ideas on pages 10-12 for suggestions for adults, teens, kids and familes.

  - ◉ Contact speakers to confirm their availability and interest in participating in your series. Use the template agreement letter (page 31) to confirm all details in writing.

  - ◉ Find a facilitator for your community book discussion, if it's not you. See page 14 for what makes a great facilitator.

  - ◉ Plan how you will allocate the $1,000 grant and determine what, if any, additional expenses you have. See page 13 for budget tips and suggestions.

- ☐ Set dates and locations for your series. Reserve spaces as needed.

- ☐ Decide how you will distribute the 50 books from Indiana Humanities and determine if you will need to purchase additional copies on your own. Books should arrive by early January 2018.

ONCE YOUR PROGRAMS ARE SET

- ☐ Complete the Event Notification Form (found on the Community Reads Admin page) to notify Indiana Humanities of the dates, times and details of your series. This will trigger the first payment of $800 to your organization.

  - ◉ Please submit the form at least three weeks prior to your first event.

- ☐ Download the press release template from the Community Reads Admin page and customize it with details about your series.

- ☐ Send the press release to your local media (newspaper, radio, television, community calendars).

- ☐ Where applicable, make sure front line staff are able to answer questions and distribute books. Consider making a "Frankenstein FAQ" sheet to keep at the front desk.

- ☐ Use the materials in your Starter Kit to get the word out! Hang posters, distribute bookmark and more. We recommend passing out a pin with each book so that community members can identify others who are participating in the read!

- ☐ Use #itsalive on social media to promote your events. Add events to online calendars and include them in any printed or electronic newsletters.

DURING YOUR SERIES

- ☐ Keep careful track of attendance for each program, as you will be asked to submit this in your final report.

- ☐ Distribute and collect surveys from participants. You'll return those at the end of your series. This program guide will be updated with evaluation forms and instructions by early January 2018.

- ☐ Capture your events by taking great photos, live tweeting, writing quick recaps and posting to social media. Tag your posts #itsalive to help spread the word.

- ☐ Collect any media coverage of your events. We'll ask you to share examples in your final reporting.

- ☐ Send thank-you notes to facilitators, speakers or others who helped you with programs after each event is completed.

- ☐ Consider collecting emails of participants and sending regular updates with events and photos.

AFTER ALL PROGRAMS ARE COMPLETED

- ☐ Gather all the participant surveys and send them to Indiana Humanities, Attn: Leah Nahmias, 1500 N. Delaware St., Indianapolis, IN 46202.

- ☐ Complete the final budget form showing how you spent Indiana Humanities funds and any additional funds you raised or matched. You can download this form can be downloaded from the Community Reads Admin page.

- ☐ Submit the Final Report Form (found on the Community Reads Admin page).
  - ⊙ Please submit the form within eight weeks of your final event.

REQUIREMENTS

If you haven't done the following tasks, you haven't completed the provisions of your agreement with Indiana Humanities.

- ☐ Sign and return your agreement letter.

- ☐ Host three events exploring ideas and themes related to *Frankenstein*.

- ☐ Host at least one community book discussion on *Frankenstein* (this counts toward your total of three events).

- ☐ Complete the Event Notification Form at least three weeks before your first event.

- ☐ Track attendance at all events.

- ☐ Collect surveys (see Appendix F for more information) at every event.

- ☐ Complete the Final Report Form, including a final budget.

- ☐ Send all surveys back to Indiana Humanities.

BOOK DISTRIBUTION

- ⊙ With each book, provide a calendar of upcoming programs and a pin.

- ⊙ Create a few guidelines:
  Can participants keep the books or will the books be returned to your organization?
  Can participants write in the books?

- ⊙ Record the name and contact info for everyone who takes a book so you can notify him or her of upcoming programs.

BRING *FRANKENSTEIN* TO LIFE

STEP 1: BUILDING A SERIES

Think of your series like Frankenstein's creature—stitched together from different parts! As a *Frankenstein* Community Read host, you're required to hold at least three programs. One of these should be an old-fashioned book discussion. What the others are—and how many total programs you do—is up to you. Pages 10-12 overview program ideas for adults, teens, kids and famlies.

Here are some ideas to keep in mind so you don't end up with a monster:

- ◉ **Think creatively about how various ideas in *Frankenstein* lend themselves to different formats.** Mary Shelley's novel is considered an early and important work of science fiction and horror—so it'd be totally cool to do a horror writers workshop or program a mini-reading series of other classic works of science fiction. You could hold a mock trial for Dr. Frankenstein, with the audience as jury members, to determine his culpability for the events of the book.

- ◉ **Different program formats will attract different audiences.** A film screening and discussion or a sci-fi and horror writing workshop will probably draw a different crowd than a scholar talk. Think about how to have something for everyone over the course of your series.

- ◉ **Consider exploring one big idea over the course of the series.** For instance, you might decide to focus on how *Frankenstein* sheds light on questions about artificial intelligence. With that in mind, you could focus on such questions during your book discussion, host a screening and discussion of *Ex Machina* and invite a speaker to give a talk on how *Frankenstein* relates to the latest ethical questions surrounding the development of artificial intelligence.

- ◉ **Engage kids who aren't ready for the original book.** On pages 21-26, you'll find suggestions for "read along" titles appropriate for pre-K, elementary and middle-school kids. Your series might simply be three book discussions: one of the original novel for adults, one a discussion of the graphic novel for teens and one a storytime and activity for toddlers.

- ◉ **Don't be afraid to try something new!** This is your chance to enact your own little experiment. Host a read-a-thon of the book or plan a field trip to Indiana University Bloomington to visit the Lilly Library's special exhibit in summer 2018. Try to re-create science experiments from the time of Mary Shelley. Pair a couple of "tried and true" formats with something unexpected that gives you a chance to stretch your creative muscles.

ADULT PROGRAM IDEAS

Scholar Talk: Indiana Humanities has curated a selection of talks by smart and engaging experts, ready to come to your community and deliver a compelling and deeply researched talk. We encourage you to take advantage of this opportunity to bring in humanities and science experts. See pages 27-30 for available presentations and instructions on how to book a speaker.

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Sci-Fi and/or Horror Reading Series: Plan a monthly book club to read classic or contemporary works in these genres. Start with *Frankenstein* and take time to compare and contrast it to the novel in your other discussions; the group can gain insight into how Shelley's novel set a template that other writers followed, and how later authors innovated. Use Indiana Humanities' Novel Conversations lending library to borrow book sets for free (www.IndianaHumanities.org/NovelConversations).

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Creative Writing Workshops: Inspire the next generation of horror or sci-fi authors by hosting a fiction-writing workshop! If you can, invite a local writer or teacher to lead the session(s). Maybe start with writing prompts inspired by *Frankenstein*: rewrite the story from Elizabeth's perspective or write a version set 100 years in the future.

Frankenstein Art Show: Invite local artists to submit works inspired by the book and create a gallery.

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Panel: Many urgent ideas are raised by *Frankenstein*—see the big questions on page 5 for examples. Choose one and invite local experts from different perspectives—scientific, business, theological, artistic, etc.—to discuss or debate one of the big questions.

