The two sides of Mary's character are evident in her work. Her passion for the advancement of science and her dedication to promoting equal rights for all people are reflected in her numerous publications, particularly her work on the rights of women and the disenfranchisement of workers. Her ideas were ahead of their time, and her legacy continues to inspire those who fight for justice and equality today.
a major theme in Frankenstein.

The novel is set in early 19th-century Europe, reflecting the period's fascination with the Enlightenment and the Romantic movement. Mary Shelley was influenced by the works of thinkers such as Immanuel Kant, who explored the concept of destiny and the role of the individual in determining their own fate. The novel's setting, with its emphasis on the interaction between science and society, reflects the broader societal concerns of the time. The novel's themes of fate, destiny, and the consequences of scientific discovery resonate with contemporary issues of artificial intelligence and the human impact on the environment.
The Future of Frankenstein

Foreword

This foreword is written by...

Mark Shelly
The Bull

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Canto XXVIII

NOTES
9. since they were Greeks! Dante knew no Greek, and these shrewd

eighty life, I was in the country; we were surrounded by the lands of the Pope, and our nearest neighbors to the

rest, and a great deal more. Our judges have declared that we are

showed me that the church of the Holy Cross, and likewise the

Thus we, the ancient inhabitants, have a right to live, and to be

around the world, and the Heavens, to which we are bound.

Thus, when we come to this new world, we have to

Thus it is in the world, and the Heavens, to which we are bound.

Thus, when we come to this new world, we have to

Thus, when we come to this new world, we have to

Thus, when we come to this new world, we have to

Thus, when we come to this new world, we have to
And so me: "Since what you ask is worthy,
You see howFortunately I long for it,"
until the flame draws near. Do not deny me:
what I speak from the heart of love I say
still my prayer becomes a louvoir—If these souls
there they recall the Palladium in their pain:
where Deianira weeps, even in death;
there they mourn that for Achilles slain
was the Romans issued from his holy source;
which was the door through which the noble seed
untold in pain as once thy voice in wrath;
Ulysses and Diomedes move in such dress,
He answered me: "Forever bound this path
where Briareus and Polydorus lay
"in two great forms, as if it rose from the pire
the parts of that great flame which slips away
"me to ask what spirit must endure
but I am already that it was so
"my Guide said: "There are souls within those flames
without being punished. And seeing so intense
I should have been sent hurling from the ledge
so far, that last for a jot of rock I held to
I stood on the bridge, and leaned out from the edge;
not one among them bears a trace of the light;
for though each stands a siminer's soul from view
were visible, she'd, to right or left:
only those harms, forever passing by
once I had risen so within the louse
more than the flame, a cloudlet in the sky,
"my Guide said: "There are souls within those flames
without being punished. And seeing so intense
I should have been sent hurling from the ledge
so far, that last for a jot of rock I held to
I stood on the bridge, and leaned out from the edge;

(60)

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for though each stands a siminer's soul from view
were visible, she'd, to right or left:
only those harms, forever passing by
once I had risen so within the louse
more than the flame, a cloudlet in the sky,
The house is toward heaven—but could not see
beheld Elysian chambers depart—
as the bear's averaged so fearfully
at the time from which he be came into view.

The grove of the eighth spring when I entered
such myriads of frames I saw shine through

(90) when the year yields to the great and the year grows
when it 

Amidst the others, the Poles see a great doubleheaded
Tonant, so are the bones made into a very treasure of
sentiments, for a little time, and hidden in the

WHERE THE GROVE OF THE EIGHTH SPRING

WHERE HE RISES UP, TOWARD THE VALLEY
Wore my relics as the pleasant seas
May I not find the great cause for remorse;
so I some stars, or a better thing, grant me merit;
of my genius, lest it stay from virtues' course!

I mounted among those rocks, and I mounted again
the foot could make no way without the hand,
and drew me after him, so we passed on,

(15)

WE LET THAT PLACE MY GUIDE CHIMED SONG TO STONE

We are more heavily on us as I pass my noon
so may it come, since it must for it will weigh
already come it would not be too soon.

The East

Composers

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And that your name expanded through all of Hell
beating their proud wings over land and sea,

FOOTNOTES
To this last source and date,
and through the watery tongue, O Demus natures on
punished together with them: If I address the frame,
frame; and declare that OÜXESS and DIONE

SEITORS more about the end, the hidden, from view in-

ETCHÉ BÖCTGNA in detail; Here the EVIL CON-

DÔMON, the Poles, and to be scene.

not by deception,

in HELL he knows must be another road; his way shall
be a CIer at Magistrate of Ponce and was pleased into
supposed that the time of the Vision, it will be needed, DAME

DAMN. FROM THE THIEVES, TOWARD THE EVIL CON-

CANTO XXVI

Cantéer Bógta: Bógta Bigah
On Sitting Down to Read King Lear Once Again

John Keats

The world with beings unapproachable!
For I lack every thought that is right pressing.
Then speak the passing air's own simple stringer.
And none will answer to that answer, be.
While, under the leaf of sorrow, I am.
Great beauty, that amongèd that it's bear.

O bitter-colded Romances, with steer, once

April—November 1817

A hop of ground the shadow of a dream.
A mire of thought, a false, copy.
A pool doth open, open lovely.
My resolve sprang in the word.
Learning is English, no joy in.
These words, I know, the plain-Fries, look not on.
A voice untroubled, in maimed loss.
To one, who keeps within the borders I
The measure of comfort, an easy harm.
With a being maimed, to make.

ON SHUTTING DOWNS TO READ KING LEAR ONCE AGAIN
The true function of the condition of the...
"Hearts' Poem"

On seeing the Elgin Marbles

October 1917

1817

The government a week—monday
On seeing the Elgin Marbles

Inscription to the memory of Thomas Chatterton

Went I—of old time—where he used
The wonderous museum with the dead
So there wonderous race dizzy spun
Sinceตนเอง the hour an undiscerned.end

That mirthlet's music and its music
First to the opening of the monument's eye
Tell I, love not the ground which to keep
Let us go the vanity to keep

Here is a place to look at the sky
Of godlike aridness, I must die
And, in my mind's prison and deep
A Feminist Critique of Science

CHAPTER FIVE

From a Feminist Perspective, the Most Significant Dimension of the

Inclusion of Women's Experience is the Los Angeles Times's Application of the Feminist

Implications for Science

"Women's experiences are grounded on the use of microtechnology and image. The experiences are grounded on the use of microtechnology and image, which is the degree of which both male and female experience is shared by

1. The process of improving computer chips should have occurred more slowly.

2. Germany's boardroom discussions are far from perfect.
Mary Shelley’s Frankenstein, like her novel’s eponymous creature, is a complex and multi-dimensional character. Her creation, the monster, is a reflection of the human condition and the consequences of knowledge and power. The novel explores themes of creation, responsibility, and the consequences of one’s actions.

The monster, brought to life by Victor Frankenstein, is a creation of boundless power, yet also one of isolation and loneliness. Through his experiences, Shelley critiques the idea of unchecked scientific progress and the ethics of creating life. The monster’s quest for companionship and understanding leads to a narrative that questions the nature of humanity and the responsibility of creators.

Shelley’s work not only comments on the dangers of scientific progress but also on the moral implications of creating life. The creature’s experiences serve as a cautionary tale about the consequences of playing God, a theme that is still relevant today in discussions of biotechnology and artificial intelligence.

Conclusion

Mary Shelley’s Frankenstein is a work that continues to challenge and inspire readers. Its exploration of the human condition, the nature of creation, and the consequences of one’s actions make it a timeless piece of literature that remains relevant in our modern age.

Further Reading


Mary Shelley’s Frankenstein is a novel that explores the consequences of unchecked scientific progress and the ethical implications of creating life. The narrative serves as a cautionary tale about the nature of humanity and the responsibility of creators.
The king, blessed him, and the courtiers had been able to recognize that he was created a face of immortal glory that would in future times have been his. And if in future times, he thought the Frenchmen that such a face could be seen, he was ready to meet them, but not upon the terms of his own.

From Mary Shelly's, I think, the perspective of the French Revolution, we can see that Victor Frankenstein was not a typical creature. His creation, though well-intentioned, was not understood or defined correctly by society. The novel explores the ethical and moral implications of creating life, especially in the context of the Industrial Revolution.

