

Frankenstein, Ch. 15-17 Annotation Guide

So, what's the difference between annotating and "taking notes"? For some people, the difference is nonexistent or negligible, but (for the purpose of this class) I am referring to a way of making notes directly onto a novel's pages. The advantage of having one annotated text instead of a set of note papers separate from the text should be clear enough: all the information is together and inseparable, with notes very close to the text for easier understanding, and with fewer pieces to keep organized.

Think of literary annotations as "showing your work" while you read just as you might show your work in a math problem. You are showing what you are thinking while you read and analyze; thinking is a word-based activity, not just a nebulous puff of energy. If you can't articulate your thoughts, then you must question if you really know what you're thinking.

What you'll gain from annotating is a deeper initial reading and an understanding of the text that lasts. You can deliberately engage the author in conversation and questions — much like having the narrator or author there with you in the room. If and when you come back to the book, that initial interchange is recorded for you, making an excellent and entirely personal study tool.



Two key components of all legitimate annotation are:

- *strategically circling, underlining, starring, or minimally highlighting specific elements of the text.*
- *writing notes in the margins to make interpretive connections between elements of the text or to respond to or summarize the text's meaning*

For Ch. 15-17 of Frankenstein, please complete at least *three* of the following annotation tasks:

- Star a point in the text in which the **tone shifts** noticeably from one attitude (e.g. conciliatory, nostalgic, critical, melodramatic, cheerful) to another. Make marginal notes about the tones.
- Circle two **relative pronouns** (e.g. which, that, who) and, for each, draw a straight line to the **antecedent** (the noun the pronoun stands for). If it's an implied antecedent, marginally note.
- Highlight an example of **hyperbole**, and make a marginal note about either the narrator's intent or the effect that exaggeration has on the reader,
- Highlight a **noun or pronoun** that is **modified** by at least **three** different individual adjectives or phrases; highlight and number its modifiers.
- Underline a **dependent clause** that begins with a **relative pronoun**; circle the word or phrase that the clause is modifying and connect them with a straight line.
- Circle a **verb** that is used in such a way that it clearly has **multiple meanings**; make some bulleted marginal notes that cover its various layers of meaning.
- Highlight – in different colors – two **images** that significantly **contrast** each other; make some marginal notes about the impact of that contrast.
- Circle an **everyday object, function, or activity** that is described in a **Romantic or idealistic way** that emphasizes both its practicality and beauty.
- Underline at least two sentences that have both **complex syntax** as well as a **unified message**. In their nearest margins, paraphrase each in simpler language.

The following words are worth looking over prior to Wednesday's prose multiple choice close reading assessment:

abrupt - *adj.* surprisingly and unceremoniously brusque in manner; exceedingly sudden and unexpected; extremely steep; marked by sudden changes in subject and sharp transitions

aloft - *adv.* in the higher atmosphere above the earth; at or to great height; high up in or into the air; upward; at or on or to the masthead or upper rigging of a ship

ambiguity - *noun* unclearness by virtue of having more than one meaning; an expression whose meaning cannot be determined from its context

amorphous - *adj.* without real or apparent crystalline form; lacking the system or structure characteristic of living bodies; having no definite form or distinct shape

chamber - *noun* a natural or artificial enclosed space; a room where a judge transacts business; an enclosed volume in the body; a deliberative or legislative or administrative or judicial assembly; a room used primarily for sleeping; *verb* place in a chamber

clause - *noun* (grammar) an expression including a subject and predicate but not constituting a complete sentence; a separate section of a legal document (as a statute or contract or will)

conciliatory - *adj.* intended or likely to overcome animosity or hostility; making or willing to make concessions

converse - *adj.* turned about in order or relation; of words so related that one reverses the relation denoted by the other; *noun* a proposition obtained by conversion; *verb* carry on a conversation

dramatize - *verb* represent something in a dramatic manner; put into dramatic form; add details to

expansive - *adj.* friendly and open and willing to talk; marked by exaggerated feelings of euphoria and delusions of grandeur; able or tending to expand or characterized by expansion; of behavior that is impressive and ambitious in scale or scope

functional - *adj.* designed for or capable of a particular function or use; involving or affecting function rather than physiology; designed for or adapted to a function or use; fit or ready for use or service; relating to or based on function especially as opposed to structure; (of e.g. a machine) performing or capable of performing

haphazard - *adj.* marked by great carelessness; dependent upon or characterized by chance; *adv.* without care; in a slapdash manner

homage - *noun* respectful deference

indictment - *noun* a formal document written for a prosecuting attorney charging a person with some offense; an accusation of wrongdoing

manifest - *adj.* clearly revealed to the mind or the senses or judgment; *noun* a customs document listing the contents put on a ship or plane; *verb* reveal its presence or make an appearance; record in a ship's manifest; provide evidence for; stand as proof of; show by one's behavior, attitude, or external attributes

modify - *verb* make less severe or harsh or extreme; add a modifier to a constituent; cause to change; make different; cause a transformation

oblique - *adj.* indirect or not straightforward

ornament - *noun* something used to beautify; *verb* be an ornament to; make more attractive by adding ornament, colour, etc.

ostentation - *noun* pretentious or showy or vulgar display; lack of elegance as a consequence of being pompous and puffed up with vanity; a gaudy outward display

parable - *noun* a brief story that conveys a moral or religious message

parody - *noun* humorous or satirical mimicry; a composition that imitates somebody's style in a humorous way; *verb* make a spoof of or make fun of; make a parody of

philistinism - *noun* a desire for wealth and material possessions with little interest in ethical or spiritual matters

premise - *noun* a statement that is assumed to be true and from which a conclusion can be drawn; *verb* take something as preexisting and given; set forth beforehand, often as an explanation; furnish with a preface or introduction

primitive - *adj.* used of preliterate or tribal or nonindustrial societies; of or created by one without formal training; simple or naive in style; little evolved from or characteristic of an earlier ancestral type; belonging to an early stage of technical development; characterized by simplicity and (often) crudeness; *noun* a word serving as the basis for inflected or derived forms; a mathematical expression from which another expression is derived; a person who belongs to an early stage of civilization

pronoun - *noun* a function word that is used in place of a noun or noun phrase

prostrate - *adj.* stretched out and lying at full length along the ground; lying face downward; *verb* render helpless or defenseless; throw down flat, as on the ground; get into a prostrate position, as in submission

syntax - *noun* the grammatical arrangement of words in sentences; studies of the rules for forming admissible sentences; a systematic orderly arrangement

tempestuous - *adj.* (of the elements) as if showing violent anger; characterized by violent emotions or behavior

testy - *adj.* easily irritated or annoyed

unified - *adj.* operating as a unit; formed or united into a whole

utopian - *adj.* characterized by or aspiring to impracticable perfection; of or pertaining to or resembling a utopia; of or pertaining to or resembling a utopia; *noun* an idealistic (but usually impractical) social reformer.