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Film Screening and Discussion: In addition to the various film adaptations of *Frankenstein* over the years—including Thomas Edison's 1914 silent film, now on YouTube, many films are versions of the Frankenstein story: *Ex Machina*, *Westworld* and more. Host a screening followed by a facilitated discussion focused around one or more of the big questions (pagevt 5) and comparing the adaptations to the source material.

(Like this idea? Do two or more and make it a series!)

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Field Trip: As part of *One State / One Story, Frankenstein* programs are taking place across Indiana throughout 2018. Plan a field trip that includes transportation, admission and even a boxed lunch. Use the time on the bus to watch a film or have a discussion.Visit the Indiana Humanities website and read the "This Month in *Frankenstein*" newsletter to see what's happening near you.

TEEN PROGRAM IDEAS

Teen Frankenstein Graphic Novel Club: Using a kit from the Indiana State Library, form a teen book club to read and discuss *Frankenstein: The Graphic Novel*, adapted by Brigit Viney. Include snacks and watch a movie version for comparison. Each book kit includes 15 copies of the graphic novel version of the classic story, perfect for teens. To reserve a kit, contact the Professional Development Office at the Indiana State Library via email at statewideservices@library.in.gov.

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Teen *Shark Tank*: Dr. Frankenstein was a scientist and inventor. Let your teens become the inventors and bring their ideas to a panel of peer judges *Shark Tank* style! Create an Inventor Supply Lab for your teen scientists to go to work. Include a variety of materials, recycled if possible, such as paper-towel rolls, cardboard boxes, duct tape, glue or hot-glue guns, cartons, empty drink containers, straws, paper and scissors. Teens can create mock-ups of their inventions and present them to each other. Teens can vote on their favorite masterpieces for small prizes or treats—but they should take into consideration the consequences of their inventions, of course.

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Exquisite Corpse: Writers and non writers will enjoy the game Exquisite Corpse! Groups of teens write different portions of a story—a beginning, middle and end—without seeing more than the last line of what the others wrote. You may provide some guidelines, but teens can use their creativity to explore their own sci-fi or horror stories inspired by *Frankenstein*. The end results are lot like Mad Libs when read aloud!

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Writing Workshop: Have some budding teen writers? Invite an expert to hold a writing workshop or series of workshops for teens (see the Speakers Bureau Talks, p. 27-30, for some possibilities)! Local sci-fi authors or area English/literature teachers may be interested in guiding teens through the process of writing their own stories.

Frankenstein Book and Movie Club: Teach teens to V"Never Judge a Book By Its Movie" (NJABBIM) with a book and movie club. Supply copies of *Frankenstein* or *Frankenstein: The Graphic Novel* and start reading together with teens. Let teens check the books out for a few weeks and then get back together to discuss and watch a movie version of the classic story. It doesn't matter if it's a serious movie version or a silly parody; it will be fun to discuss the similarities and differences!

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Frankentoys: Let your teens become Dr. Frankenstein and create their own monsters out of old toys! Old toys that have easily removable parts, such as dolls, vehicles, action figures and even stuffed animals, are recommended. Ask for donations, have the teens bring their own old toys or purchase some from a secondhand or dollar store. Have the pull them all apart and stick them back together using glue guns. Who can make the weirdest creation?

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Teen Art Exhibit/Contest: Hold an art exhibit and/or contest asking teens to design a new book cover for *Frankenstein* or perhaps depict a pivotal scene from the book. What does their monster look like? What would make other teens want to pick up the book? Display participants' artwork in the library for the public. Optionally, make it a contest with a panel of judges and award prizes for the winners.

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Monster Mash or Prom: Have your teen council or teen advisory group help you plan a Monster Mash or prom. Putting the playlist together will be only part of the fun. Encourage the teens to dress the part of famous Frankenstein characters. Have mad-vscience decorations and eyeballs in the punch.

KIDS + FAMILY PROGRAM IDEAS

Frankenstein Storytimes: Using the titles on the kids and families additional reading list in this guide or other monster picture books, create a storytime program with a *Frankenstein* or monster theme. There are a lot of nonscary monster books and crafts to choose from! Make monster masks or let kids create their own monsters using crayons or various shapes and materials. Get kids moving by having them dance to "Monster Mash" by Bobby Pickett or have them sing "If You're a Monster and You Know It."
More monster songs include:

- "The Purple People Eater" by Sheb Wooley
- "Monster Boogie" by Laurie Berkner Band
- "Calling All the Monsters" by China Anne McClain

Crafts: There are lots of ways to make monster crafts.

- A paper bag on your hand makes a great puppet. Paint it green and add some eyes and some black construction-paper hair and stitches and you've got your own creature.

- Make a monster with handprints! Paint the palm of your hand green and your fingers black. Press down on paper and decorate your hand print to look like a monster.

- Paper plates attached to a craft stick make quick, easy monsters. Add eyes, crazy mouths, hair and ears with construction paper, yarn, and whatever you have in your craft bin.

Family Monster Mash: Hold a family-fun-night event, Fall Festival, Monster Mash or Science Night to get everyone excited about the *One State / One Story* book and theme.

- Organize different stations for kids to create quick make-and-take crafts.

- Make sure to display books to go along with the *Frankenstein* and/or Quantum Leap themes!

- Include stations with interactive games and activities the whole family can enjoy. Legos, Play-Doh, sensory stations and STEM challenges can all be a part of your night.

Exquisite Corpse: Kids can create their own monsters playing the Exquisite Corpse game! Split children into groups of three. Give each group is given a piece of paper that is folded into thirds.

- The first group member begins drawing the top, or head, of the monster on the top third of the paper. Don't let the others see! Just leave a few lines leading into the second third of the paper.

- Fold the paper so only the second third, or middle, section is showing and pass to the second child.

- The second child draws the middle, or body, of the monster with only the few lines showing from the top picture. They extend a few lines on to the third section, or bottom, of the paper.

- Fold the paper so only the bottom third is showing and pass to the final group member.

- The final group member draws the bottom, or legs, of the monster with only the few lines extending from middle portion. Once all portions have been drawn, they can unfold the paper to see their new creation!

STEM Activities: Dr. Frankenstein's monster probably came to life with electric circuitry. Kids can experiment with circuits in a variety of ways.

- Create circuits with kids using salt dough, LEDs and batteries.

- Try creating a circuit on paper using copper tape, LEDs and coin batteries. Children can decorate their paper circuits to look like monsters.

- Using super strong magnets, a battery and a copper wire, children can make a tiny train by attaching the magnet to each side of the battery and coiling the wire into a long tunnel for the "train" to travel through.

SAMPLE BUDGET

Your Community Read grant can be used to cover direct costs associated with putting on your series: speaker or facilitator honoraria and travel, additional books, promotion, space and/or equipment rental, materials and more. Funds cannot be used to purchase alcohol, though you are welcome to seek donations or use other funds to serve alcohol at your events. The balance of any unspent funds from Indiana Humanities can be used to support general operating support of the host organization.

Where possible, we recommend working with local businesses and community foundations to secure donations to cover additional costs.

In your final reporting, you'll be asked to provide a final budget, including in-kind and outright contributions to the total event budget.

