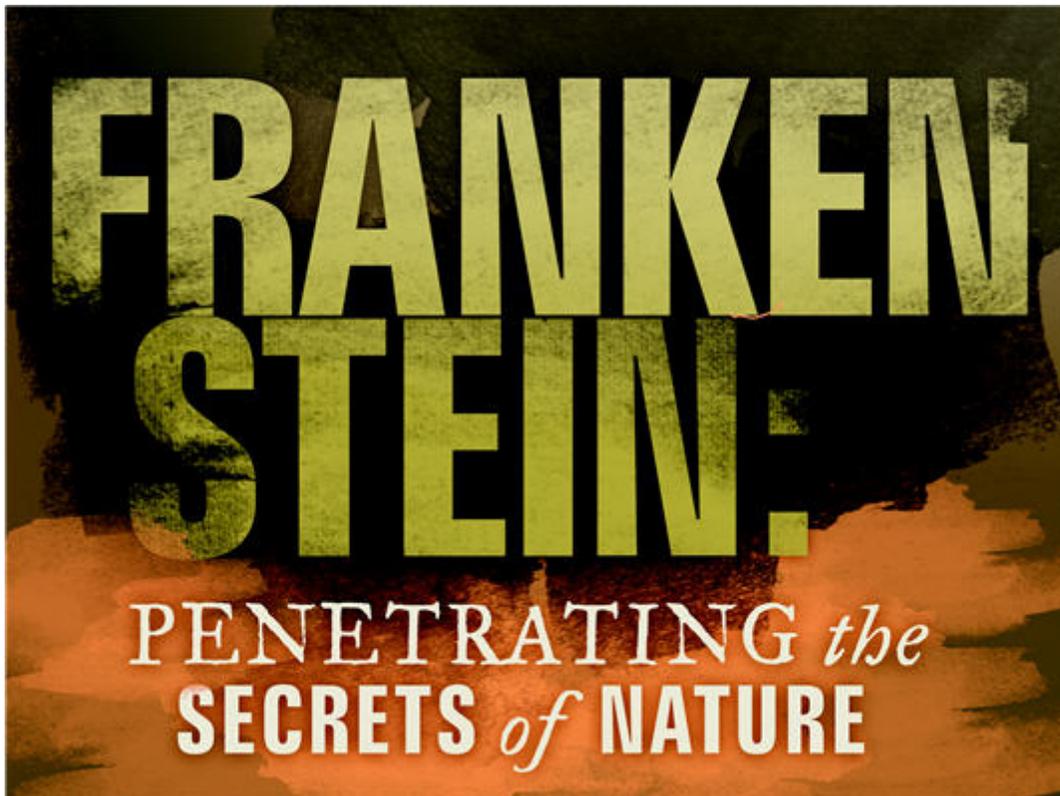


***Frankenstein:
Penetrating the Secrets
of Nature***

Outreach Resources

for

Traveling Exhibition Host Venues



Thanks to Susan Brandehoff and Jennifer Dominiak of the American Library Association Public Programs Office for their assistance in the development of this Outreach Resources.



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Section 1. General Information

INTRODUCTION

Frankenstein: Penetrating the Secrets of Nature explores how Mary Shelley’s *Frankenstein* story poses questions about the consequences of unchecked power and societal responsibility for other human beings, and provides a framework for discussions of medical advances that challenge our traditional understanding of what it means to be human.

These outreach resources are designed to support traveling exhibition host venues in their programming and promotion of *Frankenstein* and related events in their communities. The information is drawn from various programming and publicity activities reported by previous traveling exhibition host venues. As such, these resources provide templates and examples that host venues may review for ideas, or select and tailor appropriately for their own institutional requirements and community needs.

Note: For a general reference, hosts venue may find the following article helpful. It outlines experiences and lessons learned by the University of Florida’s Health Science Center Library that hosted 4 NLM traveling exhibitions during 2010–2012. In addition, the article also include their evaluation efforts:

Beth Auten, Hannah F. Norton, Michele R. Tennant, Mary E. Edwards, Nina Stoyan-Rosenzweg, and Matthew Daley (2013) “Using NLM Exhibits and Events to Engage Library Users and Reach the Community,” *Medical Reference Services Quarterly*, 32:3. 266-289, doi: [10.1080/02763869.2013.806861](https://doi.org/10.1080/02763869.2013.806861)



Frankenstein: Penetrating the Secretes of Nature
Outreach Resources for Traveling Exhibition Host Venues

Section 1. General Inforamtion

**CONTACT INFORMATION AT THE EXHIBITON PROGRAM,
NATIONAL LIBRARY OF MEDICINE**

About the *Frankenstein* Outreach Resources:

Jiwon Kim, Lead Exhibit Specialist and Exhibition Educator
301-496-5963; kimj1@mail.nih.gov

About the traveling exhibition's damage/repair, PR materials, shipping, tour itinerary, or host survey:

Traveling Exhibition Services
301-594-1948; NLMtravelingexhibits@mail.nlm.nih.gov

Jill L. Newmark, Registrar and Traveling Exhibition Services Manager
301-435-5241; newmarj@mail.nlm.nih.gov

About the exhibition content and educational resources online:

Patricia Tuohy, Head of Exhibition Program
301-435-5240; tuohyp@mail.nih.gov

Daniel Caughey, Exhibit Specialist
301-435-5464; dan.caughey@nih.gov

Jiwon Kim, Lead Exhibit Specialist and Exhibition Educator
301-496-5963; kimj1@mail.nih.gov

Erika Mills, Community Outreach Coordinator
301-594-1947; millser@mail.nih.gov

Section 1. General Information

OVERVIEW OF THE TRAVELING EXHIBITION

The *Frankenstein: Penetrating the Secrets of Nature* traveling exhibition consists of six freestanding banners that are transported in two plastic containers with wheels. Specific details of the banners and containers are:

- Image of the six banners of *Frankenstein: Penetrating the Secrets of Nature*



- Each banner is 7 ft. high by 3 ft. wide. The six banners require a minimum display area of **500 square feet** and must be in an area **outside of direct sunlight**. The display configuration may vary based on each host venue's display location.
- Each transportation container measures 46 in. high by 22 in. wide, and weighs about 55 lbs. when packed with three banners and support hardware.
- The containers also house a printout of the "Exhibition Installation Guidelines," and extra shipping-label hangtags and envelopes.

The exhibition specifications and the following host venue resources for *Frankenstein* are available at the online [booking information](#) page:

- [Exhibition Basic Information](#)
- [Exhibition Shipping Instructions](#)
- [Exhibition Brochure](#) [see image on page 8]
- [Exhibition Poster](#) [see image on page 8]
- [Exhibition PR Information](#)
- [Outreach Resources](#)
- [Traveling Exhibition Host Survey](#)

For any questions related to the traveling exhibition support materials, please contact Traveling Exhibition Services at 301-594-1948; NLMtravelingexhibits@mail.nlm.nih.gov.



Frankenstein: Penetrating the Secretes of Nature
Outreach Resources for Traveling Exhibition Host Venues

Section 1. General Inforamtion

AMERICANS WITH DISABILITIES ACT

The Americans with Disabilities Act (ADA) (PL 101-336), which went into effect in July 1992, guarantees that people with disabilities shall have equal access to employment, public services and accommodations, transportation, and telecommunications services.

The Exhibition Program at the National Library of Medicine, a part of a federal agency, produces and manages traveling exhibitions. The institutions borrowing and hosting the traveling exhibition must make reasonable efforts to give disabled people the same access to information, programs, and resources enjoyed by those who are not disabled.

Local or regional agencies which are responsible for services for the disabled may be helpful. In addition, here are some examples of how to enhance the accessibility of your programs:

- Allow space for wheelchairs in program spaces.
- Prepare a large-print version of publicity materials and program handouts.
- Provide for signing at programs.
- Provide audio versions of texts used in programming.

Section 2: Publicity

PUBLICITY CHECKLIST

This checklist provides exhibition guidelines and considerations for traveling exhibition host venues. The items in the list serve as examples that may help host venues generate ideas related to their planning the publicity for *Frankenstein: Penetrating the Secrets of Nature* and related programs.

- ✓ Include the exhibition credit text (shown on page 8) on all publicity materials—e.g., press releases, brochures, posters, websites, invitations, program flyers, announcements, etc.
- ✓ Acknowledge ownership credits (shown on pages 10–11), when using any publicity images from the *Frankenstein* exhibition.
- ✓ Create a general timeline that includes publicity deadlines for local media with possible long lead time, opening/closing dates, and related event schedules to allot time for creating and distributing promotional materials. See “Sample Publicity Timeline” on pages 12–13.
- ✓ Explore partnerships within your institution and with other organizations, and coordinate publicity efforts with internal and external partners. See “Sample Partnership Solicitation Letter” on pages 15–16.
- ✓ Identify the kinds of publicity that may exist or work well for targeted audiences in your institution and any partner organizations. See “Publicity Samples” on pages 14–26.
- ✓ Work closely with those who are developing and programming events for the exhibition in order to include the most up-to-date details in the publicity materials.
- ✓ Share publicity materials with various stakeholders—e.g., directors, colleagues, other support organizations, etc., and invite their ideas or participation for attracting audiences from their respective networks of colleagues and friends in the community.
- ✓ Highlight any relevant community sponsors and partners in press releases and events, and in all public programs. The sponsor or partner credit may follow the exhibition credit line.
- ✓ Consider what publicity and programming success may look like for your institution and partners, and collect appropriate data—for example, number of attendees, audience feedback, and social media activities.

Section 2. Publicity

EXHIBITION CREDIT

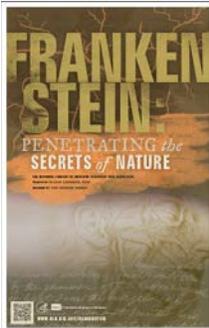
The exhibition credit line is: **This exhibition was developed and produced by the National Library of Medicine, National Institutes of Health.**

The credit line above acknowledges the National Library of Medicine as the producer of the exhibition. Please include the credit line in any materials and publicity associated with the exhibition, as well as mention it orally at least at the beginning or the end of each event.

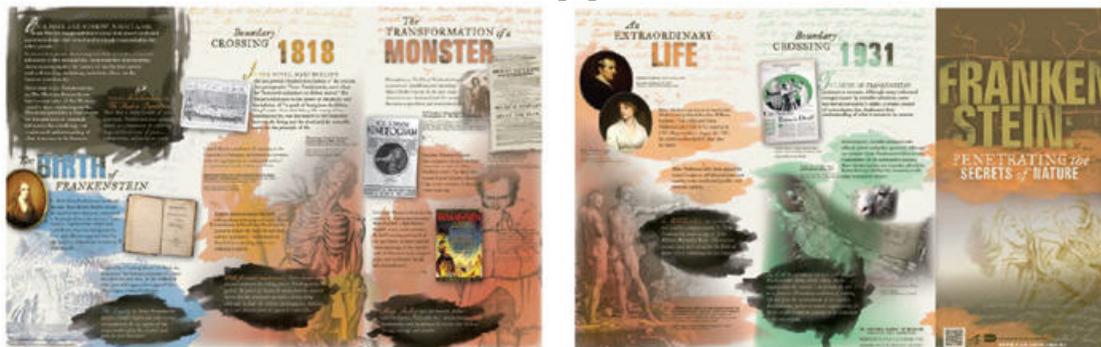
EXHIBITION POSTER AND BROCHURE

Traveling exhibition host venues may download, produce, and distribute the *Frankenstein* poster and brochure, provided by the Exhibition Program at the National Library of Medicine. Both are designed to print on the 11 in. x 17 in. (tabloid-size) paper and can be downloaded from the [exhibition's booking information web page](#). The links to the PDF files of the poster and brochures are also available in the hyperlinked text below.

