

### **(1) Incorporated into the Sentence**

A creator always has an obligation to the thing he creates. This is clearly shown in the epigraph from Mary Shelley's Frankenstein in which the monster seemingly cries out, "Did I request thee, Maker, from my clay to mould me Man? Did I solicit thee from darkness to promote me?" (4). At his creation, the monster is a . . .

É **Mark omission of the text by three periods (called an ellipsis) with a space between each (. . .).**

### **(2) Set-Up by the Previous Statement**

A creator always has an obligation to the thing he creates. Mary Shelley clearly shows this in the epigraph for Frankenstein, an epigraph that reflects the monster's point of view: "Did I request thee, Maker, from my clay to mould me Man? Did I solicit thee from darkness to promote me?" (4). At his creation, the monster is a . . .

É **Just giving a citation is not enough. You must say something about it before and after the citation.**

É **The colon is used after a COMPLETE sentence.**

### **(3) Set Apart from the Main Text**

A creator always has an obligation to the thing he creates. As an epigraph for Frankenstein, Mary Shelley chose the following lines from Milton's Paradise Lost that reflect the creature's point of view: "Did I request thee, Maker, from my clay to mould me Man? Did I solicit thee from darkness to promote me?" (4). The constant pleas of the monster itself, though, provide the strongest evidence of the creator / creation obligation:

How can I move thee? Will no entreaties  
cause thee to turn a favourable eye upon thy  
creature, who implores thy goodness and  
compassion? Believe me, Frankenstein: I was  
benevolent; my soul glowed with love and  
humanity: but am I not alone, miserably  
alone? You, my creator, abhor me; what hope  
can I gather from your fellow creatures, who  
owe me nothing? (100)

At his creation, the monster is a . . .

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