CATEGORY	COMMUITY READ GRANT	IN-KIND MATCH*	OUTRIGHT MATCH**
Honoria	$100 to facilitator for community book discussion $400 for speaker from speakers bureau		
Travel	$28.09 for roundtrip mileage for speaker		
Materials	$45 for 3 large print copies of Frankenstein $25 for readalong titles $75 for storytime activity materials		
Food and Beverages	$50 for snacks for speaker event $50 for snacks for book discussion		$50 for wine for two events donated by Friends of the Library
Printing	$105 for full-color program schedules		
Advertising	$35 for sponsored posts on Facebook	$100 (radio spots donated by local radio station)	
Host Org. Operating	$86.91 (balance of unspent Community Read grant)		
Total	**$1,000.00**	**$100.00**	**$50.00**

*In-kind match includes the value of services or space donated/contributed to make the event possible.
**Outright match includes direct costs contributed by the host org, community partners, local businesses or funders.

STEP 2: PLANNING A BOOK DISCUSSION

The heart of your Community Read is a book discussion of *Frankenstein*. Typically, 90 minutes is the right length—long enough to get into the book but short enough to keep everyone's attention.

There's no way to say everything that could be said about the book in 90 minutes, so we strongly recommend building your discussion around one or two key themes (see page 5 for Big Questions). You can use our discussion questions (page 16) or write your own. Plan to have 15 to 20 questions for a 90-minute discussion, but if the group really gets talking, it's probable you'll use only five or six questions and come up with a few on the fly!

Avoid asking yes/no or "closed" questions—these don't invite elaboration, so it's hard to build discussion around them. Absolutely avoid asking whether people liked the book or not; in addition to being kind of boring (who cares?), it forces participants to take sides, which they'll defend for the rest of the conversation. And you may find that after talking about the book for 90 minutes, people's minds will change!

FINDING A FACILITATOR

- ◎ Many kinds of people have what it takes to be a great facilitator. The most important qualities to look for are someone who is a great listener and someone who makes others feel comfortable talking about big ideas.

- ◎ Skilled facilitators come from all walks of life and can be any age. Because *Frankenstein* is a complicated story, we recommend reaching out to a local humanities scholar to facilitate your discussion; try calling or emailing English department faculty at a nearby college or university. Of course, others have what it takes to be great discussion leaders, including librarians, teachers or pastoral figures.

- ◎ Facilitators should understand your goals for the discussion and commit to using the guidelines in this discussion guide. Although we recommend using the questions presented here, they may want to add some of their own.

- ◎ Since it's a good amount of work to read, plan and lead the discussion, we recommend paying your facilitator. How much you want to pay your facilitator is up to you, though we recommend $100 to $150. (If your facilitator forgoes payment, count what you would have paid him or her as an in-kind match on your final budget.)

FACILITATION TIPS

- ◎ Ask open-ended questions that can be answered in a variety of ways.

- ◎ Use specific moments or quotes from the book to ground discussion. Encourage participants to take notes as they read. Ask folks to connect what they read to their own lives.

- ◎ Try to avoid questions that require a lot of background information. In other words, ask questions grounded in the text or in people's everyday lives. If your questions require a lot of background knowledge, they will exclude some people and make them feel unwelcome.

- ◎ Set guidelines at the start. Some important ones: All perspectives are valued and it's important to hear from everyone in the room. It's okay to disagree respectfully. Be wary of easy consensus—it's possible not all points of view have been considered.

- ◎ Scan the room for verbal and nonverbal cues: Are people feeling comfortable? Are there shy people who look like they want to talk but just need to be asked? Is someone talking too much? Moderate your tone and body language to invite new participants into the discussion.

- ◎ Avoid sharing what you think, even when people ask! Your role is to lead the conversation, not contribute opinions. Always turn the discussion back to what participants think.

SAMPLE DISCUSSION PLAN

Introductions ~ 10 minutes

Have everyone introduce themselves by saying their name and give a short answer (one or two words) to a question.

Ask a question that relates to one of the themes of your discussion.

- ⊙ Think of how you feel about all the changes happening in our lives because of advancements in science and technology. Share one word that describes that feeling.

- ⊙ In one word, how would you describe the tone of *Frankenstein*?

Keep introductions short so you have lots of time for discussion.

Avoid asking for participants bios, as this creates hierarchies of expertise.

Discuss! ~ 60-70 minutes

First Question

Think carefully about your first question: it sets the tone for everything that follows.

Tie your first question to a major theme or idea you'll explore in the rest of the discussion.

Start with a question rooted in the text. Pick an interesting quote or scene, read it together, then ask your question.

Never start by asking people if they liked the book. People take sides and defend them the rest of the discussion. There are also way more interesting things to talk about!

General Discussion Questions

Always ask open-ended questions that can be answered in more than one way.

If the conversation gets heated or confused, go back to the text. Ask the group to find a reference and (re)start their interpretation from there.

Ask a mix of interpretative questions.

- ⊙ Interpretative: questions about the meaning of the text
  - ○ Why did Dr. Frankenstein do X?
  - ○ What did the creature mean when he said Y?
- ⊙ Evaluative: questions that explore values and implications
  - ○ Is the creature responsible for his actions?
  - ○ Should there be limits to what kinds of discoveries scientists pursue? How do you think Mary Shelley would answer?

Conclusion ~ 10 minutes

Ask a final question that forces participants to take sides on one of the book's central themes—and have everyone answer it by saying either "yes" or "no." Everyone will naturally want to explain their answer, so as they leave, they'll keep talking and thinking about the book!

- ⊙ Are scientists responsible for the unintended negative consequences of their creations?

- ⊙ Should we limit experiments, like those of Dr. Frankenstein, that "create" life (or consciousness)?

GENERAL DISCUSSION QUESTIONS

◉ There's a debate among scholars about whether to call the creature brought to life by Dr. Frankenstein a "monster" or a "creature." Why do you think people disagree about what to call him? What term should we use in our discussion—and why?

◉ How is science portrayed in *Frankenstein*? What are the positive or negative implications? Do you share Dr. Frankenstein's sense of excitement about making new scientific discoveries?

◉ Dr. Frankenstein's creature can be used to raise the question of nature vs. nurture. Did his experiences make him the way he was or was he already like that when he was created?

◉ Dr. Frankenstein never gives the monster a name. How does that affect the story? Why might the author have chosen not to name him?

◉ Who is ultimately responsible for the deaths carried out by Dr. Frankenstein's monster? The monster as the murderer or Dr. Frankenstein as the creator?

◉ Should Dr. Frankenstein have made a companion for the monster? Would the creation of a female companion have made a difference to the outcome of the story?

◉ How does the portrayal of science in *Frankenstein* relate to today's scientific headlines (for example, cloning, stem cell research, genetically modified foods, etc.)? How does *Frankenstein* help us think about current debates about science and technology?

◉ Many characters, including Dr. Frankenstein, are repulsed by the creature. Does that surprise you? Is it similar or different than how you see people treat others who are different in our society? Do you think the creature would be treated differently today?

◉ Do your feelings about the creature change when he becomes able to speak and describe his experiences? Does it make a difference in how you feel about what he's done?

◉ Dr. Frankenstein is on a relentless search for knowledge. In what ways does the novel present his search as dangerous and destructive? Are there positive results?

