



# FRANKENSTEIN

*Penetrating the Secrets of Nature*

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## Program

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**Thursday, October 20**

7:00 p.m.

Booth Library, Marvin Foyer

Gala Opening Reception for *Frankenstein: Penetrating the Secrets of Nature*

Opening of all related exhibits at Booth Library including:

**Open Student Art Show**

Chris Kahler, associate professor, art department, curator

**Monster Bash: Children's Art**

Jamie Willis, art instructor, Mattoon Middle School; and Jeanne Goble, library associate, Booth Library, curators

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A Traveling Exhibition to America's Libraries

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**Friday, October 21**

Martin Luther King, Jr., University Union

***The Sixteenth Annual Literature Conference***

The English Department of Eastern Illinois University in conjunction with the Illinois Humanities Council presents Mary Shelley's *Frankenstein* at the Sixteenth Annual Literature Conference for Teachers and Lovers of Good Books.

8:30 a.m.

Literature Conference registration and continental breakfast

9:00 a.m.

Plenary Session

***Unmasking Monsters: Science, Politics and Mary Shelley's "Frankenstein"***

Betty T. Bennett, professor of literature at the American University, Washington, D.C.

Sponsored by the Illinois Humanities Council and Booth Library

10:00 a.m.

Workshop Sessions

***Our Monsters, Ourselves: The Monstrous in Literary History***

Ruth Hoberman, professor of English

***Frankenstein's Gothic Heritage***

Charles Wharram, visiting assistant professor of English

***A Post-Colonial Prometheus: Issues of Race and Gender in Mary Shelley's "Frankenstein"***

Dagni Bredesen, assistant professor of English

Ashley Tellis, assistant professor of English

11:00 a.m.

Workshop Sessions

***Monster in the Mirror: Frankenstein as the Story of the Double***

John Kilgore, professor of English

***Mary Shelley and Her Contemporary Women Writers***

Randy Beebe, professor of English

***Of What a Strange Nature Is Knowledge: The Structures of Knowing in "Frankenstein"***

Dana Ringuette, professor and chair of English Department

— A Traveling Exhibition to America's Libraries —

12:00 p.m.  
Lunch for literature conference registrants

1:00 p.m.  
Plenary Session  
***The Mirror and the Knife: Dissecting the Science of Life in “Frankenstein”***  
Stefani Engelstein, assistant professor of German, University of Missouri-Columbia

2:15 p.m.  
***Frankenstein on Film: A Comparison of Adaptations***  
Don Smith, associate professor, secondary education and foundation

#### **Monday, October 24**

12:00 p.m.  
Booth Library Conference Room 4440  
***Frankenstein’s Critical Legacy***  
Student Presentations  
Myth & Culture, English 3006

Charles Wharam, visiting assistant professor of English

4:00 p.m.  
Booth Library Conference Room 4440  
***Frankenstein Film Saga: Universal Studios vs. Hammer Studios***  
A comparison between Universal Studios’ depictions of Frankenstein as the monster and British Hammer Studios’ portrayal of Dr. Frankenstein, the monster’s creator as the true monster.  
Don Smith, associate professor of secondary education and foundations

7:00 p.m.  
Booth Library Seminar Room 3202  
**Film – *Young Frankenstein* (1974)**  
Mel Brooks’ monstrously crazy tribute to Mary Shelley’s classic pokes hilarious fun at just about every Frankenstein movie ever made.  
Film moderated by Carol Stevens, professor of English

**Tuesday, October 25**

2:00 p.m.

Booth Library Conference Room 4440

***Frankenstein's Critical Legacy***

Student Presentations

Myth & Culture, English 3006G

Charles Wharram, visiting assistant professor of English

4:00 p.m.

Booth Library Conference Room 4440

***Fate of Unmentionables from the Water Closet: Another Science Miracle***

While the Romans kept human sewage separated from household water for aesthetic reasons, their technology was lost during the Dark Ages of Europe. As people migrated to urban areas for an improved standard of living during medieval years, increased urban human density led to a very noticeable sewage disposal problem. The industrial revolution in Europe accelerated the rate that untreated sewage accumulated in urban areas with resulting contamination of household water. Finally, the extent of the problem was realized with deaths from three world cholera epidemics in the 1800's. This led to an improved understanding of the nature of the spread of cholera. During the Victorian era, contributions to two fields of science, medicine and civil engineering, led to improved sewage treatment resulting in a decrease of pathogens in household water. By the beginning of the twentieth century, the number of deaths due to untreated sewage decreased dramatically.

Kathleen Bower, associate professor of geology

7:00 p.m.