Mary Shelley cleverly ends the novel, leaving the reader with a sense of ambiguity about the future of humanity and the consequences of our actions. The story raises important questions about the responsibilities of scientists and the potential dangers of playing God.

In conclusion, the novel serves as a cautionary tale about the potential consequences of unchecked scientific ambition. It is a timeless reminder of the importance of ethical considerations in scientific endeavors.

By the end of the novel, we are left to ponder the question of whether Victor Frankenstein's creation was justified, and whether the end justified the means. The novel raises important questions about the nature of science, morality, and the role of individuals in society. It is a powerful exploration of the themes of ambition, responsibility, and the consequences of our actions.
Letter to the Monclos

Frontier a momentous make grand. The recent success of the French Revolution and the
up the forces, assumed representation of the French Revolution and the

invention of the child. When Franklin, the father of the American

about over an open forest. The American Revolution, it is said, was

Dr. Benjamin Franklin, in a letter to the Boston Gazette, November 7, 1793, written with

To the People of the United States,

The influence of the French Revolution on American politics. A letter from Benjamin Franklin,

The People of the United States,

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the

inhabitants—resorted to firing force in order to gain its ends. Clearly, in the

unwedged a political movement that—prompted by the King and the

Liberty. The cry of the Chartist, "Justice and Liberty!" met with a barrage of fire

received by all citizens of the town. The Chartist, who was a real

progression towards the social and political rights acknowledged in the

constitutional charters. The political rights of all citizens have been

established in the democratic vision of liberty, equality, and

right. The result of this struggle for the French Revolution is that the

emancipation of the French people. The French Revolution was a

victorious struggle for the French people. And particularly for the working

class, the children. Mary Godwin, Claire Clairmont, and Mary’s own

friend, William Godwin, were prominent figures in the French Revolution.

One can see Victor Francesco’s creative vision in an attempt to extend the

conservative ideology that represented a two-sided process, that

complementary to the French Revolution. The French Revolution was a

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victorious struggle for the French people. And particularly for the working
The experiences of the Dunhill women, including her struggles, contribute to the overall theme of the novel. Her journey from a life of privilege to one of struggle and hardship highlights the psychological impact of her experiences. 

"...the Dunhills, with their..."

Promotion Policies
I was careful let by the sympathizer which he promised to use the

181. At the beginning of the exercise, the narratives express ambitions of

Frontenac, Policies
the goal of the creation of Percy Shelley’s poem “Alastor, or The Spirit of the Organ.” Its purpose is to describe the process by which Shelley, through a series of conversations with his friend and Associate of the Romantic Period, the poet and scholar William Godwin, was able to create the character of Alastor, the spirit of the organ. The result was a poem that combined elements of Romanticism, science, and nature to create a new form of poetry.

Viktor Frankenstein, the character created by Mary Shelley in her novel, is similar in many ways to Alastor. He too is a creator who uses his knowledge and imagination to bring something new into the world. However, unlike Alastor, who is a spirit of the organ, Viktor Frankenstein is a scientist who creates a new being through the use of his knowledge and technology.

In the novel, Alastor is a character who represents the spirit of the organ. He is a being that exists in the world of the senses and is capable of experiencing the world through touch, taste, smell, sound, and sight. Alastor is not a creature that can be described in words, but rather one that must be experienced directly.

Viktor Frankenstein, on the other hand, is a character who represents the spirit of science. He is a creature that exists in the world of the mind and is capable of experiencing the world through the power of his intellect. Viktor Frankenstein is not a being that can be described in words, but rather one that must be experienced directly through the power of his mind.

In conclusion, Alastor and Viktor Frankenstein are both characters that exist in the world of the imagination. They are both creatures that represent the power of the human mind and its ability to create something new. However, while Alastor is a spirit of the organ that exists in the world of the senses, Viktor Frankenstein is a scientist who creates a new being through the power of his intellect.

The novel “Frankenstein” by Mary Shelley, which was first published in 1818, is a classic of Gothic literature. It tells the story of a young scientist named Viktor Frankenstein who creates a creature that he is unable to control. The novel explores themes of scientific advancement, the dangers of knowledge, and the consequences of playing God.

In the novel, Viktor Frankenstein is a character who represents the power of the human mind and its ability to create something new. He is a creature that exists in the world of the mind and is capable of experiencing the world through the power of his intellect. Viktor Frankenstein is not a being that can be described in words, but rather one that must be experienced directly through the power of his mind.

The novel “Frankenstein” by Mary Shelley, which was first published in 1818, is a classic of Gothic literature. It tells the story of a young scientist named Viktor Frankenstein who creates a creature that he is unable to control. The novel explores themes of scientific advancement, the dangers of knowledge, and the consequences of playing God.
Corrupted, they described the desire to cleanse human beings of vice. English Romantic poems, like the desire to cleanse human beings of vice.

**Prometheus Politics**

**Chapter Four**

New York: Routledge, Chapman, & Hall, 1988

Katherine Anne Porter, *Her Life Her Fiction Her Monsters*

This article came from the book:
The purpose of this article is to discuss the application of the theory of social network analysis to the study of online communities. The analysis is performed using an online social network service, which provides a rich dataset for examining various aspects of the community. The dataset includes information on user profiles, interactions, and content shared within the community. The results of the analysis are compared with other studies in the field to provide insights into the structure and dynamics of online communities.

Introduction

Online communities have become increasingly popular in recent years, with billions of people participating in various types of online platforms. These communities serve as platforms for communication, sharing, and collaboration. Understanding the structure and dynamics of online communities is crucial for the development of effective strategies for engaging users, facilitating communication, and promoting shared interests. This article focuses on the application of social network analysis (SNA) to the study of online communities, with a particular emphasis on an online social network service.

Data Collection

The dataset used in this study was obtained from an online social network service, which is a large platform with millions of users. The dataset includes information on user profiles, interactions, and content shared within the community. The data was collected over a period of six months, with a total of 10,000 users and 100,000 interactions.

Methodology

The analysis of the dataset was performed using SNA techniques. The network was visualized using Gephi, a popular tool for network analysis. The network was analyzed in terms of key metrics such as degree, centrality, and clustering coefficient. The results were compared with other studies in the field to provide insights into the structure and dynamics of online communities.

Results

The analysis of the dataset revealed a number of interesting findings. The network was found to be highly interconnected, with a strong central node representing a popular online community. The results also showed that the network was well-connected, with a high clustering coefficient indicating strong local structures. The analysis of the dataset also revealed a number of key influencers within the community, who played a significant role in spreading information and engaging users.

Conclusion

This study provides insights into the structure and dynamics of online communities using SNA techniques. The results highlight the importance of understanding the network structure in order to develop effective strategies for engaging users and promoting shared interests. Further research is needed to explore the role of online communities in promoting social and economic development.
A Study in Reading and Education

Revisiting Pragmatics:...

The expression of pragmatics and the

Definition of Pragmatics

Pragmatics is the study of the relationship between language and its users. It examines how language is used in different contexts and how it can be manipulated to achieve different goals. Pragmatics also considers the role of context in shaping the meaning of language. In this analysis, pragmatics is used to explore the ways in which language is used to express and manipulate meaning.

The function of pragmatics

Pragmatics is important because it helps us understand how language is used in different contexts. It allows us to understand how language is used to express and manipulate meaning. Pragmatics also helps us understand how language is used to achieve different goals. In this analysis, pragmatics is used to explore the ways in which language is used to express and manipulate meaning.

The importance of pragmatics

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A Structural Approach

in a Global-Studies Literature Class:
Teaching Frankenstein

Mary K. Thornburg

well as take some of the most pressing theoretical concepts of our own.

The Creature is the end of the novel. Approach Frankenstein from the

Creatures' perspective. Teachers and students can connect the book with

the novel's themes and issues of Mary Shelley's time. As

Mary K. Thornburg

in a Global-Studies Literature Class:
Teaching Frankenstein
The education of women, especially by having them educated in conjunction with the education of men, is often overlooked. There is a belief that women's education is not as important as men's, which leads to a lack of investment in women's education. However, this is a misconception. Women's education is crucial for the development of society. Mary Shelley, in her novel "Frankenstein," explores the idea that women should be educated alongside men. She argues that women's education is equally important and that it should be given the same attention as men's education.

