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, 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, along with evaluation tools to help you gather feedback from participants. Together, these resources can help you create 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.
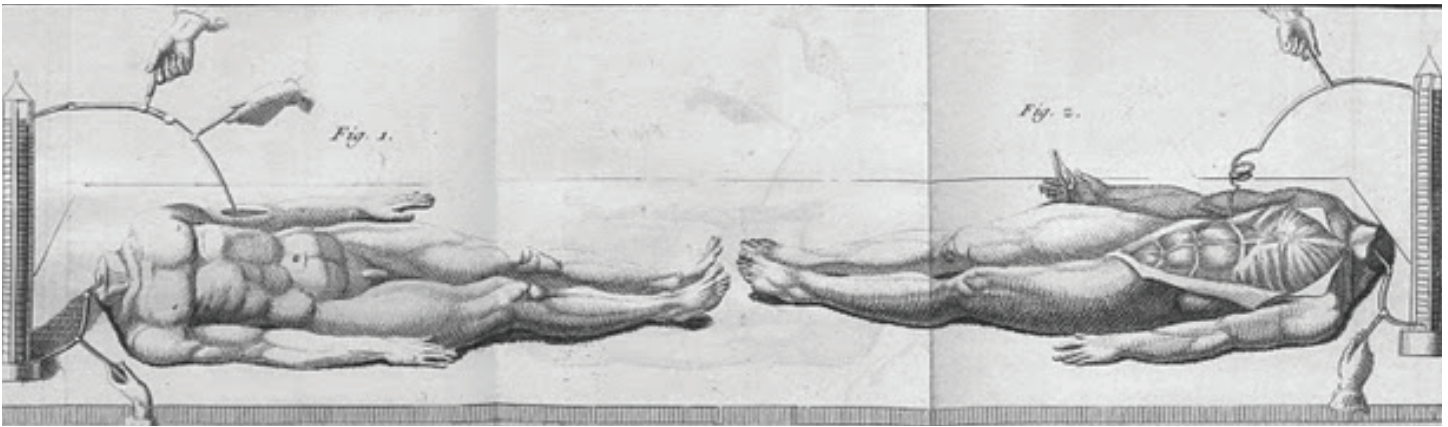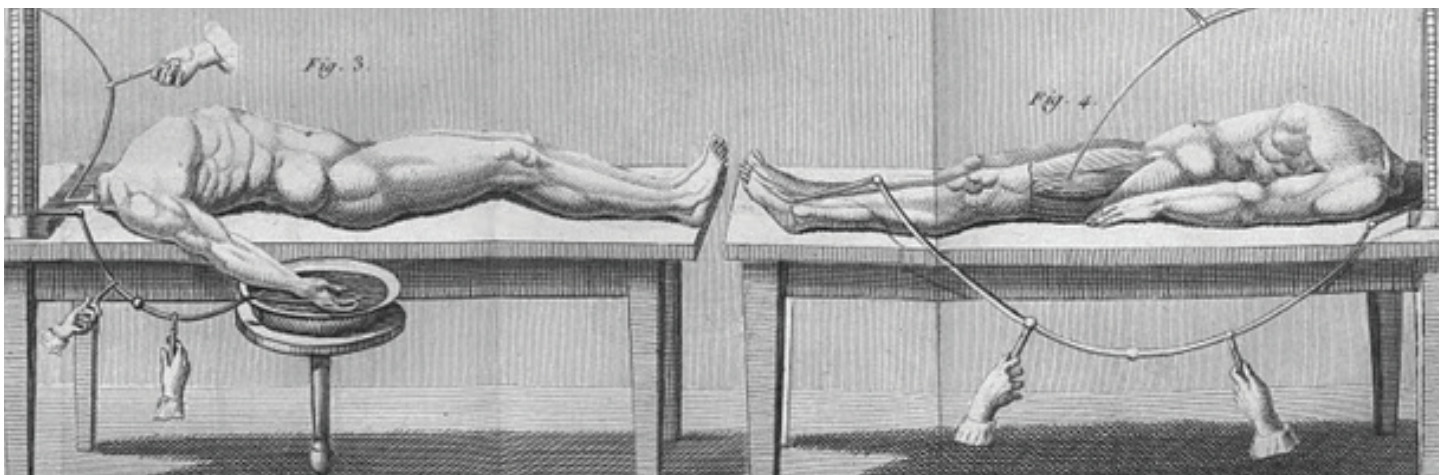
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"Experiments with headless cadavers" Giovanni Aldini, 1804

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.

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, including your organization's W-9 and DUNS number.

- ☐ 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 are listed on the Community Reads Admin page.

- ☐ 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 Calendar 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

- ☐ Fill out the Event Evaluatuion Worksheet during or after each event you hold. See Appendix E for information about evaluation.

- ☐ Distribute and collect surveys from participants after book discussions and speaker events. You will be asked to report this information at the end of your series.

- ☐ 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

- ☐ 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.

- ☐ Upload any photos or press materials you collect.

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, W-9, and DUNS number.

- ☐ 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 Calendar Form at least three weeks before your first event.

- ☐ Fill out the Event Evaluation Worksheet at each event.

- ☐ Collect surveys (see Appendix E for more information) at book discussions and speaker events.

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

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 Victor 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 discussion of the original novel for adults, one discussion of the graphic novel for teens and one 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 beginning in April of 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*: Victor 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 "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-scientist 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: Victor Frankenstein's creature 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 expenses 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	COMMUNITY READ GRANT	IN-KIND MATCH*	OUTRIGHT MATCH**
Honorara	$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 Expenses	$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 Victor 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 Victor 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 Victor 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 Frankenstein's sense of excitement about making new scientific discoveries?

- Do his innate characteristics, or do his experiences, determine his personality and actions?

- Victor Frankenstein never gives the creature 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 Frankenstein's monster – the monster as the murderer or Victor Frankenstein as the creator?

- Should Frankenstein have made a companion for the monster? Why or why not? In making that decision, should Frankenstein focus on his responsibilities to his creature, to his family and friends, or to society in general?

- 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 Victor Frankenstein, are repulsed by the creature. In what ways is this reaction similar to or different than the ways people treat others who are different in our society? How might the creature be treated differently today?

- How 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?

- Victor 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 Frankenstein's responsibility as the creator of the creature? Was he responsible for the education and care of the creature? Did he owe the creature anything?

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

- Why is Frankenstein's creature not considered human? What characteristics make one human?

- Mary Shelley was 18 when she first started the book and 20 when it was first published. How, if at all, do you think her age 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?

- In this novel written by a woman, all of the main characters are men. What do you think are the roles or functions of the minor female characters like Elizabeth (Victor's fiancée), Justine (the servant who is framed for one of the creature's murders), or Safie (the Arabian woman in the DeLacey household)?

- The novel's story is told by three characters: the arctic explorer Robert Walton, the scientist Victor Frankenstein, and the creature. What motivates each character to tell his story, and what does he stand to gain by persuading his listener? How truthful and reliable do you find each of the three storytellers, and why?

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 Frankenstein'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.

Following *Frankenstein*: Defining Medical Humanities with One Classic Text

Emily Beckman, Director of Medical Humanities Program, IUPUI
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In this talk, we examine the role of Mary Shelley's *Frankenstein* as the foundational text defining the field of Medical Humanities. More so than any other, *Frankenstein* embodies the interdisciplinary nature of medical humanities and requires us to not only identify the various disciplines of which it is comprised, but more importantly to articulate the disciplinary interactions and their effect on the interplay of science, medicine, art and humanity. The text, written 200 years ago, prompts consideration of the role of science in human development, medical treatment and complex decision making as well as questioning what it really means to be human. Shelley's text addresses important ethical issues inherent in scientific research

and progress. It serves as a leaping off point for rigorous ethical analysis and deliberation requiring us to consider the history of science as well as its potential future. In addition, we must explore various representations of the human form from artistic, historical, scientific and pop culture perspectives and most importantly, our response to them. Through a close, careful reading of the primary literary text in its entirety and a collection of companion readings from various disciplinary perspectives, we equip ourselves to raise and even address questions concerning the history of eugenics, genetic manipulation, beginning and end-of-life, organ transplantation, human cloning, artificial intelligence and precision medicine. In so doing, not only do we develop a comprehensive understanding of medical humanities, but we do so through the intense scrutiny of a classic literary text. We will discuss how through the lens of literary analysis, philosophical examination and an understanding of the history of medicine, *Frankenstein* comes to life after its first publication to exquisitely define the field and our future.

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 Victor 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
rbgunder@iu.edu / 317.948.6302

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

Richard Gunderman, Chancellor's Professor of Radiology, Pediatrics, Medical Education, Philosophy, Liberal Arts, Philanthropy, Medical Humanities and Health Studies, Indiana University
rbgunder@iu.edu / 317.948.6302

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

This poetic celebration begins with a hybrid lecture and performance, bringing monstrous poems to life by John Keats, Margaret Atwood, Jericho Brown, Wendell Berry, and more. After exploring Shelley's influence on rock and hip hop culture, participants are invited to create their own "horrorcore poem" in an interactive writing workshop. Echoing Byron's ghost story challenge, the session concludes with a Frankenslam, where all are invited to share their poetic creations on the mic.

FRANKENSTEIN AND THE YEAR WITHOUT A SUMMER

Jason Kelly, Department of History and Arts & Humanities Institute, IUPUI
jaskelly@iupui.edu / 317.274.1698

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.