Lumpkin Auditorium Room 2030

***Frankenstein: an Introduction***

An interdisciplinary discussion of the impact of Mary Shelley's *Frankenstein* on various fields of study.

Allen Lanham, Dean of Library Services, moderator

***Frankenstein and Postmodern Ethics***

Gary Aylesworth, professor of philosophy

***My Hideous Progeny: Frankenstein and the Failure of Enlightenment and Romantic Ideals***

Dagni Bredesen, assistant professor of English

***Genetic Engineers: Creating Monsters or Helping Humankind?***

Charles Costa, associate professor of biological sciences

***Mould Me of Digital Clay: or the Analog Prometheus in the Wasteland of CGI***

Georgepierre Lebrón, doctoral candidate in English, University of Illinois at Urbana-Champaign

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**Wednesday, October 26**

12:00 p.m.

Booth Library Conference Room 4440

***Frankenstein's Critical Legacy***

Student Presentations

Myth & Culture, English 3006G

Charles Wharram, visiting assistant professor of English

7:00 p.m.

Booth Library Conference Room 4440

***Old Vampires, New Sorcery: an Archeology of New England's Undead***

In the 19th century, the bodies of two southern Rhode Island women were exhumed from their graves, inspected by the townsfolk, declared to be vampires, and then promptly killed. The women were subsequently reburied, but they have never rested in peace. Today their gravesites, and those of others who have been accused of being vampires, are popular destinations for tourists, party-goers, fans of the occult, and others—perhaps even sorcerers. This lecture explores the vampire legends and people's continued fascination with them.

Don Holly, assistant professor, anthropology

**Thursday, October 27**

5:00 p.m.

Booth Library Seminar Room 3202

**What Lurks Around the World**

Roundtable discussion — by invitation only

Students and faculty representing several nations will gather to discuss what is frightening in their culture. A collaborative event with the Association of International Students, Abdoulaye Traore, president

Allen Lanham, Dean of Library Services, moderator.

7:00 p.m.

Booth Library Conference Room 4440

***The Art of Monsters***

Jeff Mishur, art historian and owner of Art Excursions, Inc., will present a lecture featuring renderings of monsters in the history of art, from mythology, the Bible, and purely imaginative sources. The images range in date from the third millennium B.C.E. to the late 19th century. The program features images of monsters from artworks by Bosch, Durer, Moreau, and other artists.

Jeff Mishur, speaker, sponsored by the Road Scholar Program of the Illinois Humanities Council

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## **Sunday, October 30**

6:00 p.m.

McAfee South Auditorium

### **Fright Night Concert**

Featuring the Eastern Symphony Orchestra presenting *Pictures at an Exhibition* by Mussorgsky, *Rákóczi March* from *The Damnation of Faust* by Berlioz, and *Theme from Star Wars* by John Williams with guest organist Herman D. Taylor. Halloween costume contest, candy and lots of frightening fun!

Richard Robert Rossi, conductor and countertenor; director of orchestral and choral activities.

## **Monday, October 31**

7:00 p.m.

Booth Library Marvin Foyer and Atrium

### **EIU Student Halloween Party** hosted by Booth Library

Events include costume judging, Alpha Psi Omega Best Costume Awards, Alpha Phi Omega Ugly Man on Campus Contest, and games with prizes. Ghoulish refreshments will be served. Everyone welcome.

## **Tuesday, November 1**

4:00 p.m.

Booth Library Conference Room 4440

### **When Food Becomes the Monster**

You've heard about eating disorders. You may even know someone who has an eating disorder. And, you are probably wondering why. To learn more about the biology, psychological aspects, diagnosis, and the treatment of eating disorders join us for this informative session on how food can become the monster.

Karla Kennedy-Hagan, assistant professor of family and consumer science

7:00 p.m.

Booth Library Seminar Room 3202

### **Film – Frankenstein** (Edison's 1910)

Edison's 1910 adaptation of Mary Shelley's 1818 novel was cinema's first Frankenstein film. It is also the first true creation film. The Frankenstein films that followed created their monsters using cadavers.

### **Film – Mary Shelley's Frankenstein** (1994)

Considered to be true to the original, this story is of the young doctor whose obsession with death leads him to create a life. But his creature is a hideous mockery of humanity. When the creature realizes he will never be accepted by men, he seeks revenge.

Films moderated by George Pierre Lebrón, Ph.D. candidate in English, University of Illinois at Urbana-Champaign

**Wednesday, November 2**

7:00 p.m.