The *Frankenstein* exhibition [poster](#) below offers an area for the host venue information, such as location, hours, dates, website, phone, etc., on its lower half.



The [brochure](#) below summarizes key themes of the exhibition, and is designed to print on the front and back of an 11 in. x 17 in. (tabloid-size) paper, which should be tri-folded.





Frankenstein: Penetrating the Secrets of Nature
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Section 2. Publicity

GUIDELINES FOR USING PUBLICITY IMAGES FROM THE EXHIBITION

The *Frankenstein* traveling exhibition host venues:

- are authorized to use any publicity images from the exhibition for all publicity related to the exhibition and its related programs. See the list of the *Frankenstein* publicity images and credits on pages 10–11.
- must use the publicity images with the ownership credits provided with the image.
- must not reformat, redesign, or otherwise alter the publicity images; but may print color images in black-and-white.
- must use the publicity images for noncommercial or educational activities and promotion of the *Frankenstein* exhibition at the specified institution venues hosting the exhibition. Commercial use of any image for profit in another publication, edition, format, or language is prohibited. Images may not be used for publicity for programs involving fundraising.
- may authorize newspapers and other media to use only the publicity images from the exhibition along with their credit lines for publicizing the exhibition and for no other use.
- are responsible for obtaining permissions for any images other than the publicity images from the exhibition.
- are asked to provide one copy of any materials produced using any of the publicity images to the Exhibition Program at the National Library of Medicine via email to nlmtravelingexhibits@mail.nlm.nih.gov or mailed to the address below:

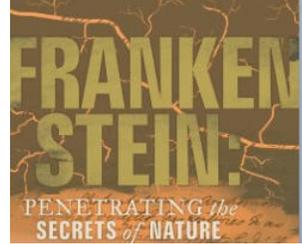
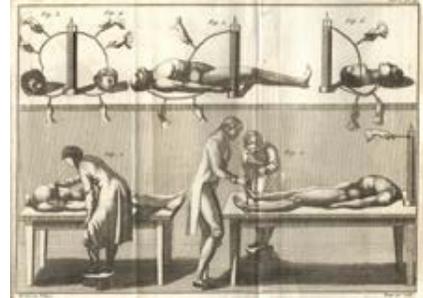
Attention: Traveling Exhibition Services, Exhibition Program
Bldg. 38, Rm. 1E-21
National Library of Medicine
8600 Rockville Pike
Bethesda, MD 20894

Section 2. Publicity

PUBLICITY IMAGES, CAPTIONS, AND CREDITS

The following publicity images may be used by the *Frankenstein* traveling exhibition host venues for promotion of and publicizing the exhibition and related programs only. Each host venue receives via email production-quality files for these images approximately four weeks prior to the start of its booking period. **Host venues may request these files sooner by contacting the traveling exhibition services at:**

- email: nlmtravelingexhibits@mail.nlm.nih.gov or
- telephone: 301.435.5241.

Publicity images (thumbnail)	Image captions and credits (if needed)
	<p><i>Frankenstein: Penetrating the Secrets of Nature</i> exhibition logo</p> <p>Courtesy National Library of Medicine</p>
	<p>Portrait of Mary Shelley, ca. 1851-1893</p> <p>Courtesy The Bodleian Library, University of Oxford</p>
	<p>Illustration from <i>Essai Théorique et Expérimentale sur le Galvanisme, tome premier</i> (Theoretical and Practical Essay on Galvanism, first volume), 1804 Author: Giovanni Aldini (1762–1834)</p> <p>Courtesy National Library of Medicine</p>

Section 2. Publicity: Publicity Images, Captions, and Credits

Publicity images (thumbnail)	Image captions and credits (if needed)
	<p>T. P. Cooke as the monster in <i>Presumption; or, The Fate of Frankenstein</i> Artist: Thomas Charles Wageman (c. 1787–1863)</p> <p>Courtesy The Carl H. Pforzheimer Collection of Shelly and His Circle, TheNew York Public Library, Astor, Lenox and Tilden Foundations</p>
 <p>NOTE: THIS PHOTO MAY NOT BE USED ON WEB SITES</p>	<p>Boris Karloff as the Monster in <i>Frankenstein</i>, 1931</p> <p>Courtesy Universal Studios Licensing LLC</p>
	<p>Anatomical illubstration of the arteries of the human head, 1844</p> <p>Courtesy National Library of Medicine</p>

Section 2. Publicity

SAMPLE PUBLICITY TIMELINE

Sample Publicity Timeline sequentially outlines several examples of publicity planning and implementation activities. The examples serve to help traveling exhibition host venues consider institutional requirements when preparing to publicize the exhibition and related events. Thus, host venues may review the sample as a tool for creating their own publicity plans and schedules tailored for their institutions, communities, and audiences.

- 8–12 weeks before the exhibition opening or a program date:
 - Consider possible partnerships with local groups and organizations with shared interests and audiences. Host venues and partners then may publicize the exhibition and any supplementary programs to reach and serve diverse audiences. See “Sample Partnership Solicitation Letter” on pages 15–16.
 - Identify publicity outlets and types of promotional materials—e.g., websites, social media, advertising, newspapers, radio stations, flyers, bookmarks, brochures, posters, etc.—based on the programming and targeted audiences.
 - Review the publicity samples (pages 14–26) and images (pages 10–11), and plan who and how to produce publicity materials appropriate for host venues and their partners.

- 6–8 weeks before:
 - Distribute all publicity materials among publicity partners for promoting *Frankenstein* and related activities to their audiences.
 - Announce and post the exhibition opening and related programs via in-house publicity outlets—e.g., institution’s news release, online events calendar, poster/flyer placements, etc.
 - Send local media—such as radio stations, newspapers, TV stations, and magazines—news releases and public service announcements about the exhibition opening and any related events and activities.

- 4–6 weeks before:
 - Announce the exhibition opening and programs to targeted audiences—e.g., families, youths, classroom educators, scholars, seniors, general public, etc.—via mass emails, mailings of flyers, save-the-date postcards, etc.
 - Outline a social-media publicity plan and prepare social media publicity materials as needed, including any multimedia items, such as a video, podcast, slide show, etc.



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Section 2. Publicity: Sample Publicity Timeline

- 2–4 weeks before:
 - As needed, revise publicity efforts and materials based on any program updates, and distribute final program details to partners and targeted audiences.
 - Start promoting the exhibition and its programs on the identified social media (e.g., blogs, YouTube, podcasts), personal calls, invitational letters, paid advertisements, etc.
 - Highlight any available specific activities, notable guests, or presenters in promoting the exhibition events.
- 1–2 weeks before:
 - Prepare a press kit consisting of, but not limited to, a press release, media alert, and authorized publicity images with ownership credits, exhibition brochure, and all other promotional materials.
 - Send out media alerts as a reminder to local press, as well as reminder mass emails to target audiences, including community organizations.
- 1–3 days before:
 - Use social media, email, and web announcements to promote the exhibition and related programs.
- On the day of:
 - Provide real-time tweets as the event progresses.
 - Take photos of the event and obtain appearance releases, as needed and following institutional policies and practices.
- 1 day–1 week after:
 - Publicize and report out on the programs you have hosted to those stakeholders and partners.
 - When using images of attendees from events for publicity on social media and websites, please follow institutional policies and practices related to appearance permissions, especially for attendees under 18.
- 1–2 weeks after closing the traveling exhibition
 - Send your completed [Traveling Exhibition Host Survey](#) along with copies or links to your publicity materials to nlmtravelingexhibits@mail.nlm.nih.gov; or to Exhibition Program, Bldg. 38, Rm. 1E-21, National Library of Medicine, 8600 Rockville Pike, Bethesda, MD 20894



Frankenstein: Penetrating the Secretes of Nature
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Section 2. Publicity

PUBLICITY SAMPLES

Several sample publicity resources are available on pages 15–26. Traveling exhibition host venues may use them to develop their own *Frankenstein* publicity materials for promoting the exhibition and related programs. Host venues can revise and tailor the samples appropriately for their institutional requirements and audience needs.

- Sample partnership solicitation letter (page 15)
- Sample news release (page 17)
- Sample media alert/calendar listing (page 19)
- Sample letter to community groups (page 20)
- Sample public service announcements (page 22)
- Sample Twitter posts (page 24)
- Sample Facebook posts (page 25)
- Sample outline of a *Frankenstein* program website (page 26)



Frankenstein: Penetrating the Secrets of Nature
Outreach Resources for Traveling Exhibition Host Venues

Section 2. Publicity: Publicity Samples

SAMPLE PARTNERSHIP SOLICITATION LETTER

(DATE)

Dear **(POTENTIAL COMMUNITY PARTNER)**:

The **(NAME OF HOST VENUE)** is pleased to announce the opening of a new exhibition, *Frankenstein: Penetrating the Secrets of Nature* on **(DATE)**. The traveling exhibition is produced by the National Library of Medicine, National Institutes of Health.

Mary Shelley's *Frankenstein; or, The Modern Prometheus*—is the focus of the exhibition. While a teenager, Shelly conceived of the tragic tale of an ambitious scientist, Victor Frankenstein, and the monstrous creature of his making. Since the novel's first publication in 1818, the story has gripped imaginations for generations—both in the original novel and shaped into new forms, such as plays, films, and comics.

For two centuries, playwrights' and filmmakers' adaptations have transformed *Frankenstein* into one of the Western world's most enduring tales. *Frankenstein: Penetrating the Secrets of Nature* presents the young Shelley's life, and explores the power of her *Frankenstein* story on popular culture and as a framework for discussions of medical advances that challenge our traditional understanding of what it means to be human.

We would like to invite you to partner with us to **(DESCRIBE GOALS FOR A POSSIBLE PARTNERSHIP. WHY WOULD A PARTNERSHIP BE A GOOD IDEA?)**



Frankenstein: Penetrating the Secretes of Nature
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Section 2. Publicity: Sample Partnership Solicitation Letter

WHAT WOULD YOU LIKE THE PARTNER TO DO? WHAT WOULD THE COMMUNITY PARTNER LIKE TO CONTRIBUTE? WHAT WOULD YOUR LIBRARY AND THE PARTNER GAIN FROM THE RELATIONSHIP? BE SPECIFIC.). I have enclosed additional information (**ENCLOSE A BROCHURE, POSTCARD, WEB LINK, OR OTHER DETAILS**) about (**NAME OF HOST VENUE**) and about the traveling exhibition. I look forward to discussing a possible partnership further—would you be available (**DATE, TIME**) to discuss these ideas further? Please contact me at (**TELEPHONE, E-MAIL**) if you have questions.