THE SCIENCE AND THE FICTION IN MARY SHELLEY'S *FRANKENSTEIN*

Monique Morgan, Associate Professor of English, Indiana University
mormorga@indiana.edu / 812.360.9870

This talk discusses two important influences on Mary Shelley's *Frankenstein*: early-nineteenth-century science and previous works of literature. Victor Frankenstein's desire to master nature echoes the way chemist Humphry Davy described the powers of modern science. Victor's goal — to "infuse a spark of being" into lifeless matter — is indebted to Erasmus Darwin's theories of spontaneously generated life, and to Luigi Galvani's demonstrations of electricity producing motion in dead animals. The creature's experiences bring to life David Hume's thought experiment about the need to learn even the simplest ideas from care-ful observation. The novel repeatedly gestures toward John Milton's *Paradise Lost* and to William Godwin's novels and philosophy, and Mary Shelley responds their ideas about creation, parenting, free will, and oppression. By thinking about these contexts, we'll better understand how the novel was grounded in the science and literature of its time, and why *Frankenstein* continues to raise important and complex questions about science and society.

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

Jamey Norton, Professor of English, Marian University
jnorton@marian.edu / 317.955.6396

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   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.

APPENDIX C: SPEAKER AGREEMENT LETTER

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

APPENDIX D: COMMUNICATION REQUIREMENTS

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 italicized.

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.

ONE STATE / ONE STORY: FRANKENSTEIN
Community Read Evaluation Information

Our National Endowment for the Humanities grant allowed us to hire an independent evaluator. Her role is to analyze data from all our *One State/One Story: Frankenstein* offerings.

The Community Read evaluation won't be exhaustive, but we do want to collect meaningful data. We want to know about attendance. We also want to understand the ways in which your guests wrestled with our Key Questions. In the end, we want to know if their interaction with *Frankenstein*-inspired events got them thinking, made them more curious, or gave them a fresh perspective.

Our evaluator will analyze the data you collect at your events, including attendance, your own self-reflection, participant feedback, and any stories or comments you share with us. With over 300 Community Reads programs across the Hoosier state, she needs your help.

This section outlines what our evaluator needs from you. It includes tools to help you transfer that data to her. **Please address any questions about evaluation or data collection to our evaluator Anne Hudson**. (anne@goodseedsconsulting.com).

At the end of your program series, we will ask you for a final report, final budget form, and photos from your events. Once this information is submitted to Indiana Humanities, we will send the final $200 payment.

WHAT'S IN THE FINAL REPORT:

- ◎ Description of each of your events
- ◎ Attendance and audience information
- ◎ Book discussion and/or speaker participant survey data
- ◎ Narrative questions about the impact of these programs in your community
- ◎ Final budget upload
- ◎ Photos & news clipping upload

FOR ALL YOUR EVENTS
After each event in your series, take five minutes to complete the **Event Evaluation Worksheet.** This worksheet captures the key data we need form you, including attendance, participant comments and the big ideas you discussed. At the conclusion of your series, after all programs have taken place, you'll use these worksheets to complete your final online report to Indiana Humanities. We estimate that it will take five minutes to complete the worksheet after each event, and about 25 minutes to complete the final report form after your series is completed.
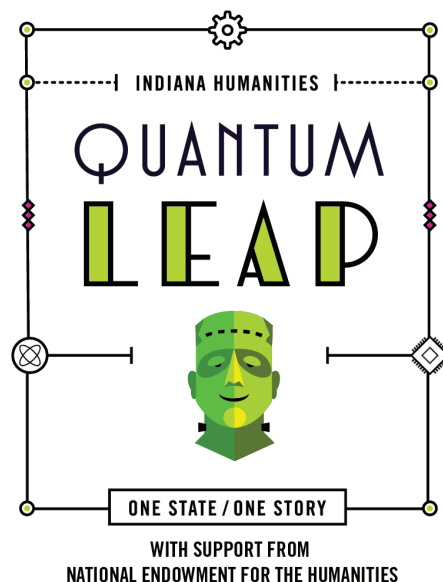
FOR BOOK DISCUSSION & SPEAKER EVENTS

In addition to the Event Evaluation Worksheet, we're asking you to collect **participant surveys** during two particular types of events, *Frankenstein* book discussions and speakers bureau talks. We've created a short survey for each type of event. Please make copies of this form and distribute to attendees at the conclusion of your book discussions and/or speakers bureau events. These surveys will help us capture participants' reflections and ideas, as well as give us a snapshot of folks' backgrounds. Please do your best to have each attendee fill out the participant surveys. We estimate it will take about two minutes for attendees to complete the surveys.

Collect all of the participant surveys and hold on to them! We recommend saving them along with your Event Evaluation Worksheets. You'll be asked to summarize the data from your participant evaluations when you complete your final reporting at the end of your series.

You are not required to collect participant surveys from other types of events (storytime activities, makers space activities, film discussions, panels, etc.). However, it's always a good idea to get feedback from attendees about what worked, what didn't and what they took away from the event. We are happy to share ideas for how to simply and creatively design evaluation tools—just give us a call or email to bounce around ideas!

Please note: the book discussion survey was designed for teen and/or adult audiences; if you are doing a "read-along" of a *Frankenstein* adaptation for younger readers, you do not need to use the book discussion survey.

TO REVIEW:

- You will need to fill out a final report to receive the second installment of $200.
- Take photos during events, and keep track of press clippings.
- Fill out an Event Evaluation Worksheet during/after each event.
- Collect participant surveys for book discussions and speaker events.
- Keep track of your spending in order to fill out your final budget form.

FRANKENSTEIN COMMUNITY READ: EVENT EVALUATION WORKSHEET

Use this worksheet to record information about your event. Remember to take photos and keep any press clippings. Hold on to this worksheet and use it to fill out the online final report when all your programs are complete. (If this is a book discussion or speaker event – print, distribute and collect participant surveys. Save them for the final report.)

Event Title: _____   **Date & Location:** _____

How many people attended your event? _____   **Did your attendance reflect the community you hoped to reach?** _____

List the basic elements of the event:

_____

Did any partners help you with this event? Who were they and what did they contribute?

_____

Check the Key Question(s) your attendees explored.

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

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

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

_____ 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?

_____ 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?

_____ 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?

_____ 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?

On a scale from 1-5, how enthusiastic were guests at your program?

NOT ENTHUSIASTIC   1   2   3   4   5   VERY ENTHUSIASTIC

What ideas did participants say they learned or explored?

_____

What did you learn from hosting your event?

_____

Write down one memorable moment or comment made during your event:

_____

ONE STATE / ONE STORY: FRANKENSTEIN BOOK DISCUSSION

TELL US A LITTLE ABOUT YOU:

Hometown: _____

Your age: U   nder 18   18-29   30-39
                          40-65   Over 65

Are you a religious, ethnic or cultural minority? (*Optional, but helpful info!*) YES   NO

Have you read *Frankenstein* of this book before?

   YES   NO

TELL US ABOUT TODAY'S BOOK DISCUSSION:

How well organized was the session?

1   2   3   4   5 *(excellent job!)*

How well did the facilitator do?

1   2   3   4   5 (*made all the difference!*)

How enjoyable was the discussion?

1   2   3   4   5 *(fantastic time!)*

What topic(s) did you focus on?

_____

Did you like this focus?   YES   SOMEWHAT   NO

Would you have liked to cover another topic related to this

book? NO   YES (*what?* _____)

Did this book discussion…

   Teach you something new?
   Y   ES   NO

   Increase your curiosity about themes you discussed?
           YES   NO

   Inspire you to read a related book or novel?
   Y   ES   NO

   Challenge a thought or perspective you have?
   Y   ES N   O

   Lead you to change your mind about an opinion you held?
   Y   ES N   O

   Help you appreciate another perspective?
           YES   NO

   Spur you to action in some way?
   Y   ES N   O

One thing you took from this discussion (write *a word, thought, idea, planned action, another BIG question*):

ONE STATE / ONE STORY: *FRANKENSTEIN* SPEAKERS BUREAU

TELL US A LITTLE ABOUT YOU:

Hometown: _____

Your age*:* Under 18   18-29   30-39   40-65   Over 65

Are you a religious, ethnic or cultural minority? (*Optional, but helpful info!*) YES   NO

Have you read *Frankenstein* before? YES   NO

Have you heard this scholar speak before? YES   NO

TELL US A LITTLE ABOUT THIS EVENT: (*"1" is no/bad*)

Did you know about this topic already?

1   2   3   4   5 (*knew as much as speaker!*)

How well organized was this event?

1   2   3   4   5 (*excellent job!*)

How enjoyable was this event?

1   2   3   4   5 (*fantastic time!*)

Was this program worthwhile to you?

1   2   3   4   5 (*invaluable*!)