University Ballroom, Martin Luther King, Jr., University Union

***Monsters Before Frankenstein: the Medieval Heritage***

Panel sponsored by the Medieval Studies Committee; Bailey Young, professor of history, moderator

***Depictions of Satan in Dante and Chaucer***

In *The Divine Comedy*, Dante offers a grotesque picture of Satan gnawing on souls in the central pit of Hell. In *The Canterbury Tales*, Chaucer adapts this and other moments in Dante to offer a comic and equally memorable depiction of the archfiend.

David Raybin, professor of English

***The Mouth of Hell and Other Monsters from a Church for the Living Dead in 12th-century France***

The present-day Cathedral of Autun in Burgundy, France was not originally designed as the Bishop's seat. Rather, it was built in the 12th century next to a cemetery for two functions: judgments and funerals. The bishop, named Bagé, was in conflict with the burghers and struggling to maintain church power in this small town. He decorated the western portal of the church, visible only upon exiting the cemetery, with grotesque devils and horrific images of damnation to try to terrify the populace into obeying Church laws. He promised this would gain them salvation and make them members of the Christian community of the living and the dead. These early representations of monsters were some of the only visual images ever seen by contemporaries and must have certainly struck notes of fear.

Jan Marquardt, professor of art

***J.R.R. Tolkien and the Monsters of Beowulf***

Tolkien's interpretation of Beowulf focuses on the issue of whether the monsters are important to the value of the work, and whether in general the presence of monstrous elements detracts from the value of a work of fiction.

Grant Sterling, assistant professor of philosophy

***Sindbad's Internal and External Demons***

Discussion of the monsters that Sindbad imagines and encounters on his many fantastic voyages, as depicted in the *1001 Nights*.

Bonnie Irwin, dean, Honors College

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**Thursday, November 3**

4:00 p.m.

Booth Library Conference Room 4440

***Frankenstein: The Gore and Latin America***

This lecture addresses the influence of Frankenstein in Latin America, whether as a result of literary, film, or popular culture references. It will also deal with the gore as a result of European effects on Latin America or as a domestic creation or a combination of both. After its independence from Spain and Portugal in the 1810s-1820s, Latin America experienced half a century of isolationism followed by a renewed European impact, this time mostly British and French. The image of Frankenstein and its symbolism were transposed to Latin America at the time. However, there were also symbolic domestic traditions of fear of the unknown and especially of unholy beings, such as the Andean pishtacos, who hunt human beings for their blood and fat. These connections are more clearly drawn with the images of vampires and Dracula, as well as with a Catholic-based imagery of devils and demons.

Jose R. Deustua, associate professor of history

7:00 p.m.

Booth Library Seminar Room 3202

**Film – *Bride of Frankenstein* (1935)**

The monster demands a mate! Mary Shelley reveals the main characters of her novel and Dr. Frankenstein, goaded by an even madder scientist, builds his monster a mate.

Film moderated by Parley Ann Boswell, professor of English

**Tuesday, November 8**

4:00 p.m.

Booth Library Conference Room 4440

***Why We Feel Sympathy for the Monster: Shelley's View of Human Growth and Development***

By the end of Mary Shelley's novel, *Frankenstein*, most readers feel sympathy for the monster, even though he is a killer. This lecture will present reasons for the sympathy by investigating Shelley's description of the monster's development from an early age. It would seem that Shelley holds the view that human evil is not innate but rather is caused by the way in which society treats an individual. This view has interesting implications, some of which we might discuss; for instance, it implies that the fault of a crime lies not with the criminal but with society.

Mark Christhilf, professor of English, retired

## **Wednesday, November 9**

4:00 p.m.

Booth Library Conference Room 4440

### ***Are There Monsters Under My Bed?***

A presentation about various types of monsters that occur in children's literature, along with a discussion of how the literature can be integrated with the teaching of social studies issues.

Marie Fero, assistant professor of early childhood, elementary, and middle level education

## **Thursday, November 10**

4:00 p.m.

Booth Library Conference Room 4440

### ***James Whale, Hollywood, and Frankenstein***

A look at the career of James Whale, director of the 1931 *Frankenstein* with Boris Karloff, who made Frankenstein a household name. The session also will include clips from Whale's most famous movies and commentary on how his film artistry grew and developed.

Jerry Eisenhour, professor of theatre arts

7:00 p.m.

Booth Library Seminar Room 3202

### **Film – *Son of Frankenstein* (1939)**

Wolf Frankenstein, son of Henry Frankenstein, returns with his wife to his father's estate to claim his inheritance. While exploring his father's laboratory he comes across crooked blacksmith, Ygor, who asks him to revive the monstrous creation.

Film moderated by Don Smith, associate professor of secondary education and foundations

## **Monday, November 14**

7:00 p.m.