We hope we can work together as we introduce this informative exhibition to our community!

Sincerely,

(SIGNATORY’S NAME AND TITLE)



Frankenstein: Penetrating the Secrets of Nature
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Section 2. Publicity

SAMPLE NEWS RELEASE

For Immediate Release
(DATE)

Contact: (LIBRARY CONTACT)
(TELEPHONE, E-MAIL)

(NAME OF HOST VENUE) to host *Frankenstein* traveling exhibition

Editor: Please do not edit out the producer credit at the end of the first paragraph.

(CITY) – Everyone knows the story of *Frankenstein*. Or do they? One of the most enduring tales of the Western world—Mary Shelley’s *Frankenstein; or, The Modern Prometheus*—is the focus of an exciting traveling exhibition that will begin a (NUMBER)-week visit at the (NAME OF HOST VENUE) on (DAY, DATE). The *Frankenstein: Penetrating the Secrets of Nature* exhibition is produced by the National Library of Medicine, National Institutes of Health.

“We are delighted to have been selected as a site for this exhibition,” said (HOST VENUE COORDINATOR OR DIRECTOR). “*Frankenstein* is truly a story for twenty-first century America. It is not simply a tale about an out-of-control scientist. It is a human-interest story of ambition, idealism, revenge and forgiveness. *Frankenstein* offers a vision of what happens when power is abused, knowledge is hidden, and members of a community do not take responsibility for one another.”



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Section 2. Publicity: Sample Press Release

The tragic story of Victor Frankenstein and the living monster he creates in his laboratory has gripped our imaginations since its first publication in 1818. Mary Shelley was only 18-years-old when she began writing *Frankenstein*. From an early age, Shelley came to know several literary figures of her time and great works of literature, history, and mythology.

In the book, Shelly portrayed Frankenstein as an ambitious scientist who was obsessed with creating life. She depicted the creature as a sensitive, articulate, and lonely being who was denied companionship and rejected by humans. The creature lashes out in revenge only when he is betrayed and abandoned by Frankenstein, his maker. Over the decades, playwrights, filmmakers, and the media have transformed Shelley's sympathetic creature into a speechless monster who kills without remorse. *Frankenstein: Penetrating the Secrets of Nature* explores the lasting influence of the *Frankenstein* story on popular culture and as a metaphor for effects of unchecked power and self-serving ambition on the human community.

The **(NAME OF HOST VENUE)** is sponsoring free programs and other events for the public in connection with the exhibition. Contact **(HOST VENUE CONTACT NAME, TELEPHONE NUMBER, E-MAIL)** for more information.



Frankenstein: Penetrating the Secrets of Nature
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Section 2. Publicity

SAMPLE MEDIA ALERT/CALENDAR LISTING

**FOR IMMEDIATE RELEASE
(MONTH, DATE, YEAR)**

**CONTACT: (HOST VENUE CONTACT)
(TELEPHONE, E-MAIL)**

At the **(NAME OF HOST VENUE)**

Frankenstein: Penetrating the Secrets of Nature opens at the **(NAME OF HOST VENUE)** on **(DATE)**. The free traveling exhibition is produced by the National Library of Medicine, National Institutes of Health,

Mary Shelley's *Frankenstein; or, The Modern Prometheus*—is the focus of the exhibition. While a teenager, Shelly conceived of the tragic tale of an ambitious scientist, Victor Frankenstein, and the monstrous creature of his making. Since the novel's first publication in 1818, the story has gripped imaginations for generations—both in the original novel and shaped into new forms, such as plays, films, and comics.

Frankenstein: Penetrating the Secrets of Nature presents the young Shelley's life, and explores the power of her story, *Frankenstein*, on popular culture and as a framework for discussions of medical advances that challenge our traditional understanding of what it means to be human.

The **(NAME OF HOST VENUE)** is offering free programs and other events for the public in connection with the exhibition. Please call **(TELEPHONE NUMBER)** or visit **(WEBSITE)** for details.



Frankenstein: Penetrating the Secrets of Nature
Outreach Resources for Traveling Exhibition Host Venues

Section 2. Publicity

SAMPLE LETTER TO COMMUNITY GROUPS

(DATE)

Dear Friend of **(NAME OF HOST VENUE, or PERSONALIZE GREETING)**

The **(NAME OF HOST VENUE)** is pleased to announce the opening of *Frankenstein: Penetrating the Secrets of Nature* on **(DATE)**, a free traveling exhibition produced by the National Library of Medicine, National Institutes of Health.

The tragic story of Victor Frankenstein and the living monster he creates in his laboratory has gripped our imaginations since its first publication in 1818. Mary Shelley was only 18-years-old when she began writing *Frankenstein*. The daughter of social reformists, she came to know literary figures of her time and great works of literature, history, mythology, natural sciences, and politics. In the book, Shelly portrayed Frankenstein as an ambitious scientist who was obsessed with creating life. She depicted the creature as a sensitive, articulate, and lonely being who was denied companionship and rejected by humans. The creature lashes out in revenge only when he is betrayed and abandoned by Frankenstein, his maker. Over the decades, playwrights, filmmakers, and the media have transformed Shelley's sympathetic creature into a speechless monster who kills without remorse. *Frankenstein: Penetrating the Secrets of Nature* explores the lasting influence of the *Frankenstein* story on popular culture and as a metaphor for effects of unchecked power and self-serving ambition on the human community.



Frankenstein: Penetrating the Secretes of Nature
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Section 2. Publicity: Sample Letter to Community Groups

We would like to invite you to view the exhibition and to a special event, **(EVENT NAME)**, on **(DAY, DATE)** at **(TIME)** at **(PARTICULAR LOCATION IN LIBRARY)**. **(NAME)** will be the guest speaker. **(OR ANY DETAILS SUCH AS EVENT DESCRIPTION)**
For details on this and other events related to *Frankenstein*, please see **(FLYER or WEBSITE)**, or contact me at **(TELEPHONE, E-MAIL)** with any questions you may have.

We hope you can join us as we introduce this informative exhibition to our community.

Sincerely,

(SIGNATORY'S NAME AND TITLE)



Frankenstein: Penetrating the Secretes of Nature
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Section 2. Publicity

SAMPLE PUBLIC SERVICE ANNOUNCEMENTS

- :20** Who is the monster in *Frankenstein* ? Find out at the new exhibition, opening on **(DAY, DATE)** at the **(NAME OF HOST VENUE)**. Call **(TELEPHONE NUMBER)** or visit **(WEBSITE)** for details.
- :25** Discover something new about a classic tale of *Frankenstein*. A traveling exhibition about Mary Shelley’s story opens on **(DAY, DATE)** at **(NAME OF HOST VENUE)**. Call **(TELEPHONE NUMBER)** or visit **(WEBSITE)** for details.
- :30** For 200 years, the story of Frankenstein has gripped our imaginations and haunted our nightmares. Come to the **(NAME OF HOST VENUE)** to see an exciting traveling exhibition about Mary Shelley’s fascinating tale. It begins on **(DAY, DATE)**. Call **(TELEPHONE NUMBER)** or visit **(WEBSITE)** for details.
- :35** Discover something new about *Frankenstein*. The **(NAME OF HOST VENUE)** is hosting a new traveling exhibition that explores Mary Shelley and her novel that has gripped our imaginations and haunted our nightmares for generations. See for yourself what *Frankenstein* is all about, beginning **(DAY, DATE)**. Call **(TELEPHONE NUMBER)** or visit **(WEBSITE)** for details.



Frankenstein: Penetrating the Secrets of Nature
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Section 2. Publicity: Sample Public Services Announcements

:45 Did you know that Mary Shelley’s *Frankenstein* depicts the monster as a sensitive and well-read creature who craved human companionship? The **(NAME OF HOST VENUE)** invites you to explore the fascinating story of the ambitious scientist Victor Frankenstein and the creature of his making. Visit *Frankenstein: Penetrating the Secrets of Nature*, a free traveling exhibition, beginning on **(DAY, DATE)**. Call **(TELEPHONE NUMBER)** or visit **(WEBSITE)** for the schedule and related public programs. The *Frankenstein* exhibition is produced by the National Library of Medicine, National Institutes of Health.



Frankenstein: Penetrating the Secretes of Nature
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Section 2. Publicity

SAMPLE TWEETS

Twitter gives you 140-characters with which to convey information instantly. Host venues may use Twitter to promote an upcoming event, share breaking news, or connect people to your website, Facebook page, or blog. Following are a few sample tweets:

1. Frankenstein is coming to [*host venue*]! Sign up @ [*website*] for our free [*weekly, monthly, etc.*] e-newsletter.
2. Talk to us. What's the best [*book, DVD, etc.*] about Frankenstein that you have [*read, watched, etc.*]?
3. Learn about [*Frankenstein program topics*]. Free program @ [*website*].
4. Help us! We're planning a film series. What's your favorite Frankenstein film?
5. Miss out on last week's [*program name*]? View the video archive @ [*website*].
6. Did you know [*include relevant information*]? Check out a new blog post written by our Frankenstein scholar [*include name*] @ [*website*].
7. [*Share line from a Frankenstein-related book*] [*Include website link to your Frankenstein program website*]



Frankenstein: Penetrating the Secrets of Nature
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Section 2. Publicity

SAMPLE FACEBOOK POSTS

Facebook allows for messages longer than 140 characters and the inclusion of photos and videos.

Facebook may help you make stronger connections and develop deeper relationships with your

followers. Listed are a few sample Facebook posts:

1. Come hear [*speaker's name*] talk about [*topic*] at [*host venue name*] on [*date/time*]. Learn more at [*website with program details*].
2. Frankenstein spotting at [*host venue name*] [*include a photo*]! Check out [*website*] to see a list of upcoming exhibition-related programs.
3. It's alive! Or is it? Find out at the [*event/program name*] on [*date and time*] hosted by [*host venue name or event presenters*]. Learn more at [*website with program details*].
4. From the blog [*include details and website link to new exhibition-related blog post*].
5. Check out our latest exhibit: *Frankenstein: Penetrating the Secrets of Nature* produced by the National Library of Medicine [*include the exhibition logo or a photo*]. Make sure to stop by and say hello! While you're here, check out an exhibition-related book to learn more [*website*].
6. Here are the first-place winning [*name the contest item—e.g., costume, poster design, etc.*] of our Frankenstein [*contest name*]! See the complete list of winners here [*link to photos or website listing the winners*].



