

Frankenstein Creative Story

Writing a Harvard Outline for the story.



A creative story calls for an entirely different type of Harvard outline than an informative, analytical, or argumentative essay does. Instead of beginning with an introduction, writing the contents of the body paragraphs, and listing the contents of the conclusion, you are going to have to envision your story as a series of moving parts. This outline is not meant to highlight how you plan to write your story in a chronological manner, but rather, it is used to illustrate what aspects of a tale you hope to focus upon. This outline is amorphous and should evolve several times before you sit down to write the actual tale. Follow the bullets below. They will help you to brainstorm what you plan to include.

- **Conflict:** What is the conflict that you plan to portray? Are you continuing the Ramsey Campbell tale or the novel? Is the conflict internal or external?
- **Resolution:** How will the conflict be resolved? Does it have to be?
- **Characters:** Who are the characters? Are they new or already established? Are they real or imagined? Are they dynamic or static? Do they function as foils?
- **Setting:** Where does the story take place? How do you plan to get the reader there?
- **Imagery:** How do you plan to describe using the five senses? What aspects are emphasized? Do they somehow parallel the creature's plight?
- **Flashback/Flash-forward:** Since you have only 650 words to tell your tale, do you have to remind the reader distinctly of what has happened? Do you need to fast-forward to the next aspect?
- **Symbolism:** Do you plan to use this technique? If so, how? Where?
- **Quotations:** Feel free to include actual quotations from the novel. Be sure to include the page number citation. This will help you to link your tale seamlessly to Shelley's and will help the reader recall what has already happened. This will help you with voice.

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- **Voice:** Consider how you plan to mimic the language and voice of Mary Shelley. This needs to “sound” like she wrote it. What techniques will you include to echo her romantic, gothic style?

The list above is just a brief guideline of what you should be considering. Each “dash” should be listed as another Roman Numeral with appropriate sub headings (ie: I., A., B., I., 2., III., A. B., III., etc.) It is not absolute, and if you think of techniques or elements that you would like to include, then please include them as another Roman numeral.

This rough outline must be completed and brought to class tomorrow. Do a great job!