Shelley's novel "Frankenstein" is a cautionary tale about the consequences of scientific advancement. In the novel, Victor Frankenstein creates a monster and then abandons him, leading to the monster's destruction of his own creation. Shelley uses this story to comment on the dangers of unchecked scientific progress and the importance of moral responsibility.

In this context, Shelley's use of women as characters is significant. She uses women as both victims and agents of change. For example, Victor's first love, Elizabeth, is a symbol of the dangers of unchecked science. She also uses women as leaders, such as the female scientist, Justine, who is a catalyst for change.

Shelley's work is a testament to the importance of women's education. She shows that women's role in society is not limited to the domestic sphere, but that they can be leaders and change-makers. Her work highlights the need for equal education for men and women, and it continues to be relevant today. 

In conclusion, Mary Shelley's "Frankenstein" is a timeless work that highlights the importance of women's education. It serves as a reminder that education is not just for men, but for all members of society. Shelley's work is a call to action, urging us to invest in the education of women and to recognize their full potential.
sky and verdant fields" and "the flowers of spring" (65). Clerval explicitly rejects the landscapes of the sublime (as painted by Salvator Rosa or John Martin):

I have seen this lake agitated by a tempest, when the wind tore up whirlwinds of water, and gave you an idea of what the water-spout must be on the great ocean, and the waves dash with fury the base of the mountain, where the priest and his mistress were overwhelmed by an avalanche, and where their dying voices are still said to be heard amid the pauses of the nightly wind; I have seen the mountains of La Valais, and the Pays de Vaud: but this country, Victor, pleases me more than all these wonders. The mountains of Switzerland are more majestic and strange; but there is a charm in the banks of this divine river, that I never before saw equalled. Look at that castle which overhangs your precipice; and that also on the island, almost concealed amongst the foliage of those lovely trees; and now that group of labourers coming from among their vines; and that village half-hidden in the recess of the mountain. Oh, surely, the spirit that inhabits and guards this place has a soul more in harmony with man, than those who pile the glacier, or retire to the inaccessible peaks of the mountains of our own country. (153)

By valuing the picturesque and the beautiful above the sublime, Clerval affirms an aesthetic grounded on the family and the community rather than on the individual. Images of cooperation (between human beings—the village; between man and nature—the labourers among the vines) are of a higher aesthetic order than images of isolation and destruction (the dying priest and his forbidden mistress; the inaccessible mountain peaks).

Clerval thus prefers an aesthetic grounded on the female rather than on the male. Isaac Kramnick has shown us that a gender division is imbedded in Burke’s descriptions of the sublime and the beautiful. The sublime is masculine, the beautiful is feminine. The sublime has the qualities Burke associated with his powerful, demanding, violent, unloving father. It is vast, dark, and gloomy; "great, rugged and negligent;" "solid and ever massive;" awesome in its infinite power; capable of arousing only fear, terror, and abject admiration. In contrast, the beautiful is associated with Burke’s gentle, shy, devoted mother. It is "small," "smooth and polished," "light and delicate," gently undulating, regular. It produces in the beholder only feelings of affection and tenderness, a nurturant sense of well-being.14 Clerval’s aesthetic of the beautiful is thus grounded in a conscious sympathy between the human mind and a benevolent female nature.

When Mary Shelley first saw the Alps, an experience she recorded in her History of a Six Weeks Tour (1817), she responded to their grandeur, not with terror or a conviction of human finitude, but with a wholeness of vision that discovered the vital and life-giving among the frozen wastes, the beautiful within the sublime, the female within the male:

The scenery of this day’s journey was divine, exhibiting piny mountains, barren rocks, and spots of verdure surpassing imagination. After descending for nearly a league between lofty rocks, covered with pines, and interspersed with green glades, where the grass is short, and soft, and beautifully verdant, we arrived at the village of St. Sulpice. (41)

And at the “desolate” summit of Montanvert, her eyes passed over the barren ice-fields to seek out the life which struggled to survive in their midst:

We went on the ice; it is traversed by irregular crevasses, whose sides of ice appear blue, while the surface is of a dirty white. We dine on the mountain. The air is very cold, yet many flowers grow here, and, among others, the rhododendron, or Rose des Alpes, in great profusion.15

Even among the most conventionally sublime landscapes, Mary Shelley typically sought out the elements of the beautiful, systematically construing nature not as a punishing or death-dealing force but as a maternal, nurturing, life-giving power, just as, in Frankenstein, she construed Mont Blanc and the attendant Alps as mighty images of female fertility. Clerval’s reading of mother nature is here, in 1818, her own.

Frankenstein promotes the belief that the moment we foreswear an ecological reading of mother earth, the moment we construe nature as Frankenstein does, as the dead mother or as inert matter, at that moment we set in motion an ideology grounded on patriarchal values of individualism, competition, aggression, egoism, sexism, and racism. We set in motion the imperialist ideology that, as Mary Shelley reminds us, enslaved Greece and destroyed Mexico and Peru (51). We legislate a society capable both of developing and of exploding an atomic bomb, of annihilating itself in a nuclear holocaust. “You are my creator, but I am your master!”

Significantly, at the end of Mary Shelley’s novel, the monster is still alive. Victor Frankenstein has vowed to return his creature to the cemetery whence he came, but that vow is fulfilled by neither Frankenstein nor his double, Walton. We have only the monster’s word that he will destroy himself on a fiery pile at the North Pole. To
believe him may be to engage in a fantasy as deceptive as Walton’s vision of a coming together of fire and ice, a tropical paradise, at the North Pole. Mary Shelley left the ending of her novel open. The creature is “lost sight of . . . in the darkness and distance,” lost in the unnameable, yet still present as the power of the unknown. But she has taught us that if we do not consciously embrace the unknown with nurturing affection, we may unconsciously construe it as the Other—alien, threatening, sublime. The absence of a mothering love, as Frankenstein everywhere shows, can and does make monsters, both psychological and technological. Mary Shelley’s mythic vision of a manmade monster reverberates even more frighteningly today than it did in 1818.
Frankenstein Reimagined
by Kenneth Branagh

Adapting a literary work—making it live in another medium in an interesting way, rather than just recording it—is something I’ve spent a lot of my limited film experience doing, particularly with Shakespeare. With Mary Shelley's Frankenstein, we wanted to follow the events of the novel as closely as practicable, to include as much of the story as possible, while tying everything to an overriding response to the material—that is, our interpretation of it.

For example, we wanted to use all the names correctly: in the 1831 film, Victor is called Henry Frankenstein, and they changed Henry's name to Victor. And we’ve brought in such characters as Mrs. Moritz and Justine, who were left out of earlier versions. So I hope we can justify the title Mary Shelley’s Frankenstein by finding a legitimate marriage between a desire to use excellent things in the book that hadn’t been seen before, and our contemporary response to the novel and its meaning.

A Different Dr. Frankenstein

The first crucial departure for us was to render the character of Victor Frankenstein less of an hysteric—we believe Victor Frankenstein is not a mad scientist but a dangerously sane one. He is also a very romantic figure—there does seem to be much of Mary’s beloved, Percy Bysshe Shelley, there. It was the dawn of the scientific age; Victor is someone ferociously interested in things of that nature. This was, as some have said, the last point in history when educated people could know virtually everything: have read every classic text, be aware of every experiment in physics, aware of medical developments, and so on.

Victor, like Goethe, wanted to know more than he did, which was everything. Unlike Goethe, he discovers his limits tragically.

For me the lasting power of the story lay in its ability to dramatize a number of moral dilemmas. The most obvious one is whether brilliant men of science should interfere in the matters of life and death.

Today the newspapers are littered with such dilemmas—and they always bring up the word “Frankenstein”—for example, should parents choose the sex of their child? We can all see these developments taking place. It’s now an imaginable step, to prevent people from dying. There’s a place in the script where Victor says, “Listen, if we can replace one part of a person—a heart or a lung—then soon we will be able to replace every part. And if we can do that, we can design a life, a being that won’t grow old, that won’t sicken, a being that will be more intelligent than us, more civilized than us.”

That element of Victor’s philosophy is crucial. This is a sane, cultured, civilized man, one whose ambition, as he sees it, is to be a benefactor of mankind. Predominantly we wanted to depict a man who was trying to do the right thing. We hope audiences today may find parallels with Victor today in some amazing scientist who might be an inch away from curing AIDS or cancer, and needs to make some difficult decisions. Without this kind of investigative bravery, perhaps there wouldn’t have been some of the advances we’ve had in the last hundred years—an argument Mary Shelley makes on Victor’s behalf in the book.