Frankenstein: Penetrating the Secretes of Nature
Outreach Resources for Traveling Exhibition Host Venues

Section 2. Publicity

SAMPLE OUTLINE OF A FRANKENSTEIN PROGRAM WEBSITE

Host venues may want to create a website for making available details about the traveling exhibition and related events that they have programmed. The website can be included in all promotional materials—e.g., posters, flyers, new releases and letters, emails, social media, and postings to local press, partners, patrons, and local community members. The website could include the following elements in order to provide logistical information as well as to cross reference various publicity activities:

- ✓ Exhibition page with days and hours open for admission, location, information on how to request special accommodations, and contact email and phone number for any questions related to the exhibition and related programs.
- ✓ “List of events” section with details about your programs. Make sure you include as much information as possible on your site—e.g., date, location, time, any registration requirements, presenters’ photos, and short biographies.
- ✓ Acknowledgements and links to your partners’ websites.
- ✓ Links to any exhibition and program publicity items online—e.g., blog posting about the opening event or demonstrations to local youth groups, etc.
- ✓ Official exhibition credit line and any authorized publicity images from the exhibition.

Section 3. Programming

PROGRAMMING CHECKLIST

The checklist below outlines several considerations that traveling exhibition host venues may keep in mind while programming exhibition-related events. The list includes some sample resources as references for host venues to generate ideas or use them tailored to institutional requirements and audience needs.

- ✓ Please note that events related to *Frankenstein: Penetrating the Secrets of Nature* must be free and open to the public.
- ✓ Contact other local organizations for partnership and advice on how to reach your local audience, which may support existing or create new partnerships. See “Sample Partnership Solicitation Letter” on page 15.
- ✓ Identify main programming theme(s), as they relate to the exhibition and appropriate for your institution, partners, and targeted audiences. See “Some *Frankenstein* Exhibition Themes” on page 28.
- ✓ Consider some significant dates associated with Mary Shelley and topics in the exhibition, which may help in scheduling or selecting topics for *Frankenstein* events. See “Dates Related to Mary Shelley and the *Frankenstein* Exhibition” on page 29.
- ✓ Assess and organize *Frankenstein*-related events appropriate for the institutional requirements and for targeted audiences. See sample program formats and ideas on pages 30–34.
- ✓ Keep in mind a general timeline that includes publicity deadlines for local press, partner organizations, opening/closing dates, and any other programming to allot time for creating and distributing promotional materials.
- ✓ Acknowledge all contributors verbally at any event, and with thank-you letters or emails as appropriate—e.g., invited speakers and panelists, programming and publicity partners, internal colleagues, logistical supporters, etc.
- ✓ Develop strategies to capture attendance numbers to the exhibition and related events, and audience feedback for your reporting internally and to the Traveling Exhibition Services via the [Traveling Exhibition Host Survey](#).

Section 3. Programming

SOME *FRANKENSTEIN* EXHIBITION THEMES

“At the heart of the Frankenstein exhibition is the question of what it means to be human and to be a part of the human community.” —Susan E. Lederer, curator

1. *Frankenstein; or, The Modern Prometheus* raises many critical questions: What is the nature of being “human”? How important are our connections with other living beings? What are society’s and individuals’ responsibilities to members of the human community?
2. Mary Shelle, in writing *Frankenstein*, was informed by the dramatic social, scientific, and economic changes occurring in the world around her. She had strong philosophical connections to the Romantic Movement through her association with Percy Bysshe Shelley, Lord Byron, and their wide circle of colleagues and friends.
3. Mary Shelley’s novel addresses the issue of individual and societal responsibility for other living beings by examining the role of science in civilization and culture. *Frankenstein* story uses scientific exploration as a metaphor for examining broader cultural issues such the use and abuse of power and the consequences for the community.
4. Over time, Mary Shelley’s monster and her complex story of a quest for power, abandonment, and revenge, was transformed into a more simplistic narrative of ambition, punishment, and a scientist who has gone out of control. The monster evolved from a rational, self-taught, articulate creature into a speechless murderer, and then, through film, into the popular icon we know today. The figure of the monster reflects the values, fears, and hopes of the culture and the time in which it appears.
5. The public has both a fear and a fascination with the power of science, especially in the area of cloning and genetic engineering. There is a perception that these new forms of manipulating biological processes threaten the “natural boundaries” between human and artificial, life and death, nature and culture, and human and animal. The story of *Frankenstein* continues to be used as a framework with which to express the public’s anxieties about these issues.
6. The exhibition addresses how scientific advances continue to raise difficult ethical and policy questions. Scientists are responsible for sharing and explaining the results of their research, and the public is responsible for learning about contemporary science, so that they can participate more knowledgeably in current ethical and policy debates about biomedical advances. The roles of ethicists and other interpreters of scientific work, and the media, are critical in informing the public.



Frankenstein: Penetrating the Secretes of Nature
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Section 3. Programming

DATES RELATED TO MARY SHELLEY AND THE FRANKENSTEIN EXHIBITION

January 1, 1818

The first edition of *Frankenstein* is published.

April 22, 1935

Bride of Frankenstein, directed by James Whale, and starring Boris Karloff and Elsa Lanchester, is released.

April

National Donate Life Month for organ/blood donation

May 14, 1817

Mary Shelley completes the writing of *Frankenstein; or, The Modern Prometheus*.

June, 1816

Lord Byron challenges his summer guests, including Mary Godwin and Percy Shelley, to write a “scary story.”

July 5, 1996

Birthday of Dolly, the first cloned sheep.

August 30, 1797

Mary Shelley’s birthday.

September 9, 1737

Birthday of Luigi Galvani who in 1780 reported his discovery that the muscles of dead frogs’ legs twitched when struck by an electrical spark.

October, 1990

Human Genome Project launched.

November 21, 1931

Classic film *Frankenstein*, starring Boris Karloff and directed by James Whale, is released.

November 23, 1887

Boris Karloff’s birthday.

December 1, 1999

First human chromosome completely sequenced.

Section 3. Programming

GENERAL PROGRAM FORMATS

Traveling exhibition host venues report variety of events that they plan in conjunction with traveling exhibitions. The list of program formats below summarizes several types of events that host venues have organized for their audiences. These are examples that *Frankenstein* host venues may consider as they plan any exhibition-related events that are appropriate for their own institutional requirements and community needs.

- **Reception** for an exhibition “teaser” or opening event to generate interest in your institution and community.
- **Lecture** by local experts in medicine, sciences, or history of medicine where they speak about and engage audiences in exhibition-related topics relevant to local discussions of biomedical innovation in Mary Shelley’s time and present.
- **Panel presentation** by scholars and experts in diverse areas—film history, Gothic literature, history of electricity or organ transplants, and other exhibition-related topics.
- **Companion exhibition** of books, photos, or other display items from your or partner institutions that are related to topics in the exhibition, such as Mary Shelley’s 19th-century England or advances in biomedical research.
- **Reading as a community**, including a title for adults, a title for young adults, and a title for children related to the exhibition topics. See the list of readings for young and adult readers on pages 35–46 for ideas.
- **Demonstration** by local science centers, school departments, or clubs on exhibition topics such as electricity, human anatomy, etc.
- **Contests** for targeted audiences, such as illustrations, essays, or performances related to Mary Shelley and the exhibition.
- **Film screening** of *Frankenstein* and a follow-up discussion that may compare how the film departed from the original novel and how nearly all of them, except for Kenneth Branagh’s film, are quite different from the book. See list of films on pages 51–54 for ideas).
- **Performances** such as original music, reading of excerpts from the novel, interpretive dance, etc., based on your internal and local groups who may perform regularly and be interested in such an event.
- **Community-wide drive/awareness day** in partnership with local health agencies/hospitals such as a blood bank or organ donation organization.

Section 3. Programming

IDEAS & EXAMPLES

MARY SHELLEY AND *FRANKENSTEIN*

- Costume contest with a reception or an activity for all ages, where attendees vote for three to five categories of winners such as, best, most historically accurate, most original, or most eco-friendly costumes.
- Display about Mary Shelley’s world that recreates a picture of early 19th-century England, featuring documents, broadsheets, costumes, music, plays, and literary or scientific notables.
- Contest for high school classes or students to submit essays, illustrations, or multimedia presentations about a theme from the exhibition—e.g., Mary Shelley’s mother, Mary Wollstonecraft, and other 19th-century women authors and activists.
- Speaker or panel discussion series with local university professors or experts in literature, films, or cultural studies for a program that focuses on how Mary Shelley influenced a new genre, science fiction, and how her work impacted other authors such as H.G. Wells, Jules Verne, and Isaac Asimov.
- Film screening for comparing the monster from Shelley’s book with later depictions of him in films, with a follow-up discussion covering questions such as: Is the creature human or not? What makes him human? What makes him non-human? Which set of character traits are most prevalent in him? Who is the true monster in *Frankenstein*? Is it society? Victor Frankenstein? Explain why there could be other monsters in the book.
- Public lecturer about how the monster in *Frankenstein* changed over the centuries by describing his character from the book, and comparing it to how he is presented in later plays and movies, addressing questions such as: Why did this happen? How does the figure of the monster reflect the values, fears, and hopes of the culture and the time in which it appears? Who are the “monsters” of today, and for what qualities do we label them monsters?
- Readings from Mary Shelley’s letters with invited readers, such as local celebrities, journalists, and literacy organizations, followed by a scholar-led discussion of Shelley’s life and era.
- Podcast or webinar about the myth of Prometheus and its importance to Mary Shelley and her circle, addressing questions such as: What significance does it have today? Do ancient myths have any relevance in the 21st century?



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Section 3. Programming: Ideas & Examples

LITERATURE, SCIENCE, AND THE ROMANTIC ERA

- Presentation on literary life in London during Mary Shelley’s life, including Shelley’s heritage from her parents, other works by her, and works by Percy Bysshe Shelley, Lord Byron, and other contemporaries.
- Lecture on Romanticism in Europe, discussing questions such as: Where it took place? How long it lasted? To what degree Mary Shelley was a representative of its principles? How did followers of Romanticism view science?
- Reading and discussion event that compares and contrasts other gothic novels with Mary Shelley’s *Frankenstein*, for example *The Castle of Otranto: A Gothic Story* by Horace Walpole; *The Adventures of Caleb Williams* by Mary Shelley’s father, William Godwin; *The Mysteries of Udolpho* or *The Italian* by Ann Radcliffe (Mrs. Radcliffe); or *The Old English Baron: A Gothic Story*, by Clara Reeve.
- Panel discussion that explores the interdisciplinary connections between literary understanding and medical knowledge and practice; or that focuses on 19th-century literature, popular philosophies, art, cartoons, medical and other research, dress, theatre, music, etc.
- Online discussion of *Frankenstein* through the host venue’s website, moderated by a local educator, scholar, or students from a high-school advanced English class.
- Reading and discussion series using ghost stories and science fiction that are viewed as cautionary tales about scientific research for various age groups.
- Webinar or in-person session that introduces online resources about current health and biomedical information from the National Library of Medicine—e.g., [MedlinePlus](#), [Genome and other databses](#), or [other health information resources](#)—for targeted adiences.
- Community-wide blood drive and organ donation awareness day in partnership with local health agencies or hospitals.