Did this event…

Teach you something new about the speaker's topic?
    YES   NO

Increase your curiosity about the topic?
    YES   NO

Inspire you to read *Frankenstein* or other related books?
    YES   NO

Challenge a thought or perspective you have?
    YES   NO

Help you appreciate another perspective?
    YES   NO

Change an opinion or perspective you brought with you?
    YES   NO

One thing you *liked* about today's scholar/program:

_____

One thing you *didn't like* about today's scholar/program:

_____

One thing you took away from this event (write down a word, *thought, idea, a planned action, a key question*):

APPENDIX F: SCHOLAR ESSAYS

Frankenstein and the Missing Mother
Richard Gunderman
Indiana University

Mary Shelley had many reasons to be concerned with motherhood and the consequences of motherlessness. Her mother, Mary Wollstonecraft, one of the greatest feminists ever to write in the English language, had died from complications arising from her daughter's birth. Shelley's own attempts at motherhood resulted in miscarriages and the deaths of three children before producing her only offspring, son Percy, who survived to adulthood.

Mothers in *Frankenstein* lead short lives. Victor Frankenstein's mother, Caroline, herself an orphan who is taken in by his father, dies of scarlet fever while nursing Victor's "cousin" and eventual wife, Elizabeth. Assuming Caroline's maternal duties, Elizabeth later marries Victor before being killed by the monster on their honeymoon. Justine, the Frankensteins' housekeeper who is falsely convicted of the murder of Victor's younger brother, had also grown up motherless.

Frankenstein's most dramatic instance of motherlessness is the monster itself, the first human being ever created without a woman. Reflecting on this feat, Victor remarks that "no father could claim the gratitude of his child so completely" as he would deserve that of the new race of creatures he was creating. Simply put, he had devised a new way of bestowing life that completely side-stepped the need for conception, pregnancy, and childbirth.

Yet he had not done away entirely with the need for maternity. For though he had "selected the creature's features as beautiful," the moment he beholds it stirring, he recoils in horror. "The beauty of the dream vanished, and breathless horror and disgust filled my heart." Unbound by any maternal affection or calling, he is "unable to endure the aspect of the being I had created," and rushes out of the room. Perhaps in part because his creation was never part of him, he feels at liberty to abandon it.

The roots of the problem lie largely in the fact that Victor has moved procreation from the domain of the natural—the purview of Mother Nature—to that of the technological. His quest is a purely scientific one—a study of chemistry, anatomy, and the decay of the human body so completely devoid of any regard for the sacred that he came to regard a churchyard as nothing more than a "receptacle of bodies deprived of life."

To him, there is nothing mysterious about life and death. The animation of lifeless matter looms before him as nothing more than a daunting but purely technical challenge. He dreams of the power "to renew life," and becomes so engrossed in this one pursuit that his eyes "become insensible to the charms of nature," including the unfolding of the seasons around him. A "single great object" swallows up "every habit of his nature."

What long reigned as one of the most mysterious and awe-inspiring experiences in human life—the birth of a human being—has in Victor's mind become little more than proof of his own greatness: "I was surprised, that among so many men of genius who had directed their enquiries toward the same science, I alone should be reserved to discover so astonishing a secret." To Victor, the act of creation is less about the creature than the creator.

Devoid of the feminine, bringing forth new life becomes a completely masculine act, an exercise of mastery and control over a reluctant but ultimately compliant nature. Victor's cold detachment from his creation contrasts sharply with the experience of childbirth as described by those who have been through it—a description not of conquest but endurance, and the unfolding of something that cannot be controlled.

Consider this description of labor by the 20th century activist Dorothy Day in her essay, "Having a Baby—A Christmas Story":

Where before there had been waves, there were now tidal waves. Earthquake and fire swept my body. My spirit was a battleground on which thousands were butchered in a most horrible manner.

It is not difficult to imagine Day having just read Frankenstein's account of bringing forth new life when she penned these lines about men giving birth:

'What do they know about it, the idiots?' I thought. And it gave me pleasure to imagine one of them in the throes of childbirth. How they would groan and holler and rebel. And wouldn't they make everybody else miserable around them?

In Day's account, gestation and parturition are not like pushing buttons on a control panel but an experience along which the mother is swept, something she does not so much choose as endure. And when it is over, she is presented with a baby fashioned less by her than in her and through her. The form of the baby, from its sex to its features, is a joyful surprise even to the woman who has served as the locus of its development over three-quarters of a year.

For Victor, the process is quite different. He too is surprised, but his surprise reflects the fact that, although he has in fact painstakingly selected each of the creature's features, the whole turns out radically different from what he envisioned. He thought every aspect of the creature was subject to his control, but instead of a superman he has produced a monster. His horror is magnified by the fact that his creature is a product, while Dorothy Day's daughter is a gift.

Thanks to *Frankenstein*, we can pose a question that would have seemed nonsensical throughout most of the course of human history: What does a mother add? The answer, in simplest terms, is that mothers add to life something that Victor Frankenstein—who treats the whole process of creation as nothing more than a challenge to his own ingenuity—is unable even to recognize, let alone to wield: the power of a love that puts creature before creator.

Victor has made something new, but it was never a part of him, and from the moment he lays eyes on it he seeks to disassociate himself from it completely. Because the creature's appearance disappoints him, he feels within his rights to turn his back on it – to abandon it to a world utterly unprepared to receive it. The circumstances of the creature's birth may be monstrous, but it is not yet a monstrosity. Only by depriving it of any semblance of love does Victor create a true monster.

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DISCUSSION QUESTIONS

1. In what ways could it be argued that Victor Frankenstein is a poor mother (or parent) to the creature?

2. What threats does motherlessness pose to human beings?

Frankengod
Richard Gunderman
Indiana University

Mary Shelley's *Frankenstein* shines a withering light on the human longing for divinity. Among the powers traditionally associated with the divine are three: to create life, to restore life, and to inspire worship. These divine prerogatives are beautifully depicted in Michelangelo's "Creation of Adam," the Gospel story of the raising of Lazarus, and the first Commandment, "You shall have no other gods before me." Mere scientific and technological prowess, however, do not confer divinity. Case in point: Victor Frankenstein, who conceives of both his life mission and his ambition in god-like terms.

Marveling at the audacity of his scientific and technological quest to create life, Victor muses, "I could not consider the magnitude and complexity of my plan as any argument of its impracticality. It was with these feelings that I began the creation of a human being." In other words, both the nature of his project—generating human life—and its extraordinary difficulty serve only to underscore the grandeur of his ambition and the unparalleled nature of his achievement, which will come to fruition at the first stirring of his new creature.

The death of Victor's mother during his teenage years had filled him with the horror of "those whose dearest ties are rent by that most irreparable evil," death. Realizing that "to examine the causes of life, we must first have recourse to death," he pours himself into the study of "how the fine form of man was degraded and wasted" and "how the worm inherited the wonders of the eye and brain." So obsessed is he with bringing the dead back to life that he must "dabble among the unhallowed damps of the grave" and "torture the living animal."

Reflecting on the enthusiasm that bore his quest onward, Victor describes life and death as "ideal bounds, which I would first break through, and pour a torrent of light into our dark world," with the result that "a new species would bless me as its creator and source," "many happy and excellent natures owing their being to me." Having birthed a new creature without the aid of a mother, "No father could claim the gratitude of his child so completely as I should deserve theirs." The members of this new race, in other words, would worship him as their god.

Yet Victor's yearnings for divine grandeur end in loathing and despair, and his labors to instill life virtually destroy him. He becomes "nervous to a most painful degree," so much that "even the fall of a leaf startled me, and I shunned my fellow-creatures as if I had been guilty of a crime." He is horrified "at the wreck I had become." Moreover, when the creature finally stirs, it is not pride but "breathless horror and disgust" that fill his heart. Unable to endure the sight, he "rushed out of the room," convinced that "no mortal could support the horror of that countenance."

Frankenstein represents an abject lesson in the dangers of human arrogance, especially pride in our scientific knowledge and technical capabilities. In so doing, it echoes foundational texts of Western civilization. Consider the Genesis narrative of the Tower of Babel, in which human beings develop an improved means of baking bricks, which they dream of stacking high enough to storm the heavens. Or the ancient Greek myth of Prometheus, the source of *Frankenstein*'s alternate title, *The Modern Prometheus*, who gave man divine fire and was sentenced to eternal torture.

The tale of Victor Frankenstein reminds us that there is more to real divinity than mere parlor trickery. Suppose a prophet could turn water into wine, walk on water, open the eyes of the blind, or even bring the dead back to life. Would such wonders by themselves establish that a wizard deserves universal acknowledgement as a moral teacher and fit object of worship? I think not. When it comes to real divinity, there is more to a god than the ability to do what human beings regard as inherently impossible. A true god is defined less by power than by goodness.

An important source of Victor's deadly misapprehension is his own education. At university, he falls under the influence of men "deeply imbued" with the secrets of natural science, who regard time devoted to anything else as "utterly and entirely lost." They advise him instead to "penetrate into the recesses of nature," "ascend into the heavens" and to acquire "new and almost unlimited powers" that can "command the thunders of heaven, mimic the earthquake, and even mock the invisible world with its own shadows."

So Victor resolves to pioneer "a new way." Natural philosophy, and in particular chemistry become "nearly my sole occupation." For two whole years, he pays his family no visits, and "the stars often disappeared in the light of morning whilst I was still engaged in my laboratory." He comes to believe that "what had been the study and desire of the wisest men since the creation of the world was now within my grasp." He becomes convinced, in other words, that the conquest of death and creation of life are the greatest of all human challenges.

What Victor's lop-sided education and single-minded obsession have hidden from him, however, is the fact that the "wisest men since the creation of the world" were less interested in overcoming death and restoring life than in discovering how people could avoid becoming dead to what matters most in life and help their fellow human beings live fully. In eschewing literature, philosophy, the arts, and religion, and pouring himself entirely into his labors at the laboratory bench, Victor has acquired superhuman powers but forfeited his own humanity.