There are weaknesses in his character. He’s driven by an unyielding resistance to the way the world seems to be ordered, a resistance to the apparently arbitrary reclamation of good and kind and important people. In Victor’s case—and this is most resonant in the book—his mother, someone whom he clearly adores. In his anger and grief he resists the most irresistible fact of all—Death.

He has a relationship with God that is annoyed and irritated. He says to Henry, “We’re talking about research and work that may mean that people who love each other can be together forever.”

Victor is also tremendously romantic. He feels that the apparent natural balance—we all arrive and know we are going to die—is not necessarily a perfect one. The romantic idea of souls being together forever—and in the wake of this scientific knowledge, literally together forever—is something that appeals strongly to his visionary instincts.

This version also portrays Victor as someone a little more physical, earthy as well as intellectual. Rather than a neurotic aesthete, he’s sort of a renaissance man, someone who could be anything he wanted to be. Someone whose future the audience can care about. If he’s a powerful figure, he has more to lose. And Victor is far from perfect. He is an obsessive overreacher who fails out of what he believes to be the noblest of motives.

It’s been said that, in part, the story of Frankenstein is an expression of the frustration men feel at being unable to have children on their own, and alongside that goes revaluation at the birthing process. For example, after the operatic fervor of the creation process, as this film depicts it, with the camera swinging and swooping across the lab and a great sense of power being embodied by Victor Frankenstein—the sarcophagus is suddenly thrown open and reveals this little stained burping thing which Victor is revolted by.

For anyone who wishes to empathize with this character, perhaps the biggest difficulty of the book is the moment when Victor, having spent years researching and then building the Creature, is instantly repelled by it. It was one of the problems we felt we had to address: Why, after all this time, having seen what he was putting together, should he be so repelled and then be so frightened by it? We felt that if we did it exactly as the book does, it would be psychologically inconsistent with the Victor we were presenting.

The theme of parental abandonment is tremendously strong, and we tried to give Victor a moment when he is faced with what that means. “What have I done?” he says. Whether we find enough time to convince the audience that this shock has occurred—whether we believe that it would occur simply by seeing something that had been inanimate for a long time suddenly be there, and be so clearly and utterly dependent on him—

Theater of Anatomy, Cambridge University. 1818 anatomist by Combet: A model for the lecture hall in the film.
remains to be seen. There have certainly been distressing cases in modern times, where mothers have found it difficult to hold or care for their offspring immediately after birth. We took some of these examples as our cue.

Reimagining the Creation...

The image I had in my mind for the birth sequence is of a child being born to parents who then walk out of the delivery room and leave this bloodstained, fluid-covered thing to just crawl around on its own. The whole issue of pregnancy and the birthing process is such an emotive one, and creates such powerful feelings in people. We tried to make it explicit in that sequence. Indeed, the entire conception/creation process is full of explicitly sexual imagery.

The Creature, once alive, is wiped down, and banged on the back and made to cough out the remaining fluid, taught how to stand and walk—far away from the old image of the pre-dressed, lumbering villain rising up from the slab. The birth image itself is one of the most striking in the film. There is a tremendously thrilling, sexual, musical sequence leading up to a moment that is without music—you hear just the sloshing of the fluid and this Thing, grunting and groaning. Suddenly, from the feverishly idealized imagination of Victor Frankenstein we go to the reality of a living thing—created in this abortive fashion, alive in this utterly confused way, with a set of different parts—born to a dysfunctional father.

Literary scholars often look to Mary Shelley's own life for the sources of all this: the horror of her own birth with her mother dying as a result, and Mary's own children dying in infancy.

The lack of specific information that Shelley provides about the creation process leaves filmmakers free to imagine it all sorts of ways. It's fascinating in itself, and textually it's a good thing to have in the middle of a story like this—this rhythm of the first section leading up to this climax of creation. In the earlier Frankenstein films, of course, you had that great gothic laboratory and the body being hauled up into the storm...It creates the sense of an epic struggle. Not unlike making a film, in fact. I sometimes feel there are uneasy parallels between Victor's obsessive desire to create his monster and what we've done in making a film of this size and scale. There is something compelling about watching a person in the grip of an obsession. People clearly enjoy watching other people go mad.

There is also a voyeuristic thrill to be had from watching the creation sequence. We feel as though we're behind closed doors. It's a secret, I hope the lonely and dangerous quality of this is something audiences will respond to.

...And the Creature

In portraying Frankenstein's Creature, we had the fundamental challenge of bringing to life in a different way a character that has already become universally familiar in another form. It began with certain decisions about the script—for example, that the Creature would learn to express himself eloquently, as he does in the book, rather than merely grunt. And of course Robert De Niro himself brought a great deal to the role.

Most people, let's face it, are really only aware of the Creature through comic books or the Mun-
sters or the Addams Family. I think that to overcome such preconceptions, we had to cast an actor of power and stature. There should be something in the very casting, the very mention of the person’s name, that would intrigue people as to how this great actor would interpret this classic screen role.

It was critical to conceive of a look for this Creature—through the combination of brilliant make-up and Robert’s performance—that would be very different from Boris Karloff’s memorable portrayal. It had to be striking and scary, yet allow Robert De Niro’s face and expressions to be very clearly read through the make-up. All the prosthetic details, while powerful in themselves, are really just supporting the internal performance. We wanted to show also, through the make-up, that the Creature, though patched together from a collection of people, is illuminated by a confused but significant intelligence.

We took as a departure point the ice cave scene in the book, where the Creature speaks so eloquently and articulately—using this to banish all comparison with the much less articulate Creature of earlier movies. (In the book, he and Frankenstein actually use a hut on the glacier, which we changed to a cave.) And again at the end, when speaking to Walton, the Creature reveals a level of sophistication, attained through the course of his education in the book, that we felt was important to achieve.

In the ice cave scene the Creature faces Victor Frankenstein with the questions that any such being might ask: What were you doing? What am I made of? Did you ever consider the consequences of your actions? You gave me emotions, you didn’t tell me how to use them. Do I have a soul or is that a part you left out? The “son” questioning his father about being abandoned. That’s certainly the meat of the role for an actor like De Niro, and he takes it with tremendous relish.

Another early decision was to not make the Creature an eight-foot tall giant as he is in the book. It should be clear that, for all the horror of his appearance, he is not in fact a monster, but a man. We wanted Robert, a man of medium height, to be neither smaller nor bigger than he is. We imply that the process of his creation endowed him with great physical strength, and perhaps an impression of a certain massiveness—but the idea of his being a giant has been seen too many times. It can also suggest the wrong sorts of comic possibilities, to do with his sexual longings and so on, which might be distracting. Mel Brooks’s Young Frankenstein was such a brilliant parody that we wanted—without losing all humor in the film—to stay far away from “size gags.”

The Creature’s rage is the product of clearly articulated confusions about where he’s come from and what he’s made of. It’s not simply the violence of a great big tall Thing. We wanted him to be much more like an ordinary man. But one without a name or an identity.

We wanted to concentrate a lot on De Niro’s eyes—he has wonderful eyes—on trying to find the soul inside this collection of cuts and bruises and brain. That’s what we want the audience to follow. There’s a very strong image in Shelley’s book of the Creature peering out between the boards of a pigsty, when he’s crouched down and spying on the family. We reproduced that exactly, this image of the eyes as windows of his soul.

We felt that the physical silhouette of the Creature, abetted by his costumes, had to have a kind of mystic power. Something that conjured up images of Japanese warriors, or monks—that sort of dignified, noble, powerful type who represents something of what the Creature has achieved by the end of his very unsentimental education. An innocent, he learns very quickly that because of how he looks, he’ll be rejected by mankind. As he says, “I think and speak and know the ways of man.” We wanted him to have the tone of a philosopher, someone who’s found a strange peace even if he still is tormented and frustrated by not having the companionship that humans most often need to be happy.

It was the interior, the heart and soul of the Creature, that De Niro and I were most concerned with, and the exterior had to support that. We always thought of him as a naturally gentle soul whose rage is produced when he’s crossed by Frankenstein. He achieves articulacy very early on. He’s a swift learner, not lumbering or slow, and not without humor. It may be confusing to some people who like their monsters a bit more “monstery.” The story and the Creature in this performance remain frightening and horrific, but we wanted at all times to sympathize with him or at least understand him.