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Section 3. Programming: Ideas & Examples

HISTORY OF MEDICINE, ETHICS, AND SOCIAL ISSUES

- Podcast series with scholars in history of medicine, ethics, and philosophy, addressing questions such as: In Mary Shelley’s time, was there the same interest in reviving the dead, blood transfusion, and other techniques discussed in the exhibition? Were there different preoccupations?
- Demonstrations about developments in medicine and the natural sciences in the late 18th century ([galvanism, resuscitation, and blood transfusion](#), discussed in the “Boundary Corssing/1818” exhibition section) that informed Mary Shelley and her circle’s investment in the Promethean promise of control of the natural world.
- Multi-disciplinary panel presentation by local scientists, bioethicists, and policy makers about current discussions of biomedical innovation, such as debates over genetically modified foods, human cloning, and stem cells, as well as the social, legal, and ethical issues involved in research.
- Guided discussion on the topic of “the other,” including people who look different, people from different cultures, people with different beliefs, and what American attitudes and actions are towards “the other.”
- Book club series that includes reading of *Frankenstein*, *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, “Rappaccini’s Daughter” by Nathaniel Hawthorne, and *Ship Fever* by Andrea Barrett, all of which have themes of science, human values, and responsibility.
- School science fair or content about the history of humankind’s fascination with artificial life, both real and fictional.
- Debate contest for high school or undergraduate students about diverging views on the ethical issues surrounding biomedical research.
- Lecture on the historical role of electricity and magnetism in the life sciences and medicine in the 18th, 19th, and early 20th centuries.



Frankenstein: Penetrating the Secretes of Nature
Outreach Resources for Traveling Exhibition Host Venues

Section 3. Programming: Ideas & Examples

YOUNG AUDIENCES

[Note: Providing events and activities for local school teachers and students and youth groups may require several months of lead time for planning and organizing. Developing a partnership with a local school librarian, teacher, or PTA member may help in planning and promoting your programs for young audiences and their adult advocates.]

Although the whole exhibition is not for young students, the Community Library in Sunbury, Ohio, has focused on the following two monster-related activities for lower grade students:

- Grades 1–2: Begin a discussion by asking why a book should not be judged by its cover. Use Stephen Cosgrove’s book *Creole* to talk about the theme of not judging an individual by appearance, but by intentions and actions. Conclude the program with *Hilda and the Mad Scientist* by Addie Adam, and ask the following questions: How do you think most people would react to Dr. Weinerstein? How is it different than the way Hilda treats him? What kind of creature does Dr. Weinerstein make? Is it what he meant to make?
- Grades 3–5: A multidisciplinary approach includes selections from David Wisneiwski’s *Golem* to introduce some of the themes Mary Shelley develops in *Frankenstein*: humankind’s power to create, responsibility for one’s actions, prejudice, and good versus evil. The PBS Wishbone Classics *Frankenstein* will be discussed. Parts of Janet Perry and Victor Gentle’s *Mad Scientists* will encourage discussion on ethical issues related to cloning and the role of the parent in a child’s upbringing. Selections from the same authors’ *Manmade Monsters* will lead to discussion about the limitations of electricity in starting a heart and the physical conditions needed for real organ transplants.

Listed below are other examples of activities that may serve your local schools:

- Special viewing of the exhibition for teachers and school librarians only.
- Demonstration of the [exhibition educational resources](#) and [health inforamtiona resources](#) on the National Library of Medicine’s website, to local teachers and librarians.
- Panel discussion on a topic such as, “Power Over Others: Responsibilities and Consequences,” featuring a high school teacher, college faculty member, and a high school student.
- Poster sessions by high school students on various aspects of the novel during a scheduled event, such as the exhibition opening or closing reception.

Section 4: Resources

BOOKS ABOUT EXHIBITION THEMES FOR ADULT READERS

There are numerous publications related to the themes of *Frankenstein: Penetrating Secrets of Nature*. Here are examples of fiction and nonfiction titles for adult readers. The sample reading list may be helpful as a reference for traveling exhibition host venues to jump start their own research for developing exhibition-related events.

ADULT READERS: FICTION

- Ackroyd, Peter. *The Casebook of Victor Frankenstein: A Novel*. New York: Nan A. Talese, 2009.
A retelling with license, *Casebook* teases out themes suggested in Shelley's original, and introduces details and characters from Shelley's historical milieu, while maintaining the prose style of the original.
- Bailey, Hilary. *Frankenstein's Bride*. Naperville, IL: Sourcebooks Landmark, 2007.
This chilling sequel to Shelley's novel imagines an alternate trajectory had Frankenstein created a female companion for this monster.
- Bennett, Betty T., and Charles E. Robinson, eds. *The Mary Shelley Reader: Containing Frankenstein, Mathilda, Tales and Stories, Essays and Reviews, and Letters*. Oxford: Oxford Univ. Press, 1990.
This first anthology of Shelley's work includes her major novels, seven short stories, essays, reviews, and a collection of letters dubbed representative of Shelley's life.
- Grimly, Gris, and Mary Wollstonecraft Shelley. *Gris Grimly's Frankenstein*. New York: Balzer and Bray, 2013.
In this book Shelley's classic is illustrated with stylized fusions of Victorian typography and modern punk icons.
- Hoobler, Dorothy, and Thomas Hoobler. *The Monsters: Mary Shelley and the Curse of Frankenstein*. New York: Little, Brown, 2006.
Drawing upon letters, rarely tapped archives, and their own rereading of *Frankenstein* itself, Dorothy and Thomas Hoobler have crafted a speculative tale of obsession and creation.
- Koontz, Dean. *Frankenstein: Lost Souls: A Novel*. New York: Bantam Books, 2010.
New York Times bestselling author Dean Koontz takes this fourth book of his Frankenstein saga to a dynamic new level with the riveting story of a small town under siege, where good and evil, destruction and creation converge as the fate of the world hangs in the balance.
- O'Keefe, Susan Heyboer. *Frankenstein's Monster: A Novel*. New York: Three Rivers, 2010.
This sequel to Shelley's novel follows the creature after the death of Victor Frankenstein as he discovers his humanity, escapes the ship captain who vowed to hunt him down, and resists the woman who can destroy him.

Section 4. Resources: Adult Readers, Fiction

- Sheck, Laurie. *A Monster's Notes*. New York: Alfred A. Knopf, 2009.
Sheck conflates the author's personal history with the story of *Frankenstein*, reframing the narrative so that eight-year-old Mary meets Frankenstein's monster at her mother's grave.
- Shelley, Mary Wollstonecraft. *The Last Man*. Hertfordshire, UK: Wordsworth Editions Limited, 2004.
Shelley's apocalyptic science fiction novel of a world ravaged by plague is set at the end of human civilization. *The Last Man* rejects Romanticism's faith in art and nature, adopting a pessimistic vision of mankind confronting destruction. The book received poor reviews at the time of its original publication in 1826, and was forgotten until its rediscovery in the 1960s.
- ———. *Frankenstein: Complete, Authoritative Text with Biographical, Historical, and Cultural Contexts, Critical History, and Essays from Contemporary Critics*, 2nd ed. Edited by Johanna M. Smith. Boston: St. Martin's, 2000.
This widely adopted critical edition contains the 1831 text of *Frankenstein* and is accompanied by critical essays with psychoanalytic, Marxist, feminist, gender, and cultural studies perspectives.
- ———. *Frankenstein: The 1818 Text, Contexts, Nineteenth-Century Responses, Modern Criticism*. Edited by Paul J. Hunter. New York: W.W. Norton, 2012.
Annotations, illustrations, source material, reception, and critical essays accompany this text of the 1818 first edition.
- Shelley, Mary Wollstonecraft, and Berni Wrightson. *Frankenstein, or, The Modern Prometheus*. Milwaukie, OR: Dark Horse Books, 2008.
Few works by comic-book artists have earned the universal acclaim and reverence with which Wrightson's illustrated version of Shelley's novel was met upon its original release in 1983.
- Shelley, Mary Wollstonecraft, Susan J. Wolfson, and Ronald Levaio. *The Annotated Frankenstein*. Cambridge, MA: Belknap Press of Harvard Univ. Press, 2012.
This edition features annotations alongside the text as well as illustrations representing the artwork and films inspired by Shelley's novel.
- Zeltserman, Dave. *Monster: A Novel of Frankenstein*. New York: Overlook, 2012.
Monster is a revisionist version of Shelley's novel, told from the perspective of Frankenstein's monster.

Section 4. Resources: Adult Readers

ADULT READERS: NONFICTION

- Allen, Graham. *Shelley's Frankenstein*. New York: Continuum, 2008.
This is a key text for introducing a scholarly appreciation of Shelley's work. It includes historical, intellectual, and cultural contexts, as well as literary analyses of the themes, style, and structure of the text.
- Anthes, Emily. *Frankenstein's Cat: Cuddling Up to Biotech's Brave New Beasts*. New York: Scientific American/Farrar, Straus and Giroux, 2013.
Frankenstein's Cat treats the issue of animal manipulation accessibly and engagingly, from historical dog breeding, to disease-resistant livestock, to glow-in-the-dark goldfish. Anthes explores how biotechnology is shaping the future of fauna, incorporating the keen insight of scientists, conservationists, ethicists, and entrepreneurs along the way.
- Baldick, Chris. *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing*. Oxford: Oxford Univ. Press, 1990.
Baldick reads Shelley in light of the political "monstrosity" of the French Revolution and traces the impact of the Frankenstein myth on the work of subsequent English and American authors such as Hawthorne, Dickens, Melville, and Conrad.
- Bennett, Betty T. *Mary Wollstonecraft Shelley: An Introduction*. Baltimore: Johns Hopkins Univ. Press, 1998.
Bennett gives an insightful retelling of Shelley's life with a fresh reading of *Frankenstein* in the context of its author's full career.
- Bennett, Betty T., and Stuart Curran, eds. *Mary Shelley in Her Times*. Baltimore: Johns Hopkins Univ. Press, 2003.
This collection of essays offers a literary picture of Mary Shelley beyond Frankenstein, including the importance of Shelley's neglected novels, her politics, her work in various literary genres, and her editing of her husband Percy Bysshe Shelley's poetry and prose.
- Forry, Steven Earl, ed. *Hideous Progenies: Dramatizations of Frankenstein from Mary Shelley to the Present*. Philadelphia: Univ. of Pennsylvania Press, 1990.
This is a collection of stage adaptations of *Frankenstein* from the 19th and 20th centuries, including plays by Richard Brinsley Peake, Henry M. Milner, John Atkinson Kerr, Richard and Barnabas Brough, and John Balderston.
- Hankins, Thomas. *Science and the Enlightenment*. New York: Cambridge Univ. Press, 1985.
This work places the scientific developments of the century in the cultural context of the Enlightenment and reveals the extent to which scientific ideas permeated the thought of the age—accessible to those without a background in science and of interest to those with.