The human form consists of more than mere muscle, bones, and blood. Likewise, human life requires more than mere pulse, respiration, and the capacity for motion. In contrast to the beasts, a human being possesses a character, the faculty that makes a person admirable or despicable, and it is through the excellence of character we call wisdom that we become either fully human, or in sad cases such as Victor's, a degradation of humanity. The core of wisdom is humility. Frankenstein provides an unforgettable reminder of our finitude and the incontrovertible fact that we are not gods.

DISCUSSION QUESTIONS

1. In what ways has Victor Frankenstein managed to surpass human nature, and in ways has he fallen short?

2. Science and technology have progressed far since 1818. Are we better prepared today to restore life to the dead?

Slavery and Race in *Frankenstein*
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Switzerland. 1816. Despite the wet days and stormy nights on Lake Geneva, Lord Byron, John Polidari, Mary Godwin [later Shelley], Percy Bysshe Shelley and Claire Clairmont enjoyed the weeks they spent together. Boating, walking, writing, conversing . . . they lived a life of privilege that summer. By the middle of June, the group was composing the stories that would make their holiday famous. Telling tales of vampires, reanimated corpses, and ghost tales was just another way to amuse themselves.

To the modern reader, these stories often appear far removed from reality, but the fictions the authors created were deeply rooted in the concerns of the day. Mary Shelley's *Frankenstein*, for example, was tied to debates in natural philosophy. Her readers would have easily recognized the links that she was making to contemporary experiments in chemistry and galvanism—and to the psychological theories of Locke and Rousseau. These stories reflected contemporary social and political concerns as well, including anxieties over race, which was a key theme in Shelley's story *Frankenstein*.

Mary Shelley was the child of two famous radicals, Mary Wollstonecraft and William Godwin, known for their critiques of the contemporary social system. Percy Shelley, the man whom she would marry later that year, was himself a radical. In the years before their trip to Switzerland, he had published numerous critiques of religion and social inequity. As radicals and reformers, Mary, her family, and her friends were engaged in many of the pressing social issues of the day. Among these was the issue of slavery.

For centuries, the country of their birth, Britain, had been one of the key participants in the Atlantic slave trade. Along with other European states, such as France and Spain, Britain had forced nearly 12 million individuals into slavery. As these empires conquered territories in the Americas, they cleared land to grow cash crops—tobacco, sugar, cotton, indigo—worked by enslaved populations. The profits from this forced labor helped build new systems of finance and provided capital to drive the Industrial Revolution.

While enslaved individuals had long fought for their freedom, their plight was ignored by British religious leaders, politicians, and intellectuals. Only in the late eighteenth century did the issue of slavery become a political issue for European reformers. A series of high profile court cases exposed the horrors of slave trade, sparking a broad movement for abolition in Britain. In 1807, the British government bent to political pressure and banned the transatlantic slave trade. But, planters in the colonies were still legally permitted to own slaves.

Both Mary and Percy wanted to see an end to the institution of slavery. Throughout their lives, they had read the perennial debates between abolitionists and planters on the floor of Parliament. They learned about the horrors of the Middle Passage—of the millions who had died on slave ships—and the millions more who had been forced into grueling and dangerous labor in mines and sugar and cotton plantations in the Americas. In 1812, Percy critiqued the morally corrupt system of slavery:

[Humanity] was bartered for the fame of power,
Which, all internal impulses destroying,
Makes human an article of trade;
Or he was changed with Christians for their gold,
And dragged to distant isles, where to the sound
Of the flesh-mangling scourge, he does the work
Of all-polluting luxury and wealth . . .

Like many other reformers, both Mary and Percy abstained from sugar in their tea, a form of consumer protest meant to distance themselves from institution of slavery.

The history of slavery and the slave trade transformed Britain. By the eighteenth century, it permeated every facet of daily life—from the consumer goods that people purchased to the ways that they thought about human nature. One of the most insidious effects of the slave trade was the development of the early modern concept of race.

In order to justify the institution of slavery, Europeans turned to the sources of authority that they knew best. Some attempted to support the practice of slavery by using excerpts from the Christian scriptures. Others turned to natural philosophy—what we now call science. There were dozens of variations to their justifications, but they boiled down to the essential point that Africans were somehow fundamentally different from Europeans. Their arguments helped Europeans imagine that they had the right to treat other human beings as commodities.

Europeans forged racist concepts in order to support the transatlantic slave system they had created. But, even as governments slowly dismantled the system of slavery, racist ideology remained. It was a useful tool to justify continued imperialism, inequality, and exploitation.

Mary Shelley's and Percy Shelley's world was infused with racism. From visual art to literature to theater to music, ideas about race saturated their cultural environment. The newspapers regularly spit out racist opinions. And, the British empire's political and economic policies—even its legal system—served to maintain a system of supremacy that increasingly hinged on notions of racial hierarchy.

Natural philosophy was particularly susceptible to this racialized atmosphere. Philosophers brought many of their cultural preconceptions and biases to their research, including assumptions about race. Rather than challenge racist ideology, writers built new theories that buttressed racist concepts. By the late eighteenth century this meant linking physiological differences to intellectual and moral capacities. Claiming that their arguments were based on observations of the natural world and natural laws, their work provided a philosophical foundation for race-based hierarchies.

Despite their reformist attitudes, Mary and Percy were products of their age. Being abolitionists did not make them immune to racial assumptions. And, in fact, Mary Shelley's fascination with natural philosophy led her to integrate early nineteenth-century ideas about race into the text of *Frankenstein*. She used race as a signifier of terror, hinting that Frankenstein's Creature was another race—powerful and revengeful—running amok and threatening the safety of Europeans.

Shelley's understanding of race came from a variety of sources. Among these was the Comte de Volney, who in 1791 published *Ruins*, or *Meditations on the Revolutions of Empires* (*Les Ruines, ou méditations sur les révolutions des empires*). This work was extremely popular, and Thomas Jefferson even translated a large portion of the text. Focused on the rise and fall of empires, the Creature explicitly cites this text in *Frankenstein*. He claims that it gave him "insight into the manners, governments, and religions of the different nations of the earth." But, it also gave him an introduction into how Europeans expressed racial difference: "I heard of the slothful Asiatics; of the stupendous genius and mental activity of the Grecians; of the wars and wonderful virtue of the early Romans—of their subsequent degeneration—of the decline of that mighty empire; of chivalry, Christianity, and kings." Racial difference during this period was almost always expressed in moral and intellectual terms. In this case, those of Asian descent were imagined as "slothful," a common trope in early modern Europe. On the other hand, the Greeks, Romans, and Medieval Europeans were notable for their "genius," "mental activity," "virtue," and "chivalry."

Shelley's text was suffused with racial allusions that were central to contemporary natural philosophy. Like so many of her contemporaries, she repeatedly emphasized the importance of skin color. For example, when Victor Frankenstein first makes the Creature, she writes that

His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion, and straight black lips.

In contrast, Shelley notes the paleness of Victor, Caroline, and Elizabeth's skin, both in life and in death.

Shelley's description of skin color was not simply a descriptive device. For her and her contemporaries, skin color was a defining outward marker of racial difference. This was the case, for example, with the natural philosopher Johann Friedrich Blumenbach who argued that there were five varieties of humankind: Caucasian, Mongolian, Malayan, Ethiopian, and American. For him, the Caucasian was the original race, and the others had "degenerated" from it due to variations in climate or diet. Other writers argued for four or six, but there was a consistency to all of their arguments: racial difference was a fact that could be supported through empirical evidence.

As they had classified animals, natural philosophers believed they could classify human variation. Some people, such as Blumenbach, argued that despite their differences, humans were fundamentally the same species—that they had descended from a common ancestor. These people were known as monogenesists. Others, such as Lord Kames and Charles White, argued that each group was fundamentally distinct, and that each race of humans had a unique creation. These people were known as polygenesists. Both groups, despite their differences in describing the origins of human types, nevertheless imagined a hierarchy of races. And, this hierarchy inevitably featured Europeans—imagined as "Caucasians"—at the top.

Mary and Percy Shelley had a more-than-passing familiarity with theories of race. Not only were they deeply engaged with debates in the natural philosophy community, their physician and friend, William Lawrence, was a popularizer of Blumenbach's theories. Consequently, when Godwin described the Creature's skin as yellow, she could expect that audiences would read it as an indicator of race. This was a perspective that she underlined by consistently emphasizing the ugliness of the Creature—a common theme in the literature on race that emphasized the superior beauty of "Caucasians."

In many ways, Shelley used Frankenstein's Creature as a stand-in for European anxieties about those they had enslaved in their colonies. In the weeks leading up to composing Frankenstein, she would have learned about the Easter 1816 uprising on Barbados, organized by an individual named Bussa. It was one of the largest revolutions ever in the British Caribbean. Shelley and her contemporaries would have compared it to the successful revolution begun in Haiti in 1791. The Haitian Revolution was violent, protracted, and ended in independence for Haiti, France's most important sugar colony.