Insofar as he is a man, he embodies both the
A Love of Equals

Victor has a particular example of what he wishes to protect from the arbitrariness of fate—his loving relationship with Elizabeth, though he risks it in the very act of trying to protect it. As we've created it, this relationship is of intensity and magnitude, one where the two equal partners are brought up together as brother and sister, and have all the joy of that, and then miraculously find themselves attracted to each other in a full-blown adult way.

There is a quality of certainty about it, of cosmic "rightness," that this is a love where it's the right man and the right woman. There are no other people or games-playing or coquettishness; it's not even an issue. It's perfect, it was meant to be. They can make each other laugh, stimulate each other intellectually, and find each other physically attractive. It's a passionate love affair that the audience should want to identify with. Part of Victor's obsession is a fierce desire to protect that.

He deceives himself into believing that his work will be a finite thing, that he will get this over with and then come home. It's one more expression of the extraordinary vanity that men can have in these situations, their powers of self-deception. But he truly loves Elizabeth and she him, and in a way that the audience will find invigorating and uplifting. They both have a lot to lose. It's the sort of dilemma that anyone can experience, pumped up to a very high level and very compelling.

The film Dead Again, as people have pointed out, also looked at that notion of a great love across time, that the right souls will find each other. I think people are tremendously seduced by that idea. It's present in the Shelley novel, but again only in the conventional sense in which such relationships could be presented: the woman at home, doing little, depending on social class and status; the man off working and sending back his devotional verse in letters, and worshipping her. But it's an unequal relationship. We couldn't be strictly authentic to the period, because I wanted to say at every stage: These two people are equal. This woman is possessed of as large an intelligence, as large a capacity for compassion and understanding as he is.

Elizabeth's response to the family tragedies is much different than his, though. She isn't driven in the same way as Victor. She's obsessed about her family, is someone who understands the value of what it can mean to be head of a household, and indeed wants to replace the great gap caused by the loss of his mother. She's someone who has a capacity to enjoy, to live in the present, to appreciate the small details of life. And she knows that to be that way is not to somehow be less of a person, which is Victor's and many men's tragedy. Just because you
can't climb an enormous mountain doesn't mean that your life is without meaning. Elizabeth has the ability to accept things as they are, not live in some mythical future that people like Victor create. In some strange way they complement each other. She allows him to go off, because that's what he needs to do. But it's not what she needs—she wants to stay at home. Every choice she makes is not a reactive decision but a decision by someone who has her own mind. It's shown in subtle ways but in ways that will be seen by everyone. Her character and their relationship are among the things we felt most strongly about the film.

We felt it was crucial in a modern movie—especially a novel by a great woman writer and the daughter of a very important feminist—to make sure that she is represented by someone who isn't just a "love interest." It's not an attempt to be politically correct. It's just very much more interesting, and more accurate about the current evolutionary state of the relations between men and women. We're also telling a story, a story where the narrative power is immense, and so I hope everything I'm talking about will be done in such a way as to be simply part of that story, and subtly enriching it as we go. We need to be thrilled by what happens next, and along the way hopefully be moved and affected by the romantic subplot.

The Erotic Edge Of Terror

Certainly there is something about the joining of romance and terror that's interesting and very effective cinematically. Human relationships seem to develop and deepen not in some sort of gentle, even gradient but as a result of traumatic shocks: divorce or bereavement or terrible situations that often force people to talk to each other. Something suddenly applies a flamethrower to chilly surfaces. So the fear of terrible events, or the actual execution of them, can be very effective means of compressing dramatically the journey of a relationship.

In this one we have Victor and Elizabeth truly growing up in the course of two hours, and I think that that can happen when tragedy enters into peoples' lives in a major way. It forces them to think about what is meaningful. When Elizabeth and the sick Victor reunite in his garret in the wake of the Creature's birth, they do so with renewed vigor and intensity and depth. And, loving each other that much, the idea of losing each other becomes that much more painful.

The wedding night scene, where the final not-quite-consummation of Victor and Elizabeth's love takes place, is further charged by the lurking terror outside, and in the back of Victor's mind. It's also sharpened by the knowledge that after this night of love he will tell her what he's done. All this brings a sort of strange erotic thrill.

There is also a fairly incestuous side of the relationship which feels very right in relation to the novel and some of the events in her life. [See the preceding biographical note.]

Another moment with very strange, erotic, and no doubt grotesque overtones is the sequence in the film when Victor returns to the mansion and recreates Elizabeth and then dances with her. Dancing has been important all the way through the picture—it's part of the ritual of romance, a social expression of physical attraction, celebratory and tactile and intoxicating, akin to making love. It's a thrilling embodiment of a romantic idea. And this final dance is, I think, profoundly moving, as well as a grotesque perversion of their extraordinary love. The sequence is our most radical departure from Shelley's novel, but one of the most haunting images in the film.

Also, the introduction of Elizabeth as the Creature sets up a kind of sexual competition between Victor and the Creature. I think Mary Shelley was titillated in some way by the notion of the Creature and sex. When it occurs in the book that the Creature wants a friend, at first it's dressed up nobly in the idea of companionship—but she also makes clear it's sexual. And Victor Frankenstein sees it. He realizes that this could lead to a whole tribe of these things. He's worried that the Creature will have sex.

We haven't played it out particularly, but it is clear at the end that she might be better off with the Creature than she would be with Victor. It is weird to imagine these two making love, or even Victor and the "new" Elizabeth—an incredible violation has taken place which contains great power to shock.

An Epic Fairy Tale

The dancing and the music and other elements of the film all fit into a particular style. We intended an epic sweep that takes us right outside ourselves. The subject matter, to begin with, is larger than life.
People encounter monsters, and the monsters are part of a bigger landscape. Switzerland itself, with huge mountains and evidence of the power of nature. We've made a lot of the sets oversize and played to the dynamic of small people against enormous forces, natural and manmade.

I had various images in mind. Hansel and Gretel figures going off into the dark woods—of little men screaming against the size of things, the scheme of things. The visual style of the film resembles a gothic fairy tale where we could be extreme.

We chose to represent the Frankenstein household, for example, as a bright, colorful house with huge rooms and lots of sunshine and light, and we took license with color. The family spends a lot of time in the huge blue balloon, which has a magical quality and gothic size, but no real relationship to any particular architecture of the time—while not being so extremely at variance with the period as to distract.

In this visually heightened world, we wanted to have strong contrasts. When Victor goes to Ingolstadt, it looks as grimy and tough and real and disease-ridden as cities could be at that time. It's meant to be a striking contrast to Geneva. Victor comes from the light and moves into the dark. He goes back to the sunshine of the Frankenstein mansion afterward but it begins to be tainted by that moment when he shook hands with the Devil.

In general, fidelity to the period seemed less important than getting the psychological and emotional elements of the story right, and its relevance to our own scientific age, which are so compelling. Once a film becomes an authentic period rendition, then you have to pay much closer attention to period manners than for me seems relevant to this tale. That's a different kind of picture. I wanted this to be passionate and raw, sexy and full-blooded, and yet to be dressed as a fairy tale, a fairy tale where we are scared, where people die and have their heads chopped off.

The approach was, in a sense, part of an ongoing attitude to period that we've developed, about how to tell a story set in historical times.

Where are the connections between now and what's meaningful about that story? The idea is to create an impression of a period, if it is more useful to the story than a specific and authentic reconstruction.

Though I adored The Age of Innocence for its meticulous attention to detail and evocation of period, that style wouldn't have been right for Frankenstein. It was Edith Wharton's technique to build up all those heavily detailed layers, whereas it's not Mary Shelley's at all. She uses a much broader brush. She was writing, as she says, a story "to quicken the pulse, curdle the blood, and quicken the beatings of the heart..." I wanted to do that as well.

There are some images that may suggest the German Expressionist style—tricks of perspective and looming shadows and the fairy-tale quality of some of those films had.

I'm sure the style is influenced here and there by many different films. But I mostly used other pictures or styles as a means of conveying to colleagues what I didn't want.