Section 4. Resources: Adult Readers, Nonfiction

- Haynes, Roslynn D. *From Faust to Strangelove: Representations of the Scientist in Western Literature*. Baltimore: Johns Hopkins Univ. Press, 1994.
In *From Faust to Strangelove*, Haynes offers the first detailed and comprehensive study of the image of the scientist in Western literature and film—from medieval images of alchemists to present-day depictions of cyberpunks and genetic engineers.
- Higgins, David. *Frankenstein: Character Studies*. New York: Continuum, 2008.
This book includes a brief overview of the novel and history of its critical reception before diving into a discussion of major themes, narrative structure, and in-depth analyses of key characters.
- Hitchcock, Susan Tyler. *Frankenstein: A Cultural History*. New York: W.W. Norton, 2007.
From Victorian musical theater to Boris Karloff with neck bolts, to invocations at the President’s Council on Bioethics, the monster and his myth have inspired cultural critics and comic book addicts alike. Hitchcock gives a lively and eclectic cultural history, illuminated with dozens of pictures and illustrations.
- Jones, Stephen. *The Frankenstein Scrapbook: The Complete Movie Guide to the World’s Most Famous Monster*. Secaucus, NJ: Carol, 1995.
This is a review guide to Frankenstein movies.
- Knellwolf, Christa, and Jane Goodall, eds. *Frankenstein’s Science: Experimentation and Discovery in Romantic Culture, 1780–1830*. Burlington, VT: Ashgate, 2008.
This is a series of critical essays providing new historical scholarship into areas of science and pseudo-science that generated fierce controversy in Shelley’s time, ultimately situating Shelley’s novel as countering the conservative backlash following the French Revolution.
- Lambrecht, Bill. *Dinner at the New Gene Café: How Genetic Engineering Is Changing What We Eat, How We Live, and the Global Politics of Food*. New York: St. Martin’s, 2001.
Lambrecht details the implications of the battle between the powerful technology of genetic modification, and a growing resistance from those worried about the safety of genetic change.
- Malik, Kenan. *Man, Beast, and Zombie: What Science Can and Cannot Tell Us about Human Nature*. New Brunswick, NJ: Rutgers Univ. Press, 2002.
This draws from evolutionary biology, cognitive psychology, and artificial intelligence to probe what can and cannot be explained about “human nature.”

Section 4. Resources: Adult Readers, Nonfiction

- Marshall, Tim. *Murdering to Dissect: Graverobbing, Frankenstein, and the Anatomy Literature*. New York: Manchester Univ. Press (St. Martin's), 1995.
Marshall focuses on the publication of *Frankenstein* alongside the well-known practice of grave robbing, in which newly buried bodies were sold to surgeons for dissection. Marshall puts Shelley's masterpiece in conversation with the medical, legal, and social history of its day, accumulating a range of new meanings for the novel.
- Montillo, Roseanne. *The Lady and Her Monsters: A Tale of Dissections, Real-Life Dr. Frankensteins, and the Creation of Mary Shelley's Masterpiece*. New York: William Morrow, 2013.
Montillo puts scientists contemporary with Shelley into conversation with *Frankenstein*, bringing to life historical instances of grave robbers, ghoulish experiments, and human reanimations in Shelley's day.
- Nelkin, Dorothy, and M. Susan Lindee. *The DNA Mystique: The Gene as a Cultural Icon*. Ann Arbor, MI: Univ. of Michigan, 2004.
The DNA Mystique maps the characterizations of the "gene" in contemporary American popular culture, examining the intersections between current social issues and theories of genetic determinism. Nelkin and Lindee survey topics such as eugenics, gender, sexuality, familial relations, and "criminal genes" while remaining accessible to a lay audience.
- Picart, Caroline Joan. *The Cinematic Rebirths of Frankenstein: Universal, Hammer, and Beyond*. Westport, CT: Praeger, 2002.
Picart examines the aesthetic, cultural, psychological, and mythic implications of the cinematic representations of the *Frankenstein* narrative and its sustained popularity.
- ———. *Remaking the Frankenstein Myth on Film: Between Laughter and Horror*. Albany, NY: State Univ. of New York Press, 2003.
Picart traces the popularity of the Frankenstein myth, its appearance into other genres, and the ways issues of gender, race, and technology are both revealed and concealed in the myth's varying instantiations.
- Picart, Caroline Joan, Frank Smoot, and Jayne Blodgett. *A Frankenstein Film Sourcebook*. Westport, CT: Greenwood, 2001.
This complete guide to all of the filmic incarnations of the *Frankenstein* stories includes information on the casts, creative personnel, and plots summaries, as well as the scripts, posters, production histories, and newspaper clippings surrounding the films themselves.

Section 4. Resources: Adult Readers, Nonfiction

- Ridley, Matt. *Genome: The Autobiography of a Species in 23 Chapters*. New York: Perennial, 2006.
The mapping of the 23 pairs of chromosomes that make up the human genome has raised as many questions as it has answered. Ridley picks one newly discovered gene from each pair of chromosomes and tells its story, recounting the history of our species to the brink of future medicine.
- Rollin, Bernard E. *Frankenstein Syndrome: Ethical and Social Issues in the Genetic Engineering of Animals*. New York: Cambridge Univ. Press, 1995.
Rollin, a professor of philosophy, physiology, and biophysics, offers a philosophically sophisticated and scientifically well-informed discussion of the moral and social issues raised by genetically engineering animals.
- Sappol, Michael. *A Traffic of Dead Bodies: Anatomy and Embodied Social Identity in Nineteenth-Century America*. Princeton, NJ: Princeton Univ. Press, 2002.
Sappol probes the cultural clout wielded by anatomical knowledge in the 19th century, and the grave-robbing practices, legislation, and class issues that supported its veneration. In this study, Sappol discerns new connections between race and gender relations, funerary practices, the formation of the middle class, and medical professionalization.
- Shelley, Mary Wollstonecraft. *Selected Letters of Mary Wollstonecraft Shelley*. Collected by Betty T. Bennett. Baltimore: Johns Hopkins Univ. Press, 1995.
This is a selection of 230 letters that give an overview of Shelley's life. It includes an introductory essay sketching a portrait of Shelley, her world, and her place in the history of literature and letters.
- Squier, Susan Merrill. *Babies in Bottles: Twentieth-Century Visions of Reproductive Technology*. New Brunswick, NJ: Rutgers Univ. Press, 1994.
Squier's work is the forgotten history to the current debates over reproductive technology, reading the history as profoundly gendered and with definite ideological implications that are still being carried out today.
- Tagliaferro, Linda. *Genetic Engineering: Modern Progress or Future Peril?* Minneapolis, MN: Twenty-First Century Books, 2010.
This book looks at the history and use of genetic engineering and includes regulatory laws and court cases. It provides the opinions and perspectives of scientists, ecologists, corporate interests, religious leaders, politicians, and professors on all sides of the issue, and also presents the experiences of people directly affected by genetic engineering, such as researchers, farmers, and patients receiving gene therapy.

Section 4. Resources: Adult Readers, Nonfiction

- Tropp, Martin. *Images of Fear: How Horror Stories Helped Shape Modern Culture, 1818–1918*. Jefferson, NC: McFarland, 1999.
Tropp interprets the longevity of 19th-century popular horror fiction as a culture’s means of coping with the modern age. Tropp reviews Victorian architecture, urban crime, women’s rights, and the impact of new technology to understand the peculiar relationship between horror in literature and the horror of daily life.
- Turney, Jon. *Frankenstein’s Footsteps: Science, Genetics and Popular Culture*. New Haven, CT: Yale Univ. Press, 1998.
Turney traces the development of biological science and how it has been received and understood by the public for over two centuries.
- Veatch, Robert M. *The Basics of Bioethics*. 3rd. ed. Upper Saddle River, NJ: Pearson Education, 2012.
Veatch offers a brief and unbiased summary of the issues of biomedical ethics, which considers ethical systems from various religious and secular traditions. Included are topics such as the definition of death, abortion, and animal rights and welfare, as well as patient confidentiality, informed consent, genetics, and human subjects research.
- Wagner, Viki, ed. *Biomedical Ethics: Opposing Viewpoints*. Detroit: Greenhaven, 2008.
This book contains a collection of opposing viewpoints written by leading thinkers on the ethics of stem cell research, cloning, human transplants, modern reproductive techniques, and genetic research. Wagner includes several perspectives, ultimately promoting issue awareness and critical thinking.
- Williams, John. *Mary Shelley: A Literary Life*. New York: St. Martin’s, 2000.
This is a comprehensive overview of Shelley’s stormy life as the author of seven novels, many short stories, biographies, travel writing, and as the first editor of Percy Shelley’s poetry and prose.
- Wingerson, Lois. *Unnatural Selection: The Promise and the Power of Human Gene Research*. New York: Bantam Books, 1999.
Wingerson explores the ethical, legal, and personal issues accompanying genetic testing, and the implications of accessibility to knowledge that someone is the carrier of a gene for a particular disorder.

Section 4. Resources

SELECTED READINGS FOR YOUNG READERS

There are numerous publications related to the themes in the *Frankenstein: Penetrating Secrets of Nature* exhibition. Here are some examples of fiction and nonfiction titles for young readers, which may serve as references to traveling exhibition host venues. Host venues may use the list as a starting point for their own research on background information for considering, or programming, exhibition-related events for young people or families with children in their communities.

YOUNG READERS: GRADES PREK–6

- Adam, Addie, and Lisa Theising. *Hilda and the Mad Scientist*. New York: Dutton Children's Books, 1995.
Grades 4–7
Big Hearted Hilda loves to be helpful. The mad scientist Dr. Weinerstein, who is rumored to make monsters in his creepy mansion on Vampire Hill, resists Hilda's kindness. While Hilda is busy cleaning, cooking, and trying her best to take care of him, Dr. W. cooks up something to take care of *her*, once and for all! But things don't turn out exactly as Dr. Weinerstein plans.
- Catrow, David. *Monster Mash*. New York: Orchard Books, 2012.
Grades 4–7
The "Monster Mash" gets Wolf Man, zombies, and other monsters to dance and party in this catchy, classic song. Dracula rises out of his coffin, vampires feast in the master bedroom, and the ghouls get a jolt from Boris's electrodes.
- Cooper, Stephen R., and Timothy B. Ering. *The Diary of Victor Frankenstein*. New York: DK Ink, 1997.
Grades 3–6
The well-meaning doctor who assembles a creature from human parts records the tragic, gruesome consequences of his creation.
- Cosgrove, Stephen, and Robin James. *Creole*. Penguin Putnam Books for Young Readers, 2001.
Grades PreK–2
Creole is a big, ugly creature, but she has a heart of gold. When she meets an alligator that is also ostracized, the two friends show the other creatures that you should never judge someone by the way they look.
- Funston, Sylvia, and Joe Weissmann. *Monsters: A Strange Science Book*. Toronto: Owl Books (distributed by Firefly Books), 2001.
Grades 3–6
Sylvia Funston explores the myths, legends, and truths behind the startlingly strange stories of real and imagined monsters in this second book in the *Strange Science* series.