◉ What was Dr. Frankenstein's responsibility as the creator of the monster? Was he responsible for the education and care of the creature? Did he owe the monster anything for creating it?

◉ What other stories or movies do you think were inspired by *Frankenstein* or the scientific elements of the story?

◉ Frankenstein's creature is often referred to as a monster. Why is he not called a human? What characteristics make one human? Can anything created in a lab be the "real thing"?

◉ How, if at all, do you think Mary Shelley's age—she was 17 when she first started the book and 19 when it was first published—affected her story?

◉ What do you think is Robert Walton's purpose or function in the story? What would you have done in his place?

◉ Who is the villain in the novel? Is there just one? Is it a person or an idea?

Indiana Humanities has curated a selection of talks by experts in the sciences and humanities on various themes related to *Frankenstein*. These scholars are all located in Indiana and are ready to come to your community and share fascinating insights and ideas about this remarkable book!

Most of the talks are approximately one hour, with about 45 minutes of presentation and 15 minutes for Q&A. Some speakers may use A/V; others may bring props, lead workshops or even give performances.

It's up to you to book a speaker to come to your community. You can use your Community Read grant to cover the speaker's honorarium ($400) and any travel expenses. See below for our recommendations for booking a speaker.

1. Read through the descriptions of available talks. These descriptions can be found on the Indiana Humanities website and Appendix B of this program guide.

2. Each talk description is accompanied by the speaker's contact information. Send an email or call to introduce yourself and your organization and inquire about the speaker's availability. If you have specific dates or times, mention them. If your schedule is flexible, let him or her know.

3. Decide what, if any, travel costs you'll cover. Costs may include mileage (use the federal reimbursement rate), meals or hotel rooms. Be smart about scheduling—end your events by 8 or 8:30 p.m—so you can avoid hotel costs, if you have a tight budget.

4. Use the template agreement letter (Appendix C) to put all the details in writing, and ask the speaker to sign and return a copy to you. If you have letterhead, put the agreement letter on that. You may also need to collect the speaker's W9—check with your finance department to see if this is needed in order for your organization to pay the speaker.

5. Prior to your event, check with the speaker to see if any special set up is required (A/V, speakers, room set up, etc.).

6. We strongly recommend waiting until after the event to pay your speaker. Process payment within two weeks of the event.

COMMUNICATIONS FAQS AND TIPS

Q: Is there standard language we should use to promote our event?

A: Yes! Here are a few descriptions about the program and Indiana Humanities. Please consult Appendix F for all communication requirements regarding logo usage and credit lines.

- **Program Overview**
  This Community Read is part of Indiana Humanities' *One State / One Story: Frankenstein*, funded in part by a major grant from the National Endowment for the Humanities and in partnership with the Indiana State Library and Indiana Center for the Book. At least 60 organizations around the state will receive stipends and books to bring Frankenstein to life across Indiana. Learn more at www.IndianaHumanities.org/Frankenstein.

- ***One State / One Story: Frankenstein* Overview**:
  One State / One Story: Frankenstein is an initiative designed by Indiana Humanities, in partnership with the Indiana State Library and Indiana Center for the Book, to encourage Hoosiers to read the classic novel as it turns 200 in 2018. More than a dozen programs—including a digital gaming workshop, a sci-fi and horror writing festival for teens, community reads and read-a-thons, and college and university partnerships—will bring *Frankenstein* to life all over the state. *One State / One Story: Frankenstein* has been made possible in part by a major grant from the National Endowment for the Humanities. Learn more at www.IndianaHumanities.org/Frankenstein.

- **About Indiana Humanities**
  Indiana Humanities connects people, opens minds and enriches lives by creating and facilitating programs that encourage Hoosiers to think, read and talk.

Q: What strategies can I use to get my local media to cover the event?

A: We recommend that you:

- Send out a press release one month prior to your event(s) (a template can be found on the Community Reads Admin page).

- Reach out and build relationships with local media contacts who you think would enjoy attending or covering the event or Community Read.

- Consider asking a local reporter to coffee to explain all that you're doing. You could send the invitation with a copy of the book, a button and swag.

- When speaking with the media, think about what sets your event apart—WHY should they be interested? WHAT makes this event newsworthy? WHO will be attending?

Q: How else can I build the buzz in my community?

A: There are many of ways you can get the word out. Here are a few examples:

- Create/post an Eventbrite page for your event(s)—This is a free online event tool where people can sign up in advance to attend your event. This will allow you to have a designated one-stop shop for information (location, times, speakers, etc.), as well as a list of RSVPs and emails for follow up after your event! You can even shorten and customize a link to print and publicity materials.

- Promote, promote, promote!—Distribute your customized materials and swag in areas in which your audience traffics, create a Facebook event and post reminders on social media and use your own communication tools (e-news, bulletin boards, etc.) to encourage attendance at your event.

- We recommend talking to your city's public officials and getting them on board early. Consider sending a mayor or town manager a "swag" bag of stuff with a book. Who are the other influencers in your community? Reach out to them and ask them to participate in the Commuity Read and post about it on social media.

- Leverage your community partners—arm your community partners with sample tweets/Facebook posts/collateral for distribution to their audiences.

- Submit your event(s) to community calendars/newsletters—post your event information and include links back to your website.

- Consider posting a Facebook ad with your event(s). You can target by geography and interests, and you pay only for clicks, so you can reach a lot of people with $25.

- When promoting via social media, it's helpful to use your customized social images and/or a link to more information or the RSVP site.

- Great images make a difference and they don't have to cost a lot. Have someone at your event(s) take high-resolution photos, so you can use them to promote future events. It doesn't have to be a professional, although if you have someone who will do it pro bono, great. Mostly, you just want someone with an eye for great photos.

- Encourage readers to submit/share photos of them reading. Try to find people reading the book in the community and snap photos and share them online as well.

Q: How do I encourage people to share their experience online and in person during the read?

A: Your starter kit comes with fun swag that we hope will ignite the conversation. That's why we're encouraging you to give a button as you distribute the books—readers will see one another and instantly know the other person is reading the book, but non readers will want to know what the button is for and how they can get their own button and book. The same is true with the tote bags, tattoos and other swag. Use them wisely!

Here are some ways to promote online conversation:

- Promote the use of #itsalive on all of your materials and track it/search for it on a regular basis so you can interact with people using it.
- Have a social media contest—encourage sharing via Twitter, Facebook or Instagram using #itsalive to win a raffle prize or giveaway.
- Designate influencers to be your "social media gurus," to tweet/post about their experience and interact with other throughout the event. These individuals could be influential members of your community, board members with an active following or maybe your biggest fans.
- Follow and interact with us on Twitter (@INHumanities), Facebook (/INHumanities) and Instagram (@INHumanities).
- Make sure you use #itsalive.

Q: How do I keep people talking about the book after the events?

A: The key to keeping people discussing their experience is all about the follow-up:

- Send an email: Using your Eventbrite list, thank your guests for attending and include a link to Flickr with pictures from the event and information about any upcoming events.
- Write a blog post: Make sure you include information about the event for people who couldn't attend (we like to write ours in an easy "5 Things We Learned" format) and to sum up the event for people who were there. This can go in the thank-you email (see above), on the Facebook event, on your website or in your next e-newsletter.
- Stay active on social media: Share quotes from the events or what you're hearing about the book, share pictures, etc.
- Connect with your community partners: Send them a heartfelt gesture of thanks.