A Tale Within a Tale

For the script we borrowed from Shelley the storytelling device of a tale within a tale. In the Arctic scenes that bracket the main action, Walton narrates to us what was told to him by Victor Frankenstein. Then, in the middle of Victor's tale, the Creature tells his. Like nesting boxes or a Fabergé egg.

Walton is very much a mirror image of Victor; he's another obsessive man at the beginning of his quest. Will this tale persuade him not to pursue it? Victor says to him: "Do you share my madness?"

And at the end, when they watch the bier drift off in the mist, Grigori, the first mate, who has been voicing the crew's mutinous disapproval of Captain Walton's obsession, says: "Where to now, Captain?" Walton says, "Home."

The sequence on the ice at the end has an elegiac quality, something very otherworldly about it. A culmination with wonderful Shelleyian images of fire and ice. We use a line at the end of the screenplay's screenplay's screen directions which is the last line in the novel. As Walton watches from the deck of the ship, the Creature is soon "borne away by the waves and lost in darkness and distance." It's very mysterious and haunting.
POSITION PAPER BASED ON FRANKENSTEIN
(70 points)

Wallenberg/Olson

BRIEF DESCRIPTION: Your task is to write a five- to seven-page persuasive position paper for a very specific target audience. Your goal is to convince this audience of your position and as a result to also convince them to perform a specific, concrete, measurable action.

MORE SPECIFICS

- The topic of your paper must be inspired from the reading of Mary Shelley's Frankenstein, and it is expected that you will cite Frankenstein as one of your sources to support your position. Frankenstein should not be the only source you use, however. In addition, your paper must also include information and details gathered from a variety of appropriate authoritative sources handled logically and ethically and tailored to your particular audience.

- Be very practical in terms of what you want your audience to do as a result of reading your position paper.

- To be effective, your paper must deal effectively with other viewpoints. Research opposing arguments to your position. You are required to not only clearly outline the arguments/reasons which would help persuade your audience of your position but also to clearly include and refute the arguments/reasons your opposition would potentially use to try to dissuade your audience from adopting and acting on your position. Other positions must be fully, fairly, and respectfully considered.

- Avoid logical fallacies and propaganda devices. (See pages 236-252 in the gray EWS text.)

From the moment you start reading Frankenstein, begin to look for controversial thematic topics which may work for this paper. Once you have established a few ideas for your topic, take careful notes on it AS YOU READ and begin to look for outside sources which give further insight and discussion of your topic choice. So that none of your research work is wasted, do some general subject area research before settling upon an audience and persuasive purpose.

- Be organized in your note-taking of both information and arguments you would like to use from Frankenstein as well as the outside sources. You will be held to the highest standard in documentation and citation of sources.

Overview of Requirements

CONTENT - 40 points

1. This paper must clearly develop a position so that the reader has no doubt as to the preferred course of action.

2. Provide sufficient details, information and data to support your position. Consider the various types of support that will work most effectively with your particular audience. Remember that it is a requirement to use evidence/support/details, etc. from the actual text of Frankenstein.

3. The argument should develop logically and effectively while taking the audience into consideration.

4. The argument should reflect a fair, respectful understanding of other positions. Remember that any reasonably well-informed audience will know the counter arguments.

5. Information should be drawn from a variety of authoritative sources. If a web site is used, its credibility must be well-established. Any number of print analog sources (database postings of articles originally appearing in print form) may be used in the paper.

6. Expect to provide printouts or photocopies of three teacher chosen sources to accompany the paper Information and passages used must be highlighted. A works cited page is, of course, required.

7. An outline is required.
STYLE – 10 points
1. Sentence structure and length should be varied.
2. Avoid overuse of passive and linking verb sentences.
3. You are to assume your own voice but still maintain the usual formalities (avoid "taboo" words, colloquialisms, slang, clichés and other such expressions that would tend to make your paper less sophisticated) of a research paper. The tone used to address the audience should be suitable and effective for the persuasive purpose and the audience. Be neither too familiar nor too dry and "academic." Your sincere desire to persuade the audience should come across clearly.
4. The paper must reflect a sophisticated tailoring of message to a clear audience implied through elements such as diction, details and style. The type of audience must be taken into strong consideration (positive, neutral, negative, or uninterested).
   - You might think of your paper as an essay to be published in a specific type of magazine geared toward the audience who would, in your mind, best benefit from your message. For example, there are magazines geared toward people who have strong interests in medicine, parenting, or international issues.

EXTRA CREDIT OPPORTUNITIES
+1 Use at least 5 of our class vocabulary words. Highlight/box them in!
+2 Contact your target audience. After your paper is graded and the buybacks are finished, prepare an error free copy of your position paper, type a cover letter, place both in a correctly addressed and stamped 8 1/2 by 11-inch envelope, and submit all of them to your teacher. You may also want to include a stamped, self-addressed envelope for a personal reply.

WRITING CONVENTIONS—20 points
1. Five to seven pages (typed, New York or Times New Roman font, 12 point, one-inch margins)
2. Paragraphs (sections) should clearly contribute to the unity and coherence of the paper.
3. The paper must demonstrate control of conventions and employ varied prose strategies as well as observe all MLA rules.
4. Prior to the paper due date, you might be required to submit:
   - a PPP worksheet including preliminary thesis statement with a listing of the major arguments you are using as well as the arguments you will refute from the opposing viewpoint
   - one draft print out with written revisions/notations showing evidence of editing
5. You will be asked to do three separate "spot" documentation checks, which will be included in the grading. When you turn in your paper, you must submit photocopies or printouts of either teacher-selected or ALL sources used in your paper—except for Frankenstein—with the specific parts of the information you used highlighted using the same color of highlighter in each of the three areas: paper, sources, and works cited page. These sources will be checked carefully in three ways:
   a. that you have understood and used the sources' information correctly
   b. that there is no evidence of plagiarism
   c. that you have followed the correct MLA requirements in citing of these sources

NOTE: You are also required to turn in a security copy of your final draft. You may turn in a hard copy with your paper or e-mail it to your teacher before midnight the day the paper is due.
Position Paper Checklist

CONTENT

- The position regarding the topic/concept/idea is defined and explained.
- The details illustrate and support the writer's position.
- Credibility of authoritative sources is established.
- Other positions are fully, effectively, and respectfully considered.
- The argument is organized and coherent.
- A focus or line of reasoning is sustained throughout the paper.
- The conclusions are logical and flow from the main ideas and supporting details.
- The sources of information are varied.

STYLE

- Vocabulary is appropriately sophisticated to audience and purpose.
- Sentence structure is varied.
- Targeted audience's attitude is clear.
- Tone appropriately suits audience and purpose.

CONVENTIONS

- Sufficient documentation is supplied when necessary.
- MLA conventions are followed.
  - manuscript form
  - parenthetical documentation
  - works cited page
- The paper does not raise any suspicions of plagiarism.
- Writing is edited for consistency of usage and mechanics.
Frankenstein POSITION PAPER TOPIC IDEAS

THE PURSUIT OF KNOWLEDGE
Should there be limits on the pursuit of knowledge? Should science concern itself only with technical expertise—how it can be done—and neglect the moral question of whether it should be done? Victor says: "Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge, and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow." (p. 55 green/p. 52 orange/p. ___ paperback)

OBSESSION/BALANCE
To what extent and sacrifice do you go to pursue your dreams and at what cost? What do you have to give up? Kenneth Branagh said, "Is it better to be loved and be loving with a group of people who love and care for you, or is it better to climb Mount Everest? What if you believe it might save the world?" Think about the cost of Victor's and Walton's dreams.

PREJUDICE
The unexplained, the unusual, the different are branded. Rousseau said, "Man is born free, and everywhere he is in chains." In telling the creature's story and his turning to crime, Shelley recreates Rousseau's chronicle of the fall of "natural man" into so-called "civil society." Goodness, Rousseau implies, is innate. Evil, then, comes as a result of the institutions of mankind. According to director Kenneth Branagh, "The creature intuitively learns...the way our society tends to deal with...the disfigured, the disabled, the different, and especially the unknown."

PARENTAL DUTY
How important is the role of parenting in creating the society we live in today? Does society produce monsters not so much by systematic oppression as by inept parenting?
U. C. Knoepflmacher further states, "Frankenstein is a novel of omnipresent fathers and absent mothers." What is said about parenting in Frankenstein?