Section 4. Resources: Young Readers, GradesPreK-6

- Ita, Sam, and Mary Wollstonecraft Shelley. *Frankenstein: A Pop-Up Book*. Sterling, 2010.
Grades 4–8
 Experience the dark drama of Shelley’s masterpiece three-dimensionally through the genius of Ita’s art and paper engineering.
- Krensky, Stephen. *Frankenstein*. Minneapolis: Millbrook, 2007.
Grades 3–6
 This book for young audiences provides the history behind the story of Frankenstein, including a brief biography of the author, the plot of the story, and a criticism of the adaptation of the novel into various stage and screen productions.
- McDonnell, Patrick. *The Monsters’ Monster*. New York: Little, Brown, 2012.
Grades PreK–1
 In this playful picture book for very young readers, a very big monster teaches three bad little monsters the power of boundless gratitude.
- McFadden, Deanna, Jamel Akib, and Mary Wollstonecraft Shelley. *Frankenstein*. New York: Sterling, 2006.
Grades 2–4
 Part of the Classic Starts Series, this accessible abridgement is designed to introduce young readers to Shelley’s classic.
- McNaughton, Colin. *Making Friends with Frankenstein: A Book of Monstrous Poems and Pictures*. Cambridge, MA: Candlewick, 2002.
Grades 1–6
 This hilarious compendium of nonsense rhymes and verse presents a variety of ridiculous monsters, insults, aliens, and puns, including such treasures as “Another Poem to Send Your Worst Enemy” and “A Farewell to Dracula.”
- Mould, Chris, and Mary Wollstonecraft Shelley. *Frankenstein*. Oxford: Oxford Univ. Press, 2001.
Grades 3–6
 In this carefully abridged version of the classic, Mould offers a light, comic book version of Shelley’s tale.
- Nicolson, Cynthia Pratt, and Rose Cowles. *Baa!: The Most Interesting Book You’ll Ever Read about Genes and Cloning*. Toronto: Kids Can, 2001.
Grades 4–6
 The *Mysterious You* series explores the mysteries of the human body using an exciting mix of thoroughly researched factual information, amazing anecdotes, and surprising try-it activities. Kids can learn about natural selection, genetic mutations, DNA and forensics, gene mapping, cloning in nature, and in the lab. With simple language and kid-friendly examples, *Baa!* demystifies an intriguing but often difficult-to-grasp subject in a way that kids can understand.

Section 4. Resources: Young Readers, Grades PreK-6

- Numberman, Neil. *Do Not Build a Frankenstein!* New York: Greenwillow Books, 2009.
Grades PreK–3
In this tale a boy builds a Frankenstein to be his new best friend, but pretty soon he finds the monster outsmarts him at every turn, and he has to move to a new town to get away from him. In the end, the monster plays with everyone and is fun.
- Parker, Steve, and Mary Wollstonecraft Shelley. *Frankenstein*. Brookfield, CT: Copper Beach Books, 1995.
Grades 4–6
Parker introduces young readers to the original story in simple language with annotations, asides, and full-color photographs that delve into the historical influences of Shelley’s work.
- Perry, Janet, and Victor Gentle. *Mad Scientists*. Milwaukee, WI: Gareth Stevens, 1999.
Grades 2–4
The authors contrast the monster-creating escapades of mad scientists such as Frankenstein, Moreau, and Jekyll, with the methods used by real scientists, who use science to help and do good in the world.
- Rex, Adam. *Frankenstein Makes a Sandwich: And Other Stories You’re Sure to Like, Because They’re All About Monsters, and Some of Them Are Also About Food*. Orlando: Houghton Mifflin Harcourt, 2006.
Grades 1–4
This is a hilarious, rhyming account of the lives of well-known monsters as they have never been seen before.
- Rex, Adam. *Frankenstein Takes the Cake*. Orlando: Houghton Mifflin Harcourt, 2008.
Grades 1–5
This follow-up to *Frankenstein Makes a Sandwich* is written with a diversity of styles to match a ragtag cast of monsters, and proves that monsters are just like you and me (sort of).
- Rex, Michael. *Goodnight Goon: A Petrifying Parody*. New York: G.P. Putnam’s Sons, 2012.
Grades PreK–1
The well-loved classic *Goodnight Moon* get a monsterized twist with this clever parody featuring a cold gray tomb with a black lagoon, two slimy claws, a couple of jaws, a skull, a shoe, and a pot full of goo.
- Roza, Greg. *Drawing Frankenstein*. New York: Windmill Books, 2010.
Grades 3–6
In this step-by-step guide, readers will develop the necessary drawing skills to recreate eight classic Frankenstein poses from the movies.



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Section 4. Resources: Young Readers, Grades PreK-6

- Spradlin, Michael, and Jeff Weigel. *The Monster Alphabet*. New York: Price Stern Sloan, 2012.

Grades PreK–1

In this book Morgan the monster-hunter travels the world, searching for a monster for each letter of the alphabet. The entries include poems as well as illustrations of objects corresponding to each letter.

- Walton, Rick, and Nathan Hale. *Frankenstein*. New York: Feiwel and Friends, 2012.

Grades PreK–3

Frankenstein is the scariest of all the monsters in Miss Devel’s castle. He can frighten anything—animals, parents, even rocks. A devilishly funny send up of Ludwig Bemelman’s *Madeline*.

- Weinberg, Larry, Ken Barr, and Mary Wollstonecraft Shelley. *Frankenstein*. New York: Random House, 2005.

Grades 2–5

This easy-to-read version of Mary Shelley’s classic is adapted for a younger audience.



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Section 4. Resources

YOUNG READERS: GRADES 7–12

- DuPrau, Jeanne. *Cloning*. San Diego: Lucent Books, 2000.
Grades 7–11
DuPrau offers a forthright overview of the key issues at the core of cloning, organized to be digestible for a young adult audience.
- Genco, Elizabeth, Jason Ho, and Mary Wollstonecraft Shelley. *Frankenstein*. Edina, MN: Magic Wagon, 2008.
Grades 7–12
This book is a graphic novel adaption of Shelley’s classic.
- Ita, Sam, and Mary Wollstonecraft Shelley. *Frankenstein: A Pop-Up Book*. Sterling, 2010.
Grades 4–8
In this book young readers can experience the dark drama of Shelley’s masterpiece three-dimensionally through the genius of Ita’s paper engineering and art.
- Shelley, Mary Wollstonecraft, and Philippe Munch. *Frankenstein*. New York: Viking, 1998.
Grades 7–12
In this edition an unedited text of Shelley’s novel is paired with photographs, full-color drawings, and contextual information.
- Shelley, Mary Wollstonecraft, Brigit Viney, and Jason Cobley. *Frankenstein: The Graphic Novel*. Detroit: Lucent Books, 2010.
Grades 7–12
This graphic novel adaptation is complete with a glossary of terms, a biography of Mary Shelley, and study of the novel’s literary elements, including a visual exploration of the novel’s plot.
- Tagliaferro, Linda. *Genetic Engineering: Modern Progress or Future Peril?* Minneapolis, MN: Twenty-First Century Books, 2010.
Grades 8–12
This book looks at the history and use of genetic engineering and includes regulatory laws and court cases. It provides multiple perspectives of scientists, ecologists, corporations, religious leaders, politicians, professor, farmers, and patients receiving gene therapy.
- Wagner, Viqi, ed. *Biomedical Ethics: Opposing Viewpoints*. Detroit: Greenhaven, 2008.
Grades 8–12
This book contains a collection of opposing viewpoints written about the ethics of stem cell research, cloning, human transplants, modern reproductive techniques, and genetic research.

Section 4. Resources

RELATED WEBSITES

There are many websites that offer information related to several themes featured in the *Frankenstein: Penetrating Secrets of Nature* exhibition. Here are several examples of online resources that traveling exhibition host venues may find helpful as references for background information, or as a starting point for generating ideas for supplementary programs in conjunction with hosting *Frankenstein*.

The access date of all websites listed is May 8, 2015.

MARY SHELLEY AND *FRANKENSTEIN*

- Bodleian Libraries, Oxford University. “Shelley’s Ghost” Podcasts.
<http://shelleysghost.bodleian.ox.ac.uk/podcasts>.
Letters and literary manuscripts related to Shelley brought to life in readings by University of Oxford student actors.
- Bookman, Todd and Virginia Prescott. “Rethinking Frankenstein.” New Hampshire Public Radio.
<http://nhpr.org/post/rethinking-frankenstein>.
A podcast interview of Ruth Franklin, a literary critic and senior editor at the *New Republic*, who offers her interpretations of the journals and manuscripts from Mary Shelley on view at the New York Public Library.
- Poetry Foundation. “Biography: Mary Wollstonecraft Shelley, 1797–1851.”
<http://www.poetryfoundation.org/bio/mary-wollstonecraft-shelley#poet>.
An online biography of Mary Shelley.
- Project Gutenberg. “Shelley, Mary Wollstonecraft, 1797–1851.”
<https://www.gutenberg.org/ebooks/search/?query=mary+wollstonecraft+shelley>.
Works by Mary Shelley available online at Project Gutenberg.
- University of Maryland. “Romantic Circles: The Mary Shelley Chronology and Resource Site.” Accessed April 3, 2015.
<http://www.rc.umd.edu/reference/chronologies/mschronology/mws.html>.
A chronology of Mary Shelley’s life and work and several contemporary reviews of her novels, as well as reviews of the plays inspired by *Frankenstein*.
- The Victorian Web. “Mary Shelley’s ‘Frankenstein’ (1818)—A Summary of Modern Criticism.”
<http://www.victorianweb.org/previctorian/mshelley/pva229.html>.
A reference site with modern criticism and insight into Mary Shelley’s *Frankenstein*.

Section 4. Resources: Related Websites

LITERATURE, SCIENCE, AND THE ROMANTIC ERA

- Kurzweil, Rebecca. “The Fusion of Literature and Science in Shelley’s *Mont Blanc*.” The 18th-Century Common.
<http://www.18thcenturycommon.org/the-fusion-of-literature-and-science-in-shelleys-mont-blanc/>.
An essay on the connections between science and literature during the Romantic era.
- Melani, Lilia. “The Gothic Experience.” Brooklyn College English Department.
<http://academic.brooklyn.cuny.edu/english/melani/gothic/history.html>.
An overview of the history and cultural impact of Gothic novels such as *Frankenstein*.
- ———. “Romanticism.” Brooklyn College English Department.
<http://academic.brooklyn.cuny.edu/english/melani/cs6/rom.html>.
An introduction to Romanticism—the philosophical movement that redefined the fundamental ways in which people in Western cultures thought about themselves and about their world.
- PubMed Central: “bioethics” search results. National Library of Medicine, National Institutes of Health.
<http://www.ncbi.nlm.nih.gov/pmc/?term=bioethics>
A digital archive of full-text biomedical and life sciences journal literature, including clinical medicine and public health.
- University of Maryland. “Romantic Circles.”
<http://www.rc.umd.edu/>.
A large-scale, collaborative site devoted to the study of Lord Byron, Mary Wollstonecraft Shelley, Percy Bysshe Shelley, John Keats, their contemporaries, and historical contexts.
- Withers, Charles. “Writing New Worlds.” H-Net.
<http://www.h-net.org/reviews/showrev.php?id=10389>.
Book review of *Literature, Science, and Exploration in the Romantic Era: Bodies of Knowledge*, which explores the impact of colonial exploration on British science and literature from the Romantic era.