Q: What will I find on the Community Reads Admin page?

A: Under the "Communications" header, you will find a link to this overview, as well as a list of sample social media posts (for Twitter and Facebook), logos and graphics and a press release template for you to customize and send.

Q: What can I count on Indiana Humanities to assist with?

A: We will distribute a press release announcing the selection of all of the Community Reads. We will promote all of the events that you tell us about on social media. We are also here to provide advice and answer any questions.

KIDS + FAMILIES

BOOKS

Frankenstein: A BabyLit Anatomy Primer/ Jennifer Adams (ages baby-toddler)
A part of the BabyLit series to introduce toddlers to the world of classic literature.

Lunch Walks Among Us (Franny K. Stein, Mad Scientist)/ Jim Benton (gr. 2-5)
Franny K. Stein is not your average girl—she's a mad scientist. She prefers poison ivy to daisies, and when Franny jumps rope, she uses her pet snake. The kids in Franny's class think she's weird, wacky, and just plain creepy.

Crankenstein/ Samantha Berger (ages 3-6)
He may look like any ordinary boy, but when faced with a rainy day, a melting popsicle, or an early bedtime, one little boy transforms into a mumbling, grumbling Crankenstein.

Frankenstein Doesn't Slam Hockey Pucks (Bailey School Kids #34)/ Debbie Dadey (gr. 2-5)
The coach of the new junior hockey team looks familiar. He's the creepy assistant from the science museum, and he looks just like Frankentein's monster!

Frankenstein Doesn't Plant Petunias (Bailey School Kids #6)/ Debbie Dadey (gr. 2-5)
Mrs. Jeepers is taking her class to a science museum. But when they stumble onto a secret lab, it looks like the real science is going on behind the scenes!

If You're a Monster and You Know It…/ Rebecca and Ed Emberley (ages 3-6)
This colorful book can be sung or read and is a great inspiration for creating monsters out of paper.

Even Monsters Need Haircuts/ Matthew McElligott (ages 3-6)
Just before midnight under a full moon, a young barber stays out past his bedtime to work with his monstrous clientele—because, after all, even monsters need haircuts.

Frankenstein/ Chris Mould (gr. 4-7)
This is the story of young Victor Frankenstein, who longed to seek out the answers to life and death, in a semi-comic book format.

Frankenstein Makes a Sandwich/ Adam Rex (gr. 2-5)
Nineteen hilarious poems delve into the secret lives of Frankenstein, Dracula, and more.

Frankenstein Takes the Cake/ Adam Rex (gr. 2-5)
No one ever said it was easy being a monster. Take Frankenstein, for instance: He just wants to marry his undead bride in peace, but his best man, Dracula, is freaking out about the garlic bread.

Frankie Stein/ Lola M. Schaefer (gr. 1-3)
Frankie Stein comes into the world on a bright, sunny day. He's not at all like his parents, Mr. and Mrs. Frank N. Stein. They're scary looking. He's cute. They try to make him look like them. They can't. But he does end up being scary—just in his own way!

Frankie Stein Starts School/ Lola M. Schaefer (gr. 1-3)
Frankie Stein looks nothing like his parents, Mr. and Mrs. Stein, or the spooky-looking kids at Miss Wart's Academy for Ghouls & Goblins. His clean-cut looks make it hard for him to make friends.

Frank Einstein and the Antimatter Motor (Frank Einstein series #1)/ Jon Scieszka (gr. 3-5)
Scieszka's latest novel centers on kid genius and inventor Frank Einstein and his two self-assembled robots, Klink and Klank. When Frank designs an antimatter motor flying bike to submit for Midville's Science Prize, his idea is stolen!

Robot Zombie Frankenstein!/ Annette Simon (ages 4-8)
Squares, rectangles, ovals, triangles and other colorful shapes are sorted and arranged into two robots who continue creating new robot creatures, including Robot Zombie Frankenstein.

The Frankenstein Journals/ Scott Sonneborn (gr. 4-7)
Fourteen-year-old J.D. discovers why he never fit in at the creepy orphanage—he's the son of Frankenstein's monster!

Frankenstein's Dog (Goosebumps Most Wanted #4)/ R.L. Stine (gr. 3-7)
Kat is reluctant to visit her Uncle Vic Frankenstein because of all the rumors about him. People in the small town where he lives say he's a mad scientist like his great-grandfather, Victor Frankenstein, who created a monster that came alive and terrorized the town.

Dracula and Frankenstein Are Friends/ Katherine Tegen (ages 3+)
Dracula and Frankenstein are friends. They have good times together, but when Dracula decides to have a Halloween party on the same day as Frankenstein's, their friendship is put to the test.

Frankenstein: A Monstrous Parody/ Rick Walton (ages 4-8)
Frankenstein is the scariest of all the monsters in Miss Devel's castle. He can frighten anything animals, parents, even rocks. Until one night, Miss Devel wakes up and runs downstairs to find that Frankenstein has lost his head!

Frankenstein's Fright Before Christmas/ Rick Walton (ages 4-8)
The little monsters, led once again by Frankenstein, have been busy getting ready for the arrival of Saint Nick, but in this creepy old castle nothing goes quite as expected.

FILMS

Mad Monster Party/ Jules Bass (1967)
This stop-motion film features Boris Karloff as the voice of Frankenstein. Frankenstein has discovered a formula to destroy the world, but before he does he retires and leaves the formula to his nephew.

Frankenweenie/ Tim Burton (2012)
Young Victor, an aspiring scientist, experiments to bring his dog back to life. Unfortunately, his classmates and others discover the secret to life with disastrous consequences.

The Nightmare Before Christmas/ Tim Burton (1993)
The town of Halloween prepares for a Christmas holiday under the leadership of Jack Skellington. A subplot involves Dr. Finkelstein, a scientist who created a girl named Sally who falls in love with Jack.

WALL-E / Pixar (2008)
WALL-E is a small robot designed to collect trash on a wasted future-based earth. When a new sleek robot appears, WALL-E falls in love with her and follows her to space in an effort to eventually save the earth.

WEBSITES

Papa/ Natalie Labarre (2014)
This short film explores the relationship between a father and his daughter. He feels like he is not the best father and so he invents a father for his daughter.

Create/ Dan MacKenzie
This short film celebrates the creativity that can be found when a child invents a pretend playmate out of toys.

Electromagnetic Induction -Science Demo/ Alom Shaha
This video explains electric circuitry through the use of magnets and human power.

How to Build a Light Bulb/ Sick Science
This video shows how you can build your own lightbulb at home.

TEENS

BOOKS

Teen Frankenstein: High School Horror/ Chandler Baker (gr. 7+)
It is a dark and stormy night when Tor Frankenstein accidentally hits someone with her car. And kills him. But all is not lost. Tor, being the scientific genius she is, brings him back to life.

Frankenstein (Graphic Revolve: Common Core Editions)/ Michael Burgan, Mary Shelley (gr. 7+)
A young scientist has created a living being out of dead flesh and bone. His creation, however, turns out to be a monster!