Frankenstein played on British fears of uprisings and violence—especially those perpetrated by supposedly inferior races in the American colonies. When the Creature asks Victor for a mate so that they can "go to the vast wilds of South America," Victor sympathizes with him. But, he rebuffs the Creature out of fear that the Creature lacks self control: "You will return, and again seek their kindness, and you will meet with their detestation; your evil passions will be renewed, and you will then have a companion to aid you in the task of destruction." Victor ultimately decides not to make a mate for the creature, because he worries about a race that might rise up and destroy humanity.

In effect, Shelley's book both reflects and contributes to broader concerns about race and slavery in early nineteenth-century Britain. For her contemporary readers, the Creature's monstrosity was not simply about his reanimated body or his revenge on Victor. Frankenstein also encapsulates anxieties over maintaining racialized hierarchies and fears over uprisings in the colonies that challenged white supremacy.

DISCUSSION QUESTIONS

1. Does interpreting the Creature as a racialized Other change your reading of the story the Creature tells to Victor? In what ways does the Creature's story resonate with other narratives you have encountered from colonized, enslaved, or marginalized peoples?

2. Given the racial connotations present in the text, how might we interpret Shelley's position on how we view or interact with those we perceive as different than ourselves?

3. How do we compare colonialism to scientific discovery? Is Victor a "colonizer"? (You might also consider Walton's role in the story.)

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v

Crimes Against Humanity: An Imaginative Trial of Dr. Victor Frankenstein
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In a 21st century courtroom in the United States sits Victor Frankenstein, on trial for his alleged 19th century crime against humanity for the creation of life and abandonment of responsibility of his scientific actions.[1] This is a trial about research ethics and you, the reader, are a member of an impartial jury.

Today, scientific and medical research are carried out under the "modern guidance [of] institutional review boards (IRBs) and research ethics committees (RECs) [...] [that act together] as one of society's representatives in the debate on medical research, to collaborate with researchers in the protection of research subjects." [2] When we read *Frankenstein* and contemplate Victor's actions, we can begin to understand why such institutions and processes have been put in place today.

While the alleged crime was committed in 1818, Victor's actions are laid out in *Frankenstein; or The Modern Prometheus* by Mary Wollstonecraft Godwin's (known after her marriage as Mary Shelley), how do we read these actions today? After two hundred years, this fictional trial addresses larger judgements today at the heart of discussions concerning the morality and limits of science, and the creation of animated life beyond organic biological creations.

While the crime was committed in 1818, how will you, a member of the jury, determine Victor's innocence or guilt in relation to humanity, science, and research ethics today? Selected character witnesses will take to the stand to share facts in the case during their deposition. As a jury member, you can explore the facts in the case regarding Victor's actions in order to consider contemporary issues around human origins, debates over who is permitted to create life using artificial and scientific means, and the responsibility of creators to their creation(s).

What follows is an imaginary transcript of Victor Frankenstein's trial. The discussion questions at the end can help you, as a jury member, deliberate over Victor's guilt or innocence, and draw comparisons to the practice of ethics in science today.

United States v. Dr. Victor Frankenstein, Case Number 17-18181823

In Attendance for the Deposition of Selected Testimonies:
The Judge
Victor Frankenstein, Defendant
The Creature, Character Witness
The Ghost of Elizabeth Lavenza, Character Witness
Mrs. Mary Shelley (née Wollstonecraft Godwin), Documentary Witness

[The Judge Enters and Speaks to the Accused, Victor Frankenstein]
[Court Room is Silent]

Judge: Victor Frankenstein, you were clearly documented as having said the following three statements about your scientific creation:

"I had been the author of unalterable evils; and I lived in daily fear, lest the monster whom I had created should perpetrate some new wickedness. I had an obscure feeling that all was not over, and that he would still commit some signal crime, which by its enormity should almost efface the recollection of the past."

And regarding the fact that you used human body parts from cadavers, you noted:

"Although I possessed the capacity of bestowing animation, yet to prepare a frame for the reception of it, with all its intricacies of fibres, muscles, and veins, still remained a work of inconceivable difficulty and labour."
You went on further to say:

"Abhorred monster! Fiend that thou art! The tortures of hell are too mild a vengeance for thy crimes. Wretched devil! you reproach me with your creation; come on then, that I may extinguish the spark which I so negligently bestowed."

From these statements, it has been deemed by an original Grand Jury that you are responsible for the creation of life out of science. Perhaps your ideas were inspired by chemist and inventor Humphry Davy (1778-1829) and English physician Erasmus Darwin (1731-1802), but at the end of the day, you have made verbal claims in which you take responsibility for negligence during your scientific work. To be clear to the jury, the central crime for which Victor is on trial for is the creation of life beyond the limits of science, and the abandonment of responsibility for his creation. Additionally, in the future it may need to be determined if the consequences of Victor's negligence led to loss of life and great tragedy, not only within his family, but amongst his friends and peers such as Henry Clerval, Justine Moritz, and Elizabeth Lavenza. In your trial, Victor, each juror will take into account all testimonies presented to determine your actions in light of the responsibilities of science today, and in the context of broader societal and ethical concerns nearly two hundred years after your alleged crime. Ultimately, the findings of this court will set a precedent for what ethical responsibilities do creators and scientists have for the consequences, even unintended, of their inventions.

As a reminder to all character witnesses moving forward, you may only speak to the facts of the case as documented by Ms. Shelley in her original 1818 account. In the spirit of time, you are requested to give no more than one or two insights.

Testimony of The Creature:
Judge: We call to the stand the being known as "The Creature", "The Monster", "The Modern Prometheus". Sir, how would you like the court to address you?
The Witness: Your honor, please call me John.
Judge: Ok, John. Having been created by Victor, can you please share with the court your experience in relation to your creator.
The Witness: I must start by saying that: *"Adam had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with, and acquire knowledge from, beings of a superior nature: but I was wretched helpless, and alone."*
Judge: Do you have any last statements to enter on the record, John?
Witness: [Looking to Victor Frankenstein] *"Remember, that I am thy creature: I ought to be thy Adam; but rather the fallen angel, whom thou drivest from joy for no misdeed."*
Judge: Next, we call to the stand the Ghost of Ms. Lavenza to give an account of Victor's confession about creating life in the form we now call, John.

Testimony of the Ghost of Elizabeth Lavenza:
Judge: Ms. Lavenza, I understand you were raised in the Frankenstein household, and eventually married Victor Frankenstein. Can you please share with the court what you know about the types of science Victor studied, and how you came to know about his creation of life?
Witness: Yes, thank you. I did not go with Victor to the University of Ingolstadt for his studies. After my mother passed from scarlet fever, that she caught from me, I was left to raise the younger children in the family in Geneva until Victor and I married. After his studies, and through his own illness, Victor was reluctant to marry. Before we did, he wrote to say: *"I have one secret, Elizabeth, a dreadful one; when revealed to you, it will chill your frame with horror, and then, far from being surprised at my misery, you will only wonder that I survive what I have endured. I will confide this tale of misery and terror to you the day after our marriage shall take place; for, my sweet cousin, there must be perfect confidence between us. But until then, I conjure you, do not mention or allude to it. This I most earnestly entreat, and I know you will comply."*
I had no idea that this secret would haunt us so. Or that it would extinguish my own life.
Judge: Thank you, Ms. Lavenza. You may step down. Next, we call Mrs. Mary Shelley to the stand.

Testimony of Mrs. Mary Shelley:

Judge: Mrs. Shelley, can you please share with the court your impressions of the role of ethics in science in the early-19th century so that the jury may make an informed decision about morality and the limits of science and the creation of animated life beyond organic biological creations in relation to research ethics today?

The Witness: There were many people I believed who were influential to Victor at that time. It could have been German physician and theologian Cornelius Agrippa (1486-1535) who wrote extensively on occult philosophy and the measurable knowledge. Or Swiss physician and alchemist Paracelsus (1493-1541) whom some refer to as the "father of toxicology" but whom Shelley may have appreciated for his arguments around the importance of observation and the use of static electricity in healing with minerals. Or mathematician and natural philosopher Isaac Newton (1643-1727) whom we all know studied gravitational laws, or German Catholic Dominican Bishop Albertus Magnus (c. 1200 –1280) who was influential in topics such as morality, alchemy, and chemistry. But as you noted earlier, Your Honor, chemist Humphry Davy made a bold statement in his 1801 lecture that was likely influential. As Mr. Davy said: *"It [science] has bestowed on him powers which may almost be called creative; which have enabled him to modify and change the beings surrounding him, and by his experiments to interrogate nature with power, not simply as a scholar, passive and seeking only to understand her operations, but rather as a master, active with his own instruments."* [3]

Judge: How then, Mrs. Shelley, does this wisdom relate to the ethical or unethical actions of Victor?

The Witness: I understand this to mean that great power rests in science, and the moral obligations of a researcher are how we must ensure scientists act ethically in the best interests of their research subject, society, and the future.

Concluding Remarks:

Judge: This now concludes the deposition of character witnesses in the trail of Victor Frankenstein who is accused and charged with scientific creation of life and abandonment of responsibility for his scientific actions. As you, the jury, retire for deliberation, please use the questions provided in the appendix to the court transcript to reflect on the facts that were shared today.