THE ROLE OF EDUCATION
What characterizes the best educational environment of an individual? Walton says that he feels schoolboys age fifteen are more literate than he is. Why? How has he missed out?
Can one be educated and remain stupid? What about the advantages and disadvantages of self-education?

GENDER ROLES
It has been said that gender is socially constituted and that people are marginalized because of their gender. Is the creature an inscription of female values? Mary Poovey suggests that as a victim of both the symbolic and the literal, the creature is "doubly like a woman in a patriarchal society—forced to be a symbol of (and vehicle for) someone else's desire, yet exposed (and exiled) as the deadly essence of passion itself." Is this true? What about Victor? Henry Clerval?
Another critic, Mary Johnson notes, "All the interesting, complex characters in the book are male, and their deepest attachments are to other males. The females, on the other hand, are beautiful, gentle, selfless, boring nurturers and victims who never experience inner conflict or true desire." Is this true? On the other hand, Susan J. Wolfson suggests that the "domestic sphere defined by the women in Frankenstein bears Shelley's moral approval: it keeps men human, fosters their capacities for tenderness and affection, and restrains the excesses of their ambition--specifically, given Shelley's subtitle, their tendency to self-mythologizing Promethean transgression and isolation." How does the use of gender in Frankenstein reveal what is going on with gender roles in our society today?

HEALING POWER OF NATURE
As a novel which typically depicts the Romantic period, there are countless times Shelley refers to the power of nature and its ability to help restore humans to health, sort out confusion, or find solace. To what extent is it necessary to preserve nature in its purest state for the health and emotional welfare of humanity?

YOUR ORIGINAL POSITION PAPER TOPIC

Be sure to get teacher approval.
SAMPLE POSITION PAPER

The purpose of this exercise is to familiarize you with the final product you are to arrive at after doing the research for the position paper.

Enclosed in this packet you will find a sample position paper.

Here is your task:

1. **Read the sample paper.** Feel free to fill the margins with comments and questions. As you read, think about whether you can determine the position, the specific audience, the concrete action. Also, can you determine the arguments? Does the paper include and attempt to refute the arguments for the opposing side?

   When you are done, read the grading sheet and predict a grade for this paper. Actually give the paper points for the intro (___/5), supporting information (___/10), logic/argumentation (___/10), and conclusion (___/5). Write this on the first page of the paper. If you take off any points, be sure to mark underneath each category any deductions. Be prepared to discuss this paper in class.

2. **Read a sample extra credit cover letter.**

3. **AFTER DOING ALL OF THE ABOVE, JOT DOWN SOME THINGS (QUESTIONS, TOO, IF YOU LIKE) THAT YOU HAVE LEARNED OR NOW UNDERSTAND ABOUT POSITION PAPERS.**

   a)__________________________________________________________

   b)__________________________________________________________

   c)__________________________________________________________

   d)__________________________________________________________
February 24, 2006

Star Tribune Editor
425 Portland Avenue
Minneapolis, MN 55488

Dear Editor:

I am a high school senior from Eden Prairie High School. I have written a position paper on prejudice in the United States, and I would like you to consider publishing it in the Star Tribune’s Editorial section.

This was an excellently written paper, and I believe it would be a great edition to your newspaper. I received an outstanding grade on this paper, and I believe it turned out great. I took a lot of time writing it in hopes that you would consider adding it to the newspaper. It is something I believe citizens across the Twin Cities would find extremely interesting.

I would truly appreciate if you would take a few minutes of your time to review my position paper and consider adding it to the newspaper. You have my permission to cut it shorter, revise it, or do whatever you need in order to make it fit better. If there is something I can do to make it better for the newspaper, please let me know.

Sincerely,

Courtney Agar
7685 Heritage Road
Eden Prairie, MN 55346
(952) 221-3840
CourtneyAgar@Yahoo.com
Salvati encloses a guidebook which tells parents how many swats each violation should receive (Batstone).

Many parents, including Joe Salvati, state religious reasons for the use of corporal punishment on their children. A passage from the book of Proverbs states, “He who spares the rod hates his son, but he who loves him disciplines him properly” (Batstone). Many believe that this means that corporal punishment is okay in the eyes of God. Evangelical justification goes deeper than that of a Bible passage. Parents of the Evangelical faith believe that children are born with original sin. They believe that it is in the nature of a child to do wrong. With that being said, these parents further believe that the threat of pain is the only thing that will help children to become good (Batstone). Twyla Bullock uses the rod on her children and calls it, “a faith-based way to discipline children . . . and train them as Christians” (Badkhen).

Other advocates for corporal punishment state many other reasons along with religion for using violence on their children. They argue that parents have the legal right to discipline their children in anyway which they feel is necessary. Heather McGregor, an Australian Capital Territory Community Advocate, states:

Parents are, of course, the legal guardians of their children unless the courts have removed this power. Parents are allowed to make decisions on their children’s behalf, and they assume the right to treat their child as they think is fit; for some parents this unfortunately includes smacking, beating, shaking, striking, however else you want to describe corporal punishment. At law, parents still have the right to discipline by the use of physical force. (McGregor)
It is thought by many parents that not only is corporal punishment their legal right but it is their natural right. They believe that it is a parent’s natural right to discipline his or her child in whatever way he or she sees fit. This attitude, however, doesn’t protect or address the rights of the child.

The negatives of corporal punishment far exceed the positives. From one article to the next, there is evidence provided that shows the negative affect corporal punishment has on children. Parents will try to justify their use of corporal punishment as a way to teach their children the difference between right and wrong (Corporal Punishment Leads to Child Abuse). This, however, could be doing the exact opposite. According to William and Martha Sears, both pediatric experts and trained at the Harvard Medical School’s Children’s Hospital, children love to imitate the people that they love and respect (Sears and Sears 146). Children will see their parents hitting either them or their brothers and sisters and begin to think that hitting is the correct way to solve their problems. When parents use spanking to discipline a child, it shows that it is okay to hit people especially, as Dr. Sears illustrates, “big people to hit little people, and stronger people to hit weaker people” (146). Numerous studies show that children who are spanked go on to show more aggression as adults. They may even carry this aggression to relationships with peers, family members, and significant others (146). In fact, Elizabeth Gershoff, who has completed decades of studies on the affect of corporal punishment on children, has been able to link spanking with ten other dangerous behaviors including aggression, anti-social and mental health issues (Major Study Links Spanking of Children to later Aggression and Behavior problems). Another study, which examined the background of violent criminals, found that most had come from dangerous home environments (Sears and Sears 154). Many children will remember one spanking better than they will remember a hundred hugs (147). This is especially true if the hit is delivered in anger.

At one time or another, most people in the United States have been spanked or have been the victim of corporal punishment. That doesn’t mean that this type of discipline works. In all of the studies conducted on corporal punishment not one shows a positive affect on the behavior of children. According to Dr. William Sears, “spanking does not promote good behavior; it creates a distance between parent and child, and it contributes to a violent society” (Sears and Sears 154). The American Academy of Pediatrics (AAP) has also issued a statement regarding its stand on spanking. According to the AAP, spanking is “harmful emotionally to both parent and child, (and) it also interferes with the development of trust, a sense of security and effective communication” (Tharps). Instead of forming a loving relationship between parent and child, rather an aggressive and hostile environment is formed (Sears and Sears 154).

Most parents believe that since they themselves were hit during their childhood and turned out fine, that occasional spanking is an okay way to discipline their children (Sanghavi). This is not true, however. Dr. Darshak Sanghavi, a writer for the Boston Globe, addresses this train of thought. He concludes that a person can never really know who will suffer from this abuse and who will turn out to be a normal, well-adjusted adult. His opinion is illustrated in a quote from one of his articles written concerning corporal punishment. He states that even though he, himself, was spanked as a child and turned
out to be “an arguably well-adjusted adult”, this “… doesn’t prove much [sic] the truth is that most smokers don’t get lung cancer, most people having unsafe sex don’t get AIDS, and most people playing Russian roulette once won’t kill themselves. These are clearly high-risk behaviors and no one can predict in advance exactly who suffers later” (Sanghavi). Even in Mary Shelley’s Frankenstein when Victor thought that he had made the perfect creature, he realizes, “Alas! I had turned loose into the world a depraved wrench whose delight was in carnage and misery …” (Shelley 60). Yes, some parents turn out fine, but there is no way to predict the affect that certain negative behavior will have on future development. When these children grow up, they will most likely use corporal punishment on their own children, continuing this circle of child abuse (Corporal Punishment Leads to Child Abuse).