Booth Library Conference Room 4440

### ***History of Organ Transplantation***

The tragic consequences of organ failure have motivated medical professionals and researchers to seek ways to replace failing organs. The quest to provide replacement organs has led to technological challenges as well as economic realities and ethical controversies. Here we will explore the history of organ transplantation, including notable successes and the challenges facing transplant pioneers of the past and present; joined by a panel of community members whose lives have been dramatically impacted by organ transplantation, including Russ Claeys (heart transplant recipient in 1992), Larry Gossett (double lung transplant recipient in 1998), and Debby Rappe (kidney donor in 2003). With this lecture and the discussion that follows, audience members will appreciate how organ transplantation has changed the world one life at a time.

Kip McGilliard, associate professor of biological sciences

**A Traveling Exhibition to America's Libraries**

## **Tuesday, November 15**

4:00 p.m.

Booth Library Conference Room 4440

### ***Don't Let the Marketers Scare You!***

Advertisers have used a variety of emotional appeals, everything from tears to fears, to encourage us to buy their products. Scare tactics can be especially potent. Advertisers have found that if they play on our fears, as research indicates, they can increase the persuasiveness of an advertisement. Our basic fears can become a bonanza for marketers, whether we fear AIDS, the flu, or merely offending someone with body scents. We will examine the use of monsters, scare tactics, and fear appeals in advertising.

Nancy Marlow, professor of management and marketing

## **Wednesday, November 16**

4:00 p.m.

Booth Library Conference Room 4440

### ***The Body in Frankenstein: An Emerging Disability Perspective***

Scholars now working in disability studies have traced the category of disability back into the late 18th, early 19th century culture, specifically to the rise of medicine and other scientific discourses. This discussion will demonstrate how Mary Shelley's narrative fits into this context, paralleling how the creature in the novel embodies what is now called disability, and outline the significant questions that such a reading of *Frankenstein* suggests.

Mark Mossman, associate professor of literature and of disability studies, Western Illinois University

7:00 p.m.

Booth Library Seminar Room 3202

### **Film – *Frankenstein* (1931)**

Considered to be the classic and definitive monster/horror film of all time, director James Whale's film is the screen version of Mary Shelley's gothic tale.

Film moderated by Jerry Eisenhour, professor of theatre arts

## **Thursday, November 17**

4:00 p.m.

Booth Library Conference Room 4440

### ***The Creation of Monstrous Debt: Credit Card Use in America***

Students use their personal, general-purpose credit cards to make ends meet. The industry's most profitable customers, the ones being sought by creative marketing tactics, are the revolvers. Americans with monthly credit card debt have helped generate record profits for the credit card industry. This presentation will serve as a warning of how credit card companies are misleading consumers.

Keith Wright, assistant professor of music

7:00 p.m.

Tarble Arts Center

***Frankenstein and the Music that Could Have Been: Horror, Cinema, and Avant-Garde Music***

Since at least the 18th century, composers have used avant-garde musical techniques to convey the subject of horror. The evidence is especially clear in theatrical forms such as opera, melodrama, ballet, art song, and program music where composers upset the basic syntax of music to create compositions that would evoke in listeners feelings of anxiety, dread, and terror. The German Expressionist composers working at the turn of the 20th century were particularly inspired by themes of horror as the many masterpieces of avant-garde music from this period attest. The subject matter of these works had an obvious impact on horror films like *Frankenstein*. What is interesting, though, is that creators of horror cinema eschewed these examples of avant-garde music. In light of artists' fascination with monsters, violence, and psychosis in the decades before *Frankenstein*, we feel that the musical portrayal of horror in this and contemporary horror films is out of tune with their monstrous subject matter. Their music sounds romantic when it should sound avant-garde. It was only later, once film composers began to recognize and exploit its rhetorical power, that avant-garde music became commonplace and widely accepted by audiences who would never have listened to it as concert music. Our lecture-performance will consider this twofold irony that is the fate of avant-garde music in the twentieth century vis a vis the history of horror films. We will briefly survey the history and methods of avant-garde composition in music before *Frankenstein*. A comparative study of the musical score for *Frankenstein* and monster music at the turn of the century will culminate in a performance of excerpts from Arnold Schoenberg's avant-garde masterpiece *Pierrot Lunaire*. We will then conclude with a brief survey of avant-garde music after *Frankenstein* and its impact on the rhetoric of horror in modern cinema.

Dick Barta, professor of clarinet; Marilyn Coles, professor of voice; Peter Hesterman, professor of music theory and composition; Peter Loewen, assistant professor of musicology; Maureen Murchie, instructor of cello; in cooperation with Tarble Arts Center.

**Tuesday, November 22**

5:00 p.m.

Exhibit closes, *Frankenstein* keeps moving!

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