Gris Grimly's Frankenstein/ (gr. 7+)
Gris Grimly's Frankenstein is a twisted, fresh and utterly original full-length, full-color graphic-novel adaptation of Mary Shelley's original text, brought to life by acclaimed illustrator Gris Grimly.

Hideous Love: The Story of the Girl Who Wrote Frankenstein/ Stephanie Hemphill (gr. 8+)
An all-consuming love affair with famed poet Percy Bysshe Shelley, a family torn apart by scandal, a young author on the brink of greatness. Hideous Love is the story of the mastermind behind one of the most iconic figures in all of literature, a monster constructed out of dead bodies and brought to life by the tragic Dr. Frankenstein.

This Monstrous Thing/ Mackenzi Lee (gr. 8+)
In an alternative fantasy world where some men are made from clockwork parts and carriages are steam powered, Alasdair Finch, a young mechanic, does the unthinkable after his brother dies: he uses clockwork pieces to bring Oliver back from the dead.

***This Dark Endeavor: The Apprenticeship of Victor Frankenstein*/** Kenneth Oppel (gr. 7+)
Victor and Konrad are the twin brothers Frankenstein. They are nearly inseparable. Growing up, their lives are filled with imaginary adventures. . . until the day their adventures turn all too real.

***Such Wicked Intent: The Apprenticeship of Victor Frankenstein, Book 2*/** Kenneth Oppel (gr. 7+)
Together with Victor's twin, Konrad, and their friend Henry, the four venture into a place of infinite possibilities where power and passion reign. But as they search for the knowledge to raise the dead, they unknowingly unlock a darkness from which they may never return.

***Mister Creecher*/** Chris Priestley (gr. 8-12)
Billy is a street urchin and petty thief. When Mister Creecher crosses his path, his life changes forever as he gets caught up in Creecher's target of Victor Frankenstein.

***Frankenstein: Puffin Graphics*/** Gary Reed (gr. 5+, graphic novel)
Victor Frankenstein, a Swiss scientist, has a great ambition: to create intelligent life. But when his creature first stirs, he realizes he has constructed a monster.

***Man Made Boy*/** Jon Skovron (gr. 9-12)
Sixteen-year-old Boy's never left home. When you're the son of Frankenstein's monster and the Bride, it's tough to go out in public, unless you want to draw the attention of a torch-wielding mob.

***Frankenstein: The Graphic Novel*/** Brigit Viney, Jason Cobley, Mary Shelley (gr. 7+)
This graphic-novel version, though slightly abridged, retains much of the original dialogue and remains true to Shelley's brilliant vision, perfect for teen audiences.

***Double Helix*/** Nancy Werlin (gr. 9-12)
Eighteen-year-old Eli discovers a shocking secret about his life and his family while working for a Nobel Prize-winning scientist whose specialty is genetic engineering.

***Dr. Frankenstein's Daughters*/** Suzanne Weyn (gr. 7+)
When Doctor Victor Frankenstein died, he left behind a legacy of horror. . .as well as two unacknowledged, beautiful twin daughters. Now these girls are seventeen, and they've come to Frankenstein's castle to claim it as their inheritance.

FILMS

***Young Frankenstein*/** Mel Brooks (1974)
Frankenstein's grandson, Dr. Frederick Frankenstein, discovers that he has inherited his grandfather's castle. There, his discovers a secret library that holds the key to bringing the dead back to life.

***Edward Scissorhands*/** Tim Burton (1990)
A scientist creates an animated person but dies before he can give him his real hands. Instead, Edward has scissors for hands. Edward is found by a kind woman selling cosmetics who takes him back to her community where he struggles to fit in.

***Mystery Science Theatre 3000*/** Best Brains Inc. (1989-1992)

> *The Robot vs. The Aztec Mummy* / Scientists create a robot to fight an ancient mummy.
>
> *Robot Holocaust* / Mankind fights to free itself from evil creations.
>
> *Bride of the Monster* / A mad scientist attempts to create an army of supermen in his lab.

WEBSITES

A History of Classic Monsters: Frankenstein's Creature/ Central Rappahannock Regional Library
This short article discusses the history of classic monsters, including Mary Shelley's Frankenstein.

Eleven YA Books About Mary Shelley and / or Frankenstein's Monster/ Bookshelves of Doom
Do you need more books about Frankenstein? Take a look here for more novels based on the creature and Mary Shelley herself.

Virtual Reality Dissection
Cutting-edge advances in virtual reality have made human dissection something we can now do without a dead body.

ADULTS

BOOKS

The Casebook of Victor Frankenstein/ Peter Ackroyd
Victor Frankenstein, a researcher, and the poet Percy Bysshe Shelley form an unlikely friendship as first-years at Oxford. Shelley challenges the conventionally religious Frankenstein to consider his atheistic notions of creation and life—concepts that become an obsession for the young scientist.

Romantic Outlaws: The Extraordinary Lives of Mary Wollstonecraft and Mary Shelley/ Charlotte Gordon
This groundbreaking dual biography brings to life a pioneering English feminist and the daughter she never knew.

Frankenstein: Prodigal Son/ Dean Koontz
Every city has its secrets. But none as terrible as this. He is Deucalion, a tattooed man of mysterious origin, a sleight-of-reality artist who has traveled the centuries with a secret worse than death.

Destroyer/ Victor LaValle (comic)
Frankenstein's monster returns with an agenda to destroy, pitting him against the humanity that rejected him years ago.

The Memoirs of Elizabeth Frankenstein/ Theodore Roszak
The story of Victor Frankenstein, his quest for forbidden knowledge and his creation of the creature is told through the voice of Elizabeth, Victor's doomed fiancée.

Prometheus Unbound/ Percy Bysshe Shelley
This four-act drama published in 1820 by the husband of Mary Shelley, tells the story of the tortured Prometheus who defies the gods, gives fire to humanity and he gets punished at the hands of Zeus. Much like Frankenstein, Prometheus Unbound grapples with the consequences of seeking knowledge and enlightenment.

Monster: A Novel of Frankenstein/ Dave Zeltserman
In nineteenth-century Germany, one young man counts down the days until he can marry his beloved . . . until she is found brutally murdered, and the young man is accused of the crime.

FILMS

Edward Scissorhands/ Tim Burton (1990)
A scientist creates an animated person but dies before he can give him his real hands. Instead, Edward has scissors for hands. Edward is found by a kind woman selling cosmetics who take him back to her community where he struggles to fit in.

Ex-Machina/ Alex Garland (2014)
A young programmer is selected to participate in a ground-breaking experiment in synthetic intelligence by evaluating the human qualities of a breath-taking humanoid A.I.

Gothic/ Ken Russell (1986)
Lord Byron, Claire Clairmont, Mary Godwin, Percy Shelley and Dr. John Polidori stay at Lord Byron's villa in Switzerland. This horror film is a fictionalized retelling of the famous competition to write a horror story that resulted in Mary Shelley writing *Frankenstein*.

Young Frankenstein/ Mel Brooks (1974)
Frankenstein's grandson, Dr. Frederick Frankenstein, discovers that he has inherited his grandfather's castle. There, his discovers a secret library that holds the key to bringing the dead back to life.