Discussion Questions:

1.In the essay, Dr. McDonald calls forth evidence on three counts. How do you find the defendant, Victor Frankenstein, on each charge: guilty or not guilty? Why?
   a. The crime of creating life "beyond the limits of science"
   b. The crime of abandoning his creation
   c. The crime of negligence leading to loss of life and tragedy

2. Imagine you are now part of a new Grand Jury, and you are required to determine if additional charges should be drawn up against Victor Frankenstein holding him responsible for the crimes committed by his creation. Do you think there is enough evidence to support such additional charges? And, if yes, what are the consequences of having scientists held responsible if their inventions cause death or harm today?

3. Victor's actions challenge the place of humans in the world by asserting the power to create a new species. What parallels do you see between Shelley's idea of creating life from inanimate body parts in *Frankenstein* with today's scientific advancements in the world of genetically engineered plants, foods, animals, and in vitro fertilization?

4. Why might readers of Shelley's time have considered the creation of life a "crime against humanity"? What was it about Victor's actions that would have troubled readers of 200 years ago?

5. Discussion Prompt: Did Victor Frankenstein or society create the "creature?"

Notes:

[1] My sincere thanks to, and acknowledgment of, Canadian poet and educator, Dr. Katherine MacLean whose original idea it was to do a reading of *Frankenstein* through a trial for crimes against humanity and to determine the resting place for the soul of Victor Frankenstein, prosecuted and defended by heaven and hell respectively. Her innovation in teaching and learning is the greatest way to understand the complexity of characters in Shelley's Gothic novel.

[2] H. Davis. "Can Mary Shelley's Frankenstein be read as an early research ethics text?" Journal of Medical Ethics; Medical Humanities (30) 2004: 32-35. (Available at: http://mh.bmj.com/content/30/1/32.long)

[3] *Holmes, Richard. The Age of Wonder: The Romantic Generation and the Discovery of the Beauty.* NYC: Pantheon Books, 2008.

Frankenstein as Science Fiction
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Frankenstein is familiar to many through adaptations into horror films and Halloween costumes. Yet Mary Shelley's 1818 novel is often considered to be a foundational, perhaps the foundational, work of science fiction in English. Why might we consider *Frankenstein* as a work of science fiction rather than horror, and what difference does it make?

One way to answer this question is suggested by Percy Shelley's preface to his wife's novel, in which he claims, "The event on which this fiction is founded has been supposed by Dr. Darwin, and some of the physiological writers of Germany, as not of impossible occurrence." This "Dr. Darwin" was not Charles Darwin, who became famous decades later with the 1859 publication of *On the Origin of Species*, but rather Charles's grandfather, Erasmus Darwin, a famous botanist who thought that simple forms of life could spontaneously generate from inanimate matter. Though scientists of the time were not capable of actually performing Victor Frankenstein's experiment, Erasmus Darwin was not the only scientist whose work suggested that creating life or reanimating the dead might be possible in the future. Science fiction is founded on such future speculations. It is a genre that imagines a deviation from current norms and realities, but depicts it as a possible extension of current theories, technologies, or norms.

Put another way, Victor Frankenstein does not animate his creature through magic or other supernatural methods, as we would expect in much gothic horror. Instead, he uses science. Shelley highlights this distinction by having Victor study alchemy in his youth, only to give up its occult methods for the study of modern chemistry when he enters the university at Ingolstadt. In so doing, Victor enacts the progress of science as it was described by the respected chemist Humphry Davy. In his 1802 Discourse, *Introductory to a Course of Lectures on Chemistry*, Davy warned that alchemy had encouraged delusive goals and ineffective methods: "for a long while the means of obtaining earthly immortality were sought for amidst the unhealthy vapours of the [alchemist's] laboratory. These views of things have passed away, and a new science has gradually arisen. . . . the phenomena of electricity have been developed; the lightnings have been taken from the clouds; and, lastly, a new influence has been discovered, which has enabled man to produce from combinations of dead matter effects which were formerly occasioned only by animal organs."

This "new influence" was animal electricity, also known as galvanism, named after Luigi Galvani, who discovered that electrical currents could make muscles contract. Galvani's nephew Giovanni Aldini toured Europe to demonstrate his uncle's discovery. Aldini connected a Voltaic pile (an early form of battery) to recently slaughtered animals, and produced motion in a dog's body, a frog's legs, and an ox's head. He became infamous in January 1803, when he produced motion in the fist, jaw, and eye of the murderer George Forster, shortly after he had been executed by hanging at Newgate Prison. Mary Shelley would have known about such experiments not only because they were widely reported in the newspapers, but also because one of her companions in Geneva and rivals in the ghost story competition, Dr. John Polidori, witnessed galvanic demonstrations in Edinburgh. In her introduction to the 1831 edition of *Frankenstein*, Mary Shelley acknowledged animal electricity as an inspiration: "Perhaps a corpse would be re-animated; galvanism had given token of such things." In the novel itself, we get hints of galvanism in Victor's childhood interest in electricity, and in his language of "infus[ing] a spark of being" into his creature.

Science fiction is not defined solely based on its imagined extensions of existing science, though. For many critics, a text's likely effect on its audience is just as important for determining the text's genre. According to Paul Alkon, "Part of the game for readers of science fiction is to infer. . . the principles, whether of physical law, technological practices, or social custom, that govern an imagined world." By playing this game and comparing the imagined world to our own, readers will achieve, in Alkon's words, "both heightened awareness of physical or social arrangements in our world that we ordinarily take for granted and a questioning of those arrangements." Science fiction presents an alternate world in order to defamiliarize our own world.

In the case of *Frankenstein*, Shelley imagines a new technological practice but otherwise presents a more or less realistic version of the Europe of her time. The creature, however, is a radically different being, and he sees Europe through radically different eyes. When the creature discusses what he learned from overhearing Felix DeLacey read, he says, "The strange system of human society was explained to me. I heard of the division of property, of immense wealth and squalid poverty; of rank, descent, and noble blood. The words induced me to turn towards myself. I learned that the possessions most esteemed by your fellow-creatures were, high and unsullied descent united with riches. . . . without either he was considered . . . a vagabond and a slave, doomed to waste his powers for the profit of a chosen few." Because the creature finds the division of property, the exploitation of labor, and the prestige of aristocracy to be strange, Mary Shelley's readers are encouraged to examine them with fresh eyes, to find them strange and unjust.

The creature's perspective defamiliarizes much more than income inequality. Indeed, his earliest experiences present some of our most obvious, most taken-for-granted knowledge as though it were a source or surprise, wonder, and fear. The creature says that when, just after his reanimation, he wandered through the forest, "I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals." Soon after, he finds an abandoned campfire, and he "thrust [his] hand into the live embers, but quickly drew it out again with a cry of pain." The creature must actively learn that birds sing and that fire burns. He is not born with preexisting knowledge; his mind is a blank slate, and he must learn from experience and observation. In this respect, the creature brings to life a thought experiment proposed by the philosopher David Hume. In his *Enquiry Concerning Human Understanding*, Hume instructs his readers to "suppose a person, though endowed with the strongest faculties of reason and reflection, to be brought on a sudden into this world; he would, indeed, immediately observe a continual succession of objects, and one event following another; but he would not . . . at first, by any reasoning, be able to reach the idea of cause and effect." Only through repeated observations of certain qualities or events happening together could such a person come to associate them, and infer cause and effect. Shelley thus uses the creature to demonstrate Hume's philosophical position and to defamiliarize the very process through which we learn about the world.

Mary Shelley's creature is not the shambling, mute monster of horror films, and Shelley's novel is much more complex than the popular reception of *Frankenstein* would suggest. This is not to say that works of horror are simple or that they only induce fear; horror can externalize and critique complex psychological dynamics. Shelley's *Frankenstein* shares horror's psychological complexity, but it also develops science-fictional themes and responses. Shelley presents Victor's experiment as a rational possibility, and she invites her readers to see through the creature's eyes — to see more clearly the injustices of society, to see anew the everyday wonders of the world, and to appreciate our capacity to learn. By imagining Victor's strange offspring, Mary Shelley became the mother of science fiction.

■∎∎∎∎∎∎∎∎Ⅱ

Discussion questions:

1. One of the crucial differences between Shelley's novel and many of its adaptations is that the creature tells his own story at great length. How does the creature's story affect your reaction to him and to Victor? What does the creature's story add to your understanding of the novel's main themes and central questions?

2. In his introduction to an edition of *Frankenstein* published in 1974, James Rieger objects, "the technological plausibility that is essential to science fiction is not even pretended at here. The science-fiction writer says, in effect, since x has been experimentally proven or theoretically postulated, y can be achieved by the following, carefully documented operation. Mary Shelley skips to the outcome and asks, if y had been achieved, by whatever means, what would be the moral consequences? In other words, she skips the science." Do you agree with Rieger's assessment? What moral consequences does Shelley explore, and how central or tangential is science itself to those moral consequences?

3. This essay suggests that *Frankenstein* is indebted to and influenced by specific scientific ideas and developments of Mary

Destiny and Honor in *Frankenstein*
Jamey Norton
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Fear is the most basic of all human emotions. It underlies the genre of science fiction horror. Shelley's *Frankenstein*, creator of the genre, explores "destiny" as a basic fear that all humans face. The fear of not knowing our future destiny resonates in the Creature's agonizing cry that he has no "destination." For Shelley, destiny means that random, chance events determine life's directions beyond our control. We cannot control the disorderly paths that destiny chooses for us, but we can choose to live daily life with "honor." Choosing to live honorably in the face of fearful uncertainties and fatal misfortunes, according to Shelley, generates moral order and meaning in a chaotic world.

