

## 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.