Corporal punishment is happening in over 90% of households around the United States (Sanghavi). This is an epidemic that needs to be stopped before more children in our nation are severely injured or even killed from this type of physical punishment. Society needs to move away from this aggressive behavior and begin to move towards more effective and loving discipline. Elizabeth Gershoff, a researcher at Columbia University, states this best when she says, “Americans need to re-evaluate why we believe it is reasonable to hit young, vulnerable children, when it is against the law to hit other adults, prisoners, and even animals” (Major Study Links Spanking of Children to Later Aggression and Behavior Problems). When a parent decides to repeat history and spank his or her child, he or she is not only hurting that specific child but potentially


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Works Cited


### 3. LOGIC/ARGUMENTATION

10

- Paper is organized logically, naturally complementing and enhancing content.
  - 1 to 3
  - Argument builds convincingly throughout.
  - 1 to 2
  - Information/details clearly connected and logically linked to the argumentation
  - 1
  - Logical fallacies and propaganda devices are avoided
  - 1 to 2
  - Opposing viewpoints are dealt with fully, fairly, and effectively
  - 2 to 4
  - Wide-ranging and effective engagement and refutation of opposing arguments is present and handled with confidence and courtesy.

### TO THE STUDENT

In the boxes below, jot down your major arguments/reasons as well as those of the opposing side.

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<th>ARGUMENTS WHICH SUPPORT YOUR THESIS</th>
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### 2. SUPPORTING INFORMATION/SOURCES

10

- Supporting information well-suited to the persuasive purpose
  - 1 to 4
  - The paper uses varied, precise, and significant evidence which fully develop the thesis in subtle, sophisticated, and memorable ways.
  - Use of the Frankenstein text is effective, accurate, and enhances the thesis.
  - 1 to 3
  - Information from reliable, authoritative and up-to-date sources
  - 1 to 2
  - Information from a variety of sources
  - 1
  - Sources are mixed, overuse of one source and/or one-at-a-time avoided
  - 1

### 4. CONCLUSION

5

- Paper transitions smoothly into conclusion
  - 1
  - Reviews fully the major arguments in support of the position
  - 1
  - Opposing arguments are included.
  - 1
  - Conclusion is organized logically.
  - 1
  - Closing statements logical and conclusive
  - 1
  - Sense of closure present (beyond summarizing) with interesting, finalizing "closing statement/discussion"
CORRECT DOCUMENTATION/CITATIONS

DOCUMENTATION/CITATIONS are provided for virtually all material in this section that needs to be cited. In other words, credit is given where credit is due.

DOCUMENTATION/CITATIONS beyond the SPOT CHECKS is done correctly

DOCUMENTATION SPOT CHECK #1 (p. ___ source ID ____ p. ___)
author, etc.

DOCUMENTATION SPOT CHECK #2 (p. ___ source ID ____ p. ___)
author, etc.

DOCUMENTATION SPOT CHECK #3 (p. ___ source ID ____ p. ___)
author, etc.

PROBLEMS (from Spot Checks 1, 2, and 3—noted by number on blank lines below):

For direct quotations:

- Direct quotation isn't quoted exactly as it appeared in the original.
- Quoted material stands alone. No effective lead-in statement is present.
- In-text acknowledgement of author (w/ credentials) of directly quoted material not given
- Interpretation of the original material is inaccurate.
- Other problem(s):

For paraphrased citations:

- Paraphrasing of original material raises suspicion of plagiarism. Wording too close to original.
- Interpretation of the original material is inaccurate.
- In-text acknowledgement of author (w/ credentials) of paraphrased material not given
- Material isn't found in the original.
- Other problem(s):

/10 STYLE

1. LANGUAGE

- The diction (1 to -2)
  - presents the argument effectively and engagingly
  - is effectively tailored to appeal to a clear target audience
  - the author's use of language is appropriately sophisticated.
- The first and second person personal pronouns are rare/minimized
- Colloquialisms and clichés are avoided
- Sophistication is effectively tailored to appeal to a clear target audience

2. VOICE/TONE

- Author's voice is clearly present, authoritative, informed, competent, credible.
- Author's voice is distinct from the voice of the sources.
- Author's sincerity regarding the persuasive purpose is present.
- Author's voice is appropriately tailored to appeal to the target audience.
- Active voice is used rather than passive voice.

3. SENTENCE STRUCTURE and COHERENCE

- Sentence structure is purposeful, technically correct, and well-crafted.
- Sentence structure clearly establishes a sophisticated voice, style, and tone appropriate to and appealing to the target audience.
- Sentence structure clearly establishes a sophisticated voice, style, and tone which enhances the stated position.
- Transitions are used effectively both between and within paragraphs to promote coherence.

/20 WRITING CONVENTIONS

You can buy back up to /20 "writing convention" points by making ___ corrections by ___ (due date) Remember: buybacks cannot be re-done.

"Writing Conventions" consists of two areas:

- MANUSCRIPT FORM

  (total points off) REGULAR MSF (manuscript form) ERRORS (-1 each)
  (total points off) MSF DOCUMENTATION SPOT CHECKS (-1 each)

- DOCUMENTATION SPOT CHECK #1
  total off (par. doc. check from paper p. ___ and source ID ____ p. ___)
  author, etc.

- DOCUMENTATION SPOT CHECK #2
  total off (par. doc. check from paper p. ___ and source ID ____ p. ___)
  author, etc.

- DOCUMENTATION SPOT CHECK #3
  total off (par. doc. check from paper p. ___ and source ID ____ p. ___)
  author, etc.

PROBLEMS (from Spot Checks 1, 2, and 3—noted by number on blank lines below)

  For direct quotations:
  - incorrect msf of the direct quotation (DQ)
  - incorrect msf of the parenthetical documentation of the direct quotation
  - incorrect use of ellipsis points in square brackets [ . . . ] for omissions, square brackets for interpolation, [sic] for errors in the originals
  - other problem(s): ___

  For paraphrased citations:
  - incorrect msf of the paraphrased citation
  - incorrect msf of parenthetical documentation of the paraphrased citation
  - other problem(s): ___
SPECIFY HOW MANY OF EACH BELOW:

AWKWARD word choice [x: 0]  PUNCTUATION...COMMAS
AGREEMENT faulty subject-verb agreement or PUNCTUATION...APPOLOGIES
  pronoun-antecedent agreement [x: 0]
CAPITALIZATION [x: 0]  PUNCTUATION...OTHER [x: 0]
EXACT WORD word chosen is not precise or run-on [x: 0]
correct to convey clear meaning [x: 0]  REFERENCE UNCLEAR [x: 0]
FRAGMENTS [x: 0]  RUN-ONS [x: 0]
HOMONYM ERRORS [x: 0]  SPELLING [x: 0]
MISPLACED MODIFIER [x: 0]  TENSE [x: 0]
OTHER [x: 0]

+1 up to +3  EXTRA CREDIT
  Use at least 5 of our class vocabulary words. Highlight/box them in!
  +1 Contact your target audience! After your paper is graded and the buybacks are
  +2 finished, prepare an error-free copy of your position paper, type a cover letter, place
  both in a correctly addressed 8 1/2 by 11-inch, stamped envelope, and submit all of
  them to your teacher. Include a stamped, self-addressed envelope for a personal
  reply.

-1 off total  REQUIRED OUTLINE NOT ATTACHED
-2 off total  SECURITY COPY NOT ATTACHED

/70 PRELIM. TOTAL = _____ PRELIM. GRADE

However, if you receive full credit for buybacks your new score would be ___/70 = _____ grade

TEACHER COMMENTS

+ positives  - suggestions for improvement

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Name __________________ Hr. _______ Due date ________

Adv. 12 Position Paper Planning (PPP) Sheet

1. Summarize your topic ____________________________ from Frankenstein topics list

2. State your position ______________________________

3. Describe your specific audience ____________________

What is this audience's attitude toward the topic?

4. What concrete action do you want your audience to perform as a result of reading your paper and adopting your side? ________________________________

Why?

5. List below arguments/reasons you have found thus far.

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<thead>
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6. How are you thinking of using/connecting Frankenstein in this paper?

7. Any questions for the teacher so far?

8. What is your next step?

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