Thomas Edison's Frankenstein/ Thomas Edison (1910)
One of the first linear films ever shot, this short piece by Thomas Edison tells the story of Frankenstein and his monster as a metaphor for Dr. Frankenstein's own evil subconscious.

WEBSITES

Pet Sematary, or Stephen King Re-Appropriating the Frankenstein Myth/ Marta Miquel-Balello

The Golem – As Medieval Hero, Frankenstein Monster and Proto-Computer/ John Gross

Literary Analysis on Frankenstein and the Golem of Prague/ Christopher Fredrickson

More on Frankenstein-Inspired Films

> List of Frankenstein Films—Wikipedia

> It's Alive: 9 Best Frankenstein Movies

> Frankenstein's Movie History: The Good, Bad, and Ugly

> It's Alive! 13 Forgotten Frankenstein Movies

> Why Are Film-Makers So Fascinated by Frankenstein?

> The Blockbuster Films You Didn't Realise Owe Everything to Mary Shelley's *Frankenstein*

Improvising Frankenstein: Bringing to Life New Stories of Disability

Jim Ansaldo, Indiana Institute on Disability and Community, Indiana University
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Frankenstein is a reflection of how we think about, respond to, and ultimately create disability as individuals and communities. How different would the story have been if Victor Frankenstein and the villagers had reacted to the "creature" not with fear and violence, but with "yes and" and "got your back"? In this participatory, thoughtful, and fun session, we'll use improv -- the art of making things up on the spot -- to explore these ideas and co-create new stories of disability that represent our highest aspirations. This session can be customized for a variety of audiences, including teens and grade school students.

STITCHED AND BOUND: FRANKENSTEIN AND THE BOOK

Rebecca Baumann, Curator of the The Lilly Library, Indiana University
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Unlike the creature brought to life by Victor Frankenstein, the first edition of *Frankenstein* is not a freak. Rather, it appears to be a typical novel of its time, three volumes bound in plain boards, published without the nineteen-year-old author's name on its title page. But the story of *Frankenstein*'s publication and the history of its readership over the past two centuries is just as exciting as Mary Shelley's novel. This talk examines not only the birth of the novel but also its reception, emphasizing how physical formats changed the way readers have understood the story of the monster within.

FRANKENSTEIN AND JURASSIC PARK: TWO TALES OF SCIENCE FICTION AND IMAGINATION

Cassandra Bausman, Assistant Professor of English, Trine University
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Frankenstein and *Jurassic Park* share several intriguing themes, including the ethics of scientific process; the commercialization of scientific achievement; and the interplay of power, control, and respect for the natural world. This talk by Dr. Cassandra Bausman will explore these comparisons and consider how both stories help us think about the exciting yet potentially difficult relationship between scientific progress and imagination. Examining these Promethean tales celebrates *Frankenstein*'s remarkable staying-power and suggests that storytelling and science both share the centrality of imaginative vision, from Shelley's groundbreaking work and Crichton's juggernaut to Spielberg's cinematic mastery.

FRANKENSTEIN AND THE QUESTION OF CHILDREN'S RIGHTS AFTER GENETIC ENGINEERING

Eileen Botting, Professor of Political Science, University of Notre Dame
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Prominent critics and skeptics of genetic engineering have treated the ethical issue of genetic engineering of children as if it were still science fiction, like the artificially made creature imagined in Mary Shelley's 1818 novel Frankenstein. After surveying the history of making genetically modified (GM) children through three-person in vitro fertilization since the late 1990s, Dr. Botting sketches a framework for a theory of the rights of the GM children made from heritable biotechnological interventions in the human genome. The hard question is no longer, "Should science genetically engineer children?" but rather, "What are the rights of the GM child?"

FRANKENSTEIN AT WAR: NAMING THE MONSTROSITY OF MILITARISM, 1880-1919

Norma Erickson, Independent Scholar
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Often, the idea of Frankenstein's inhuman monster has served as a metaphor for the terrifying unintended consequences of technology gone awry. Whereas today *Frankenstein* is often understood as a parable about bioengineering or the potential dangers of genetic engineering, a century ago people used Frankenstein imagery to grapple with the technological threat posed by the arms race. *Frankenstein* gave a name and a body to the horrific development of militarism and nationalism then careening out of control. Ms. Erickson will examine propaganda posters, sermons, speeches and letters to newspapers that used the idea of *Frankenstein*—both the creator and the created—to portray a soulless monster bent on destruction and discuss possible parallels in our present-day world.

FRANKENSTEIN: HUMAN LIMITS AND HUMAN POSSIBILITIES

Richard Gunderman, Chancellor's Professor of Radiology, Pediatrics, Medical Education, Philosophy, Liberal Arts, Philanthropy, Medical Humanities and Health Studies, Indiana University
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From the Bible's Tower of Babel to the Greek myth of Prometheus to Mary Shelley's *Frankenstein*, Western literature brims with insights into the importance of recognizing human limitations. Specifically, *Frankenstein* illuminates the limits of natural science, technology and knowledge itself as means of enhancing human life. By examining these limitations, we can more deeply understand our own nature and what it takes to make the most of our human potential.

FRANKENSTEIN'S LEADERSHIP MONSTER

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Mary Shelley's *Frankenstein* offers one of the most compelling portraits in the English language of leadership gone seriously wrong. Through its portrayal of catastrophic leadership failures, it provides engaging and memorable insights into the callings that an effective leader needs to answer and steps each of us can take to enhance our leadership effectiveness.

FRANKENSLAM: WHERE THE POETRY IS ALIVE! IT'S ALIVE!

Adam Henze, Poet and Doctoral Candidate, Indiana University
adhenze@indiana.edu / 812-499-6863

Author Mary Shelley has inspired countless writers to be like Dr. Frankenstein: a cackling scientist who spends hours in the lab crafting walking monstrosities with every lightning strike. During this interactive session, participants will use passages of Shelley's masterpiece as inspiration to write, discuss and share their own "Horrorcore" poems that explore real-world issues like prejudice and "othering," unconditional love and the meanings of science and religion, among others. In the process, we'll learn about "horrorcore," a subgenre of hip-hop that finds expression in poetry, music, film and more.

FRANKENSTEIN AND THE YEAR WITHOUT A SUMMER

Jason Kelly, Department of History and Arts & Humanities Institute, IUPUI
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In this presentation, Dr. Kelly weaves together the histories of science, art, literature and politics to tell a global story about Mary Shelley's masterpiece. Moving from the battlefields of Napoleonic Europe to the volcanoes of the Pacific to the riverbanks of the Yangtze to the farmlands of North America, attendees will see how *Frankenstein* reveals close ties between these seemingly disparate places. And they will learn how the world within the novel is itself a product of these global connections.

CRIMES AGAINST HUMANITY? WHERE DOES THE GAVEL FALL FOR MORALITY IN SCIENCE IN FRANKENSTEIN?

Fiona McDonald, Postdoctoral Researcher, IUPUI
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Did Victor Frankenstein commit a crime against humanity when he created his creature? This talk by Dr. McDonald presents a lively retelling of a hypothetical legal trial about morality in science and the ethics of responsibility. Each character in *Frankenstein* will be presented as witnesses, and audience members can act as jurors, casting their Vote at the end of the presentation. The goal of this talk is to explore how Mary Shelley presented ethics in science to her 19th century readers and how, today, her book can help us think through the same questions.

