

LITERATURE REVIEW

- **Select four scholarly essays** on *Frankenstein*. These should be examples of literary criticism. You'll need to be careful in your selections; anything that reads like a movie review is not the kind of criticism you are looking for. Think JSTOR.
- A literature review is similar to an annotated bibliography, but more in-depth. You'll want to **write an extensive summary of each** essay. Each summary should be about a page in length including the citation. The citation should appear first and is single-spaced, followed by the summary, which is double-spaced.
- Your review is informative rather than persuasive; don't evaluate your essay. Instead, choose essays from scholarly sources, and assume that the author knows her stuff. Your job is to explain her scholarly perspective on the text.
- Do not read more than two articles by the same author. If you use sources from the back of your text, be sure to use the critical essays rather than book reviews.

See the student example below.

DUE January 7. You will have an essay due January 9. Please plan accordingly!

STUDENT EXAMPLE

Schug, Charles. "The Romantic Form of Mary Shelley's *Frankenstein*." Studies in English Literature, 1500-1900. 17 (1977): 607-619.

Charles Schug proposes that the best way to answer the moral question posed by *Frankenstein*, whether to sympathize with Frankenstein or his creature, is to look at the text as a Romantic poem and focus on its structure. Romantic literature requires active participation of the reader, who must "attend closely to the workings of the artists (actually the persona's) mind as it shapes and controls the work of art" (607), stresses the doctrine of experience over analysis and reflection, and combines the narrative ballad with lyrics, all of which are characteristics evident in *Frankenstein*. Schug maintains that since each speaker is limited by his own experience and perspective, all of the narrators are unreliable; therefore, the reader must then become the reliable narrator. Each step in *Frankenstein*, however, only deepens the reader's dilemma, failing to illuminate, yet complicating further. This ongoing moral experience, Schug says, is the source of the novel's power, and indeed what the Romantics intended to do: to force the reader to question his own morals by disturbing his equilibrium. Schug's analysis is supported by the fact that Frankenstein is unable to reach a conclusion about his moral duties or admit to his own responsibility, even at the end of the novel. Ultimately, concludes Schug, the gain in perception and understanding is what counts in Romantic works such as *Frankenstein*.