The idea that destiny determines the direction of human history apart from human wishes and divine godly plans was highly controversial in nineteenth-century England and Europe. As Enlightenment thinkers challenged sacred faith in heavenly providence, Romantic radicals like Shelley and the German philosopher Arthur Schopenhauer went further to form views on chaos-driven destiny that acts without divine purpose or plan. Both were deists, believing in human morality but disbelieving that the Creator of the universe intervenes in natural law and human affairs.

In *The World as Will and Idea*, published the same year as *Frankenstein* (1818), Schopenhauer replaced providence, a heavenly-run universe, with destiny, a universe designed by the Creator but run by a ghostly will that has no coherent goals as far as humans can tell. Individuals can do as they will, Schopenhauer says, but they can never escape from destiny's greater will. Shelley knew Schopenhauer's view partly from *Ghost Books* (1815), a five-volume collection of German haunted folktales edited by Schopenhauer and August Apel. While in Geneva in the summer of 1816 she and friends read German ghost fables from the collection."Family Portraits," one of them, depicts weirdly random forces dooming people to terrible ends. Germanic myths of fate that echo in Schopenhauer's philosophy inspired fatalism in Shelley's monster myth.

Frankenstein portrays trials and tribulations of a human world haunted by fears of destiny. For Shelley, destiny appears in the world as chaos and character. Chaos, or randomness not overseen by the Creator of the universe, causes irreversible disorder in human life. Character as destiny means that everyone's personality is determined at birth and decides his or her final fate, an idea originated by the ancient Greek philosopher Heraclitus. Despite belief in freedom of the will, humans cannot escape from the fact that outer chaos and inner character determine the course of life.

The idea that humans can never escape external chaos paints a fearful picture of existence. Justine Moritz's plight portrays the extremes of this view. Destiny dooms Justine to an unjust death. Life suddenly turns chaotic for her as she is incomprehensibly charged with the murder of William. Her tragic fate results from a mass of chance factors beginning with the moment she was encouraged to leave her abusive mother and join the Frankenstein family, care for William, Victor's creation's ploy to make Justine look guilty, and then her Roman Catholic faith compelling her to falsely confess to murder because a priest insisted on it. Justine's fate horrifies Victor but he chooses not to intervene, a reflection of the Creator of the universe that does not intervene in human matters. Victor's choice to avoid responsibility highlights how inner character affects destiny. Victor's character not only contributes to Justine's fatal end, it also determines his own fatal destiny.

Shelley links the idea of "character is destiny" with advancements and setbacks in scientific knowledge. Walton and Victor represent two sciences that merge with their inner personalities: global exploration and biological invention. Walton explores the North Pole in hopes of finding magnetism and passage across a glacial ocean. Victors invents a human being from dead body parts in hopes of curing disease. They believe their quests for discovery arise from their souls and call them to grand destinies that will go down in history. In the 1831 edition of the novel Walton explains the calling as movement within his character more powerful than his own will. There is "something at work in my soul, which I do not understand," he says, a mysteriously dangerous urge driving the "determined heart" and "will of man" (21,23).

What inner forces destine the "will of man" to frightening, unknown fates, Shelley asks, and "mock the stupendous mechanism of the Creator of the world"? (9). Personality drives fate. To investigate this Shelley uses a metaphor of angels lurking in Victor's mind. At sixteen years old Victor suddenly quits studying science because it lacks answers to the meaning of life. In hindsight he believes he stopped because his "guardian angel" was warning him away from science before he entered an irreversible "storm" of destiny that was "hanging in the stars" and threatening to engulf his life in fatalities (42). The guardian angel's voice was strong, but the "Angel of Destruction" and "Chance" was stronger. Going against Victor's better judgement, the evil angel of destiny "decreed" his "terrible destruction" by coercing him a year later to resume pursuing science as a student at Ingolstadt University. As though written in the stars, a "chance" visit to Professor Waldman's laboratory "decided my future destiny" (49). The destined fate, he says, was to "cast upon mankind" a Creature with its own "will" to create "horror" as if it was "my own spirit let loose from the grave" (77). In a moment of despair Victor says "some destiny of the most horrible kind hangs over me" (181). More despairing still is his revelation that destiny has a ghostly presence deep within his character from which he can never escape. Inescapable spirits of fate and random events, Victor says, are "the fulfillment of my destiny" (168).

The crisis of a life spinning out of control toward a fateful destiny culminates in the Creature's plaintive cry, "What was I? Whence did I come? What was my destination?" (128). His woe underscores Shelley's grand theme that the fears of not knowing our future fates, uncertain as to why "I" exist or what purpose "I" have in the world, are primal fears all humans face. But all is not lost, for the prospect of living honorably for the benefit of others gives meaning to an otherwise meaningless life.

Shelley believed that honor brings moral stability to a chaotic world. *In A Vindication of the Rights of Men* (1790), Mary Wollstonecraft, Shelley's mother, denounces absolutist political power and lashes out against aristocratic English and European men for thinking their destiny is one of high social privilege determined by grand titles of "Honor" that they inherited but did not earn through honorable actions. Wollstonecraft calls "hereditary honors" an "artificial monster" of money-driven civilization. Shelley extends her mother's argument to proclaim that true moral honor is available to everyone despite their lot in life, not just the wealthy. Honor earned through humanely good deeds renders "Honor" of social entitlement worthless. Mary's own artificial monster expresses this democratic view when he says: "To be a great and virtuous man appeared the highest honor that can befall a sensitive being," but to be dishonorable, base and vicious, is to be lower than a "worm" (119). The Creature reiterates honor's high value when he tells Walton he was "nourished with high thoughts of honor," but sadly dishonorable people destroyed them, plunging his life in chaos (221). For Shelley honor is selfless moral duty that benefits community life. Living honorably, as the Creature believes, makes good things happen for others for a better future.

Victor's father exemplifies the "honorable man" ideal. Although aristocratic, he has not inherited a title of Honor but rather earned "honor and reputation" through his noble, self-sacrificing deeds in helping others (31). His honorable actions saved Caroline from a dreadful fate of perishing in poverty. The lieutenant on Walton's ship also exemplifies the "honorable man" ideal by his "well known integrity" and "dauntless courage" (20). Realizing his fiancé loved another, he gave her and her lover money to marry and settle down so she would not be miserably "destined" to a life of sadness married to the wrong man (20). Acting honorably can bring happiness and moral order to others' lives. Dishonorable acts, however, generate moral disorder. Safie's father, a "traitor" to "honor," twists Felix's future into chaotic misery as he is forced to leave Safie and flee for his life (125). The episode of Felix's sad fate caused by another's selfish act of dishonor foreshadows the mutiny scene.

Victor's speech denouncing the mutiny of Walton's crew pronounces Shelley's core theme: humankind's highest potential is to prevail over fears of fate with the courage to act honorably in the face of unknown destiny. The crew cowers to their fear of fate, believing they can escape harsh destiny simply by returning to the comforts of home. "Cowards," Victor calls them, a disgrace to Walton's "honorable undertaking" of a grand mission of world discovery. Be brave men, he commands, "be men, or be more than men" fearlessly facing destiny head on and encountering "death" for the sake of a greater "honor" (214-15). Victor's "honor is destiny" speech fails to work. He dies as honorability dies along with him on the ship. Walton laments, "I fear such shall be my fate; the men, unsupported by ideas of glory and honor, can never willingly continue to endure their present hardships" (215).

The final message expressed in Walton's words of "fate," "honor," "willing," and "hardships" is that nothing worthwhile can be accomplished in life if we run from the courage of honor that is necessary for accomplishing life's tough moral missions. *Frankenstein* teaches that while we cannot control destiny, honor can make destiny morally meaningful to life.

Discussion questions

1. Victor says that random "events" led by "insensible steps" caused misery which "afterwards ruled my destiny" (38). What are the insensible steps that determine Victor's destiny from promising scientist to a patient in a mental institution (198)?

2. What random factors beyond his control change Walton's destiny from making great discoveries to returning home a failure? What are Walton's views on the moral values of honor?

3. How does the Creature affect the destinies of Victor, Walton, the De Lacy family, Justine, Elizabeth, and Clerval? How does the Creature interpret cultural ideas of honor?

Stealing from the Womb
Katie Osborn
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Mary Shelley's *Frankenstein* is a novel about gender and technology that explores a man's attempt at creating new life without a female partner. Kenneth Branagh's adaptation of *Frankenstein* captures better than other *Frankenstein* film the "birth myth" and "horror story of Maternity"[1] at the heart of Mary Shelley's novel, showing Victor Frankenstein's attempt to commandeer the science and mysticism of reproduction from women. [2] In Branagh's 1994 film, Victor births his creature in a massive steampunk womb—replacing everything female with scientific substitutes. After nine months of construction (or gestation), the creature is attached to a uterine chassis with umbilical electrical wiring, bathed in a nutrient syrup, and animated by life-giving electrical eels. In both the film and the novel, we witness Victor undergo mental and bodily transformations during the creature's gestation and its laborious birth. As Anne K. Mellor explains, Shelley's "focus on the birth-process illuminates for a male readership hitherto unpublished female anxieties, fears, and concerns about the birth-process and its consequences." [3] But many have argued that Victor's attempt to take for himself this reproductive power also reinforces the way in which his society devalued women, for his action robs women of their primary biological and social function. [4] Thus Shelley's path-breaking science fiction story, while it probes many areas of ethics and technology, is also at its heart a story about gender arrangements, parenthood, and female sexuality.