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Section 4. Resources: Related Websites

HISTORY OF MEDICINE, ETHICS, SOCIAL ISSUES

- American Association for the History of Medicine
<http://www.histmed.org/>.
The homepage of the American Association for the History of Medicine, a professional organization that promotes interest in the history of medicine, research, and teaching.
- “Digital Collections.” National Library of Medicine, National Institutes of Health.
<http://collections.nlm.nih.gov/>
A free online archive of biomedical books and videos from the Natinoal Library of Medicine collections.
- History of Medicine Division. National Library of Medicine, National Institutes of Health.
<http://www.nlm.nih.gov/hmd/hmd.html>.
The homepage of the National Library of Medicine’s History of Medicine Division, with a collection of books and manuscripts, periodicals, posters, images, and other items spanning nearly one thousand years.
- “Images from the History of Medicine.” National Library of Medicine, National Institutes of Health.
<http://www.nlm.nih.gov/hmd/ihm/>
A database that provides access to over 70,000 images in the collections of the History of Medicine Division of the National Library of Medicine.
- “Profiles in Science.” National Library of Medicine, National Institutes of Health.
<http://www.profiles.nlm.nih.gov>.
The National Library of Medicine’s site featuring online archival collections of pioneering biomedical scientists of the 20th century.
- Project Muse. “The Bulletin of the History of Medicine.” Johns Hopkins University.
http://muse.jhu.edu/journals/bulletin_of_the_history_of_medicine/.
The journal of the American Association for the History of Medicine and the Johns Hopkins Institute of the History of Medicine.



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Section 4. Resources: Related Websites

CLASSROOM RESOURCES

- Electricity, *Frankenstein*, and the Spark of Life.
<http://www.nlm.nih.gov/exhibition/frankenstein/education/lessonplan.html>.
Grades 6–8
This is an online lesson plan that is a part of the *Frankenstein: Penetrating the Secrets of Nature* website produced by the Exhibition Program at the National Library of Medicine. Students read short excerpts from the novel that reference the use of electricity, then learn about Luigi Galvani and Alessandro Volta, two scientists who experimented with and advanced the study and understanding of electricity during the late 1700s.
- Frankenstein’s Science
<http://www.nlm.nih.gov/exhibition/frankenstein/education/lessonplan1.html>.
Grades 9–11
This is an online lesson plan that is a part of the *Frankenstein: Penetrating the Secrets of Nature* website produced by the Exhibition Program at the National Library of Medicine. Students assess their assumption about what “Frankenstein” represents, and compare them to what they learn from the original novel published in 1818, and a film released in 1931.
- GeneEd. National Library of Medicine, National Institutes of Health.
<http://geneed.nlm.nih.gov>.
Grades 9-12
This site provides teacher resources, interactive tutorials, games, labs, and videos on genetics-related topics for high school science curriculum. Topics include epigenetics, heredity/inheritance patterns, and genetic topics of popular interest.
- Genetics Home Reference. National Library of Medicine, National Institutes of Health.
<http://ghr.nlm.nih.gov>.
Grades 9–12
This website offers information on the genetics of more than one thousand health conditions, diseases, and syndromes.
- ———. “Help Me Understand Genetics Handbook.” National Library of Medicine, National Institutes of Health.
<http://ghr.nlm.nih.gov/handbook>.
Grades 6–12
This site offers basic information in clear language about genetics, DNA, and mutations, as well as links to other online resources for educators.

Section 4. Resources

FILMS

There are many films that relate to and expand on several themes in *Frankenstein: Penetrating Secrets of Nature*. Here is a list of various films that may be used as a starting point for traveling exhibition host venues in researching, reviewing, and selecting film titles appropriate for their own institutional requirements and targeted audiences.

Each host venue wishing to show films or videos related to *Frankenstein* to the public must arrange for public performance rights (PPR) and payment of fees for those rights. Some films on this list can be rented from Swank Motion Pictures (www.swank.com, 1-800-876-5577); Swank rental fees include public performance rights.

It is important to point out to audiences how most of the films depart from Mary Shelley's book. Comparisons with the book might make an interesting discussion.

- *Abbott & Costello Meet Frankenstein*. Directed by Charles Barton. 1948. New York: Universal Studios. 2000. DVD.
MPAA Rating: Unrated
Two hapless freight handlers encounter Dracula, the Frankenstein monster, and the Wolf Man.
- *The Bride of Frankenstein*. Directed by James Whale. 1935. New York: Universal Studios, 1999. DVD.
MPAA Rating: Unrated
Mary Shelley tells her friends the rest of the *Frankenstein* story in which Dr. Frankenstein, goaded by an even madder scientist, builds his monster a mate. Boris Karloff stars as the monster.
- *The Curse of Frankenstein*. Directed by Terence Fisher. 1957. Burbank, CA: Warner Home Video, 2002. DVD.
MPAA Rating: Unrated
Told in a series of flashbacks, Victor Frankenstein fashions a synthetic monster. In a radical departure from the Shelley's *Frankenstein*, Victor orchestrates two murders by borrowing the brain of a learned professor, then leaving his next victim at the mercy of the monster.
- *The Evil of Frankenstein*. Directed by Freddie Francis. 1964. New York: Universal Studios, 1992. VHS.
MPAA Rating: Unrated
Penniless, Baron Frankenstein arrives at his family castle, vowing to continue his experiments in the creation of life. Fortuitously finding the creature he was previously working on, he brings it back to a semblance of life, but requires the services of mesmerist Zoltan to successfully animate it. The greedy and vengeful Zoltan secretly sends the monster into town to steal gold and punish the burgomaster and the chief of police, leading to a violent confrontation between the baron and the townspeople.

Section 4. Resources: Films

- *Frankenstein*. Directed by James Whale. 1931. New York: Universal Studios, 1999. DVD.
MPAA Rating: Unrated
The horror classic starring Boris Karloff, in which the obsessed scientist Frankenstein assembles a living being from parts of exhumed corpses.
- *Frankenstein and the Monster from Hell*. Directed by Terence Fisher. 1974. Los Angeles: Paramount Pictures, 2003. DVD.
MPAA Rating: R
Simon Helder spends his nights piecing together body parts from cadavers for his research and is sentenced to five years in an insane asylum, where the orderlies torture him. Helder discovers Baron Frankenstein in the asylum and enlists him as an assistant to help tending to the medical needs of the other inmates—and to create a new monster. The monster, however, suffers from an incompatibility of body parts, driving him vicious and homicidally insane.
- *Frankenstein Meets the Wolf Man*. Directed by Roy William Neill. 1943. New York: Universal Studios, 2007. DVD.
MPAA Rating: Unrated
Awakened from death by grave robbers, Larry Talbot seeks Ludwig Frankenstein’s lab notes to break the curse that turns him into the Wolf Man. Talbot stumbles upon Frankenstein’s monster and chips him out of a block of ice. When Talbot changes to the Wolf Man, the two creatures battle one another. Bela Lugosi stars as the monster.
- *Frankenweenie*. Directed by Tim Burton. 2012. Burbank, CA: Walt Disney Studios Home Entertainment, 2013. DVD.
MPAA Rating: PG
After unexpectedly losing his beloved dog Sparky, young Victor harnesses the power of science to bring his best friend back to life—with just a few minor adjustments. He tries to hide his home-sewn creation, but when Sparky gets out, Victor’s fellow students and teachers and the entire town all learn that getting a new “leash on life” can be monstrous.
- *The Ghost of Frankenstein*. Directed by Erle C. Kenton. 1942. New York: Universal Studios, 2007. DVD.
MPAA Rating: Unrated
When Igor is accused of placing a curse on the townspeople, Frankenstein’s castle is destroyed, awakening Frankenstein’s monster from the dead. Igor and the monster escape to find Frankenstein’s second son, who is visited by the ghost of his father and commanded to perfect the monster, rather than destroy it. Lon Chaney stars as the monster.

Section 4. Resources: Films

- *Gods and Monsters*. Directed by Bill Condon. 1998. Santa Monica, CA: Lions Gate Films, 2003. DVD.
MPAA Rating: R
 James Whale, director of the original Frankenstein movies, has been living for many years in retirement and gradually develops feelings for his gardener. While the tension between the men never departs, a genuine relationship of caring develops between them.
- *Gothic*. Directed by Ken Russell. 1986. Santa Monica, CA: Lions Gate, 2002. DVD.
MPAA Rating: R
Gothic tells the story of the untold drug-induced games and ghost stories that spawned Mary Shelley’s horror classic *Frankenstein* the rainy night at Lord Byron’s country estate. As each relates personal horrors ranging from sexual fantasies to fierce nightmares, Mary finds herself drawn into the sick world of her lover Shelley and cousin Claire, as Byron leads them all down the paths of their dark souls.
- *Haunted Summer*. Directed by Ivan Passer. 1988. Beverly Hills, CA: MGM Studios Inc., 2011. DVD.
MPAA Rating: R
 Adapted from the speculative novel by Anne Edwards, *Haunted Summer* recounts one of the most tempestuous “ménage à quatres” of the 19th Century. During an Italian holiday in 1816, novelist Mary Godwin meets bisexual poet Percy Bysshe Shelley, whom she is destined to marry. Mary finds herself in emotional conflict with Shelley’s possessive mentor, Dr. Polidori, and his fellow poet and erstwhile lover, the tortured Lord Byron.
- *The House of Frankenstein*. Directed by Erle C. Kenton. 1944. New York: Universal Studios, 2007. DVD.
MPAA Rating: Unrated
 An evil scientist and a hunchback escape from prison and encounter Dracula, the Wolf Man, and Frankenstein’s monster. Boris Karloff stars as the monster.
- *Mary Shelley’s Frankenstein*. Directed by Kenneth Branagh. 1994. Culver City, CA: Sony Pictures Home Entertainment, 1998. DVD.
MPAA Rating: R
 A dying Dr. Victor Frankenstein retells his past as a medical student, successfully bringing to life a “man” assembled from the body parts of corpses. Upon realizing the destructive consequences of his experiment, Dr. Frankenstein abandons the creature and attempts to return to a normal life with his medical partner and his fiancée. The nameless creature struggles with rejection from society until he sets out to track down his creator in search of one of two things: a bride to keep him company, or revenge.



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- *Son of Frankenstein*. Directed by Rowland V. Lee. 1939. New York: Universal Studios, 2007. DVD.
MPAA Rating: Unrated
The son of Frankenstein returns to the Old Country to take over his late father's estate, receiving a cool reception from the local villagers who remember the havoc wreaked by his father's monstrous creation. Though he assures his neighbors that he has no intention of following in his father's footsteps, Frankenstein becomes as obsessed as his father with the notion of creating artificial life. Boris Karloff stars as the monster.
- *Young Frankenstein*. Directed by Mel Brooks. 1974. Los Angeles: 20th Century Fox, 2006. DVD.
MPAA Rating: PG
Mel Brooks' hilarious retelling of Dr. Frankenstein's grandson, who after years of living down the family reputation, inherits his grandfather's castle and repeats the experiments.