THE SCIENCE AND THE FICTION IN MARY SHELLEY'S FRANKENSTEIN

Monique Morgan, Associate Professor of English, Indiana University
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This talk provides two contexts for understanding Frankenstein: the early-nineteenth-century science and the literary precursors that influenced many Shelley's novel. Dr. Morgan connects Victor Frankenstein's methods and goals to Erasmus Darwin's theories of spontaneously generated life, Galvani's and Aldini's demonstrations of animal electricity and chemist Humphry Davy's rhetoric about the powers of modern science. The creature's experiences become more significant and representative through David Hume's thought experiment about empirical observation and inductive reasoning. And Shelley's rhetorical goals are enriched and complicated by allusions to John Milton and William Godwin and their treatment of creation, parenting, free will and oppression.

SHELLEY'S *FRANKENSTEIN*: WHY HONOR AND WILL MATTER

Jamey Norton, Professor of English, Marian University
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Mary Shelley's *Frankenstein* explores two key concepts of human life and culture: honor and will. How does the human will work in making honorable decisions for ethical actions? What impact does choosing honor, or refusing it, have on the social order of science and religion? In taking up these questions Shelley plunged her characters Victor Frankenstein and his monster into a vast philosophical and political debate involving thinkers ranging from her mother, the political radical Mary Wollstonecraft, to the German philosopher Arthur Schopenhauer on issues of how honor and the will to live shape the human condition and human destiny. The questions of honor and will that *Frankenstein* raised two centuries ago are highly relevant for our own times.

HOW *FRANKENSTEIN* HELPS US MAKE SENSE OF GLOBAL WARMING

George Phillips, Assistant Professor of English, Franklin College
gphillips@franklincollege.edu / 317-738-8241

Mary Shelley wrote *Frankenstein* when Europeans were deeply concerned with climate change—though they worried about global cooling, not warming. Then as now, climate change sparked a reconsideration of the question of what it means to be human and what form of humanity could survive in a world transformed. In this talk, Dr. Phillips will draw connections between two eras of climate change, with a look at how Shelley's appeals to reason and emotion reflect the ways we talk about climate science today.

A VISIT WITH MARY SHELLEY

Adrienne Provenzano, Independent Educator and Performer
adrienneprovenzano@yahoo.com / 317-954-5211

This one-woman event is a unique opportunity to meet Mary Shelley, author of Frankenstein. Learn about Shelley's life, love, and losses and how she transformed her experiences into her art. In this dynamic portrayal by Provenzano considers the creative process in depth, comparing different versions of Frankenstein and putting Shelley's life as a 19th-century literary woman into historical context. Shelley also converses with the audience members on how creative expression plays a role in their lives.

IT'S ALIVE! ELECTRICITY, CINEMA AND METAPHOR IN *FRANKENSTEIN*

Matthew Weedman, Assistant Professor of Art, Wabash College
weedmanm@wabash.edu / 765-361-6203

Mary Shelley's *Frankenstein* was sparked from amazing tales of galvanization, re-animating human tissue with man's burgeoning power to wield electricity and excite a world barreling towards industrialization. Professor Weedman's presentation will examine how the invention of electricity birthed the interconnected lives of *Frankenstein* and cinema as well as how this promethean symbol has evolved through film and proven itself critical to a society increasingly reliant on technology. We will discuss this history through images, clips and humorous tales of wild ambition.

DATE

SPEAKER NAME
SPEAKER ADDRESS
SPEAKER ADDRESS

Dear NAME,

Thank you for agreeing to deliver your talk, TALK TITLE, at YOUR ORGANIZATION. We are excited to welcome you to our community as part of our *One State / One Story: Frankenstein* Community Read!

Below are the details of your visit. Please read carefully.

- Your talk will take place on DATE from TIME to TIME. [Be sure to specify eastern or central time.]

- Please plan to arrive 20-30 minutes early, so we can make sure you are settled and any A/V or other needs you have are taken care of.

- The talk will take place at VENUE INFORMATION INCLUDING NAME OF VENUE, ADDRESS AND ROOM NUMBER IF NEEDED.

- Parking is available INSERT PARKING INFORMATION.

- You will deliver TALK TITLE.

- INSERT ANY SPECIAL DETAILS, PER YOUR CONVERSATIONS WITH THE SPEAKER.

For your service, we will pay you an honorarium of $400.

[ADD, AS NEEDED: We also will cover your roundtrip mileage at the federal reimbursement rate of 53.5 cents/mile, for approximately INSERT COST ESTIMATE. We also agree to cover INSERT DETAILS AND COST LIMITS FOR MEALS OR HOTELS AS PER YOUR AGREEMENT.]

If this accords with your understanding of our agreement, please sign and return this agreement letter to me. [IF NEEDED: Please also send a W9.] If you have any questions in the meantime, you can call or email me at INSERT EMAIL AND PHONE NUMBER.

I am excited to meet you soon. Thank you for agreeing to take part in our *One State / One Story : Frankenstein* Community Read!

Sincerely,

NAME, TITLE

_____   _____
SPEAKER SIGNATURE   DATE

1. You must use the *One State / One Story: Frankenstein* logo and the National Endowment for the Humanities logo on anything that you produce. You can download both at www.IndianaHumanities.org/OneStateOneStoryLogo. The type in the logos must be legible and no smaller than 5 points.

2. The correct way to write the title of the program is: *One State / One Story: Frankenstein.* There is a space on each side of the "/" and it is in italic.

3. Whenever possible, please include this credit line on anything in print or on your website:
One State / One Story: Frankenstein is an Indiana Humanities program and has been made possible in part by a major grant from the National Endowment for the Humanities and in partnership with the Indiana State Library and Indiana Center for the Book.

4. The acknowledgment of NEH support must also include the following statement: "Any views, findings, conclusions, or recommendations expressed in this program do not necessarily represent those of the National Endowment for the Humanities." The statement does not need to be in the same size font as that of the NEH logo and tag line, nor must it be located immediately adjacent to the logo.

5. At programs or public gatherings related to the project, Indiana Humanities and the National Endowment for the Humanities must be acknowledged verbally as sponsor. Signage at the event must acknowledge Indiana Humanities and NEH support.

6. This program is part of Indiana Humanities' *One State / One Story: Frankenstein*, funded in part by a major grant from the National Endowment for the Humanities and in partnership with the Indiana State Library and Indiana Center for the Book. Up to 70 organizations around the state will receive stipends and books to bring *Frankenstein* to life all across Indiana. Learn more at www.IndianaHumanities.org/Frankenstein.

7. When possible, hyperlink to www.IndianaHumanities.org/Frankenstein and www.NEH.gov.

8. *Frankenstein* should always be italicized when talking about the actual book (unless in a press release, which follows AP style).

9. We will provide you with a press release template, which you can customize and distribute to your local media. Please notify Kristen Fuhs Wells at 317-616-9407 or kwells@indianahumanities.org of any additional media requests or press releases in advance of programs.

APPENDIX E: SCHOLAR ESSAYS

COMING SOON!

APPENDIX F: EVALUATION

COMING SOON!