Many literary scholars begin or complement their studies of *Frankenstein* with the facts of its author's life. It is well known that Shelley's mother, Mary Wollstonecraft, died from complications following her daughter's birth. Mary Wollstonecraft Godwin Shelley was herself pregnant during most of the composition of *Frankenstein*, losing her first daughter in 1815 before the child had even been named. The baby's death inspired dreams of re-animation that would be echoed in *Frankenstein*: in 1815, Shelley wrote in her journal, "Dream that my little baby came to life again; that it had only been cold, and that we rubbed it before the fire, and it lives."[5] Her son William was born in 1816, and daughter Clara followed in mid-1817. In the time just before and during *Frankenstein*'s composition, therefore, Shelley was mourning the death of her first child; carrying, bearing, and nursing two more children; and pursuing a strict program of reading and writing under the guidance of Percy Shelley.[6] She read voraciously in philosophy, science, poetry, and horror literature. She also read her parents' works and journals, which included Mary Wollstonecraft's *Vindication of the Rights of Woman* as well as William Godwin's comments on his trysts with Wollstonecraft that led to their daughter's conception (nights spent "Chez moi" or "Chez elle").[7] So sex, death, and creation (both biological and literary) were all intertwined for Shelley. Haifaa Al-Mansour's forthcoming "Mary Shelley" biopic[8] makes much of these associations, releasing publicity portraits of the teenage author composing on her mother's grave—a favorite spot that was also allegedly where she explored her emerging sexuality with the poet Percy Shelley.[9]

Sex, death, and creation are also intertwined throughout *Frankenstein*, which is inevitable in a novel that ponders the consequences of a man stealing the life- and death-giving powers of the womb. An important context for Victor's actions is the ideology of "separate spheres" just emerging in Shelley's time. Men were conceptually associated with public life, leadership, ownership, subjective inner lives, the abilities to theorize and think of things in non-literal, figurative ways; women were conceptually associated with nature, objects, family, the literal, and the home.[10] Female reproduction, desire, and intellect were only "proper" when they occurred in the privacy of the home, the bedroom, and the parlor. The flipside of this is that child-oriented work was women's most important social role, a realm in which they had ultimate authority, although male philosophers important to the Romantic period (especially Jean-Jacques Rousseau) were beginning to erode the privilege of women as primary educators and caregivers. Thus Mellor writes, "Frankenstein's scientific project—to become the sole creator of a human being—supports a patriarchal denial of the value of women and of female sexuality."[11] Victor wants to control this power, and, in so doing, he leaves women with little to contribute according to his own limited view of his society.

What really frightens Victor is the threat of powerful female sexuality. Victor decides to destroy his female creature when he realizes that his creature's mate, probably made out of corpses of female criminals and prostitutes—these would be the easiest materials to procure—might not be interested in his ugly creature. As Ruth Franklin observes, "The monster has a face that only a mother could love—but he has no mother."[12] Victor fears that the female creature will have her own sexual preferences and will be capable of reproduction (even cross-breeding with human males), becoming a mother herself. His fears have a long precedence in Western literature, echoing Milton's *Paradise Lost*: "what misery th'inabstinence of Eve / Shall bring on men."[13] "She might become," Victor worries, "ten thousand times more malignant than her mate."[14] She might create, through the pursuit of her sexual desires, chaos and death.

In the novel, these disturbing and illicit associations between sexuality, birth, and death appear over and over. Following the creature's birth, Victor dreams he embraces his fiancée Elizabeth only for her to transform into his mother's rotting corpse. Fearing the female creature that he is constructing, Victor rends its (presumably naked) body to pieces with his bare hands. And, finally, Victor finds Elizabeth murdered in their marriage bed. The creature himself, made and not born, is a walking reminder of the ways in which Victor has transgressed the boundaries of gender and nature. Instead of following a more natural cycle of birth, life, and death, Victor continually disrupts the patterns of life. Perhaps for this reason, the bonds of love that ought to connect Victor to his family, his fiancée, and his offspring—feelings that nineteenth-century readers would have called the "social passions"—have lost their grip. It is hard not to see Shelley's own unconventional and disrupted upbringing reflected in the patterns of loss and revenge acted out in her novel. After all, this story about a neglectful but authoritative father was dedicated to William Godwin, Mary Wollstonecraft Shelley's own father.

In 1831, Shelley described the novel as her "hideous progeny," drawing a direct comparison between the text and the creature it depicts. Did she see her composition of this ambitious and controversial novel as analogous to Victor Frankenstein's creation? A female writer born of radical parents (Wollstonecraft and Godwin) and entangled with two of the maddest, baddest and most dangerous male poets of her time (Percy Shelley and Lord Byron), Shelley was keenly aware of the precariousness of her position in society. Reflecting on her controversial theme, the 1831 preface seeks to underplay the radical visions of technology and gender she had depicted, musing, "supremely frightful would be the effect of any human endeavor to mock the stupendous mechanism of the Creator of the world."[15] But Victor's action is radical, for he challenges the place of humans in the natural world by asserting the power to create a new species. The potential unforeseen consequences of this action—termed the "Frankenstein factor"—are extremely relevant to twenty-first century audiences facing, for instance, the realities of in vitro fertilization (the way I myself was created) or genetically engineered plants and animals.

Victor's "fatal impulse" to create life out of dead matter encourages reflection on the violence embedded in male fantasies of   discovery and creation, whether scientific, medical or geographical. Frankenstein also inspires questions about gender and power in our time. His creation of the first member of a new species subverts the biological and cultural roles of men and women by placing reproductive power solely in male hands. From our 2018 perspective, Shelley seems to be criticizing Victor's act of stealing women's power of the womb for himself and his positivist eighteenth-century perspective. But we should also pause to consider to what extent women and other vulnerable people have full autonomy over their own bodies in our time. Women, immigrants, veterans, people of color and trans people can all face barriers to control over their bodies and their futures, in much the same way that Victor sought to control the lives and fates of his new species. Like other great works of science fiction, Shelley's novel pushes us to redefine our visions of gender, technology, and the roles of both in society.

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Discussion questions

1.Because of the "Frankenstein factor"—the fact that new creations may have regrettable, unexpected consequences—should new inventions or therapies go through rigorous testing before being made available to the public? Even if keeping them out of the hands of some people would cause suffering or even death?

2.Some scholars and readers argue that the creature is not born cruel, but becomes so after being abandoned by his creator/parent and by the kind De Lacey family. In his own words, "The mildness of my nature had fled, and all within me was turned to gall and bitterness." But Victor, who experiences a childhood amongst a loving family and which "No youth could have passed more happily," undertakes actions as destructive as the creature. If we cannot put their actions down to either "nature or nurture," what causes Victor and the creature to take actions that will harm other people? And what could their families or their society have done to stopped them?

3.How would you characterize Victor's relationships with the women in his life? Do you think his desire to "birth" the creature has anything to do with his attitude towards women? Why or why not?

4.Why does Victor destroy the female creature? What does he fear?

Notes:

[1] Ellen Moers, "Female Gothic: The Monster's Mother" in *Frankenstein* (ed. J. Paul Hunter. New York: W. W. Norton, 1996), 216.

[2] *Mary Shelley's "Frankenstein."* Dir. Kenneth Branagh. 20th Century Fox, 1994.

[3] Mary Shelley: Her Life, Her Fiction, Her Monsters (New York: Methuen, 1988), 41.

[4] Anne K. Mellor, "Possessing Nature: the Female in *Frankenstein*," in Frankenstein (Norton, 1996), 274- 86; Leanne MacDonald, "Vegetable Love: Reimagining Sexuality in Frankenstein and "Christabel,'" *Atenea* XXXV (2015), 43-59.

[5] Ruth Franklin, "Was 'Frankenstein' Really About Childbirth?" *The New Republic*. 7 March 2012. Access online at: https://newre-public.com/article/101435/mary-shelley-frankenstein-godwin-bodleian-oxford

[6] For more details of Shelley's reading habits and pedagogical philosophy, see Mary Shelley's *Reading*, edited by Stuart Curran (2009). Access online at: https://www.rc.umd.edu/editions/frankenstein/MShelley/reading

[7] Franklin (see above).

[8] Mary Shelley. Dir. Haifaa al-Mansour. IFC Films. 2017.

[9] Gordon, Charlotte. *Romantic Outlaws: The Extraordinary Lives of Mary Wollstonecraft and her Daughter Mary Shelley* (New York: Random House, 2015), 80.

[10] These gendered expectations of men and women are described throughout Mary Poovey's *The Proper Lady and the Woman Writer*, but they are a special focus of her chapter on Mary Shelley, "'My Hideous Progeny': The Lady and Monster" (U. of Chicago P., 1984), 114-42.

[11] Mary Shelley, 220-1.

[12] Franklin (see above)

[13] John Milton, *Paradise Lost* 11:476-7 in *The Milton Reading Room* (ed. Thomas H. Luxon, March 2015). Access Online at: https://www.dartmouth.edu/~milton/reading_room/pl/book_11/text.shtml

[14] *Frankenstein* (ed. D. L. Macdonald and Kathleen Scherf. 3rd Edition. Ontario: Broadview Editions, 2012), 174.