

Applied Practice in

Frankenstein

PRE-AP/AP**

By Mary Shelley

RESOURCE GUIDE

*AP and SAT are registered trademarks of the College Entrance Examination Board, which was not involved in the production of, and does not endorse, this product. Pre-AP is a trademark owned by the College Entrance Examination Board.

APPLIED PRACTICE
Resource Guide
Frankenstein
Pre-AP*/AP* Version

Teacher Notes

A Note for Teachers	2
---------------------------	---

Teaching Resources

Strategies for Multiple-Choice Questions.....	4
Strategies for Free-Response Questions	5
Glossary of Literary Terms	6
Vocabulary Lists by Passage.....	14

Student Practices

Multiple-Choice Questions	18
Free-Response Questions	52

Answer Key and Explanations

Multiple-Choice Answer Key	60
Multiple-Choice Answer Explanations	62
Free-Response Scoring Guide.....	78

*Pre-AP and AP are registered trademarks of the College Entrance Examination Board, which was not involved in the production of, and does not endorse, this product.

GLOSSARY OF LITERARY TERMS

absolute—a word free from limitations or qualifications (“best,” “all,” “unique,” “perfect”)

adage—a familiar proverb or wise saying

***ad hominem* argument**—an argument attacking an individual’s character rather than his or her position on an issue

allegory—a literary work in which characters, objects, or actions represent abstractions

alliteration—the repetition of initial sounds in successive or neighboring words

allusion—a reference to something literary, mythological, or historical that the author assumes the reader will recognize

analogy—a comparison of two different things that are similar in some way

anaphora—the repetition of words or phrases at the beginning of consecutive lines or sentences

anecdote—a brief narrative that focuses on a particular incident or event

antecedent—the word, phrase, or clause to which a pronoun refers

antithesis—a statement in which two opposing ideas are balanced

aphorism—a concise statement that expresses succinctly a general truth or idea, often using rhyme or balance

apostrophe—a figure of speech in which one directly addresses an absent or imaginary person, or some abstraction

archetype—a detail, image, or character type that occurs frequently in literature and myth and is thought to appeal in a universal way to the unconscious and to evoke a response

argument—a statement of the meaning or main point of a literary work

asyndeton—a construction in which elements are presented in a series without conjunctions

VOCABULARY LIST FOR *FRANKENSTEIN*

Note: Vocabulary from the literary passage is listed first, followed by vocabulary from the questions and answers.

Passage 1

intervals
poignant
cultivated
culled
unparalleled
eloquence
sledge
ardour
fervour
furtherance
acquirement
paroxysm
quelling
perfectionate
celestial
fastidious
immeasurably
intonations

descent
judicial

Passage 2

caprice
discerned
filial
indiscriminately
torrent
inclemency
chimerical
ardour
avidity
embued
dissect
anatomise
fortifications
impediments
elixir
invulnerable

scapegoats
immortality

Passage 3

bauble
anguish
remorse
condemn
dire
severity
guile
manacled
absolution
besieged
excommunication
obdurate
ignominy
perdition
perpetrated

predetermined
fratricide
maudlin
suffocated

Directions: This part consists of selections from *Frankenstein* and questions on their content, form, and style. After reading a passage, choose the best answer to each question.

Note: Pay particular attention to the requirement of questions that contain the word NOT, LEAST, or EXCEPT.

Passage 1, Questions 1-8. Read the following passage from Letter IV of *Frankenstein* carefully before you choose your answers.

I said in one of my letters, my dear Margaret, that I should find no friend on the wide ocean; yet I have found a man who, before his spirit had been broken by misery, I should have been happy to have possessed as the brother of my heart. I shall continue my journal concerning the stranger at intervals, should I have any fresh incidents to record.

August 13th, 17--

My affection for my guest increases every day. He excites at once my admiration and my pity to an astonishing degree. How can I see so noble a creature destroyed by misery, without feeling the most poignant grief? He is so gentle, yet so wise; his mind is so cultivated; and when he speaks, although his words are culled with the choicest art, yet they flow with rapidity and unparalleled eloquence.

He is now much recovered from his illness, and is continually on the deck, apparently watching for the sledge that preceded his own. Yet, although unhappy, he is not so utterly occupied by his own misery but that he interests himself deeply in the projects of others. He has frequently conversed with me on mine, which I have communicated to him without disguise. He entered attentively into all my arguments in favour of my eventual success, and into every minute detail of the measures I had taken to secure it. I was easily led by the sympathy which he evinced to use the language of my heart; to give utterance to the burning ardour of my soul; and to say, with all the fervour that warmed me, how gladly I would sacrifice my fortune, my existence, my every hope, to the furtherance of my enterprise. One man's life or death were but a small price to pay for the acquirement of the knowledge which I sought; for the dominion I should acquire and transmit over the elemental foes of our race. As I spoke, a dark gloom spread over my listener's countenance. At first I perceived that he tried to suppress his emotion; he placed his hands before his eyes; and my voice quivered and failed me, as I beheld tears trickle fast from between his fingers--a groan burst from his heaving

breast. I paused;--at length he spoke, in broken accents:--"Unhappy man! Do you share my madness? Have you drank also of the intoxicating draught? Hear me--let me reveal my tale, and you will dash the cup from your lips!"

Such words, you may imagine, strongly excited my curiosity; but the paroxysm of grief that had seized the stranger overcame his weakened powers, and many hours of repose and tranquil conversation were necessary to restore his composure.

Having conquered the violence of his feelings, he appeared to despise himself for being the slave of passion; and quelling the dark tyranny of despair, he led me again to converse concerning myself personally. He asked me the history of my earlier years. The tale was quickly told; but it awakened various trains of reflection. I spoke of my desire of finding a friend--of my thirst for a more intimate sympathy with a fellow mind than had ever fallen to my lot; and expressed my conviction that a man could boast of little happiness, who did not enjoy this blessing.

"I agree with you," replied the stranger; "we are unfashioned creatures, but half made up, if one wiser, better, dearer than ourselves--such a friend ought to be--do not lend his aid to perfectionate our weak and faulty natures. I once had a friend, the most noble of human creatures, and am entitled, therefore, to judge respecting friendship. You have hope, and the world before you, and have no cause for despair. But I--I have lost everything, and cannot begin life anew."

As he said this, his countenance became expressive of a calm settled grief that touched me to the heart. But he was silent, and presently retired to his cabin.

Even broken in spirit as he is, no one can feel more deeply than he does the beauties of nature. The starry sky, the sea, and every light afforded by these wonderful regions, seems still to have the power of elevating his soul from earth. Such a man has a double existence: he may suffer misery, and be overwhelmed by disappointments; yet, when he has retired into

himself, he will be like a celestial spirit that has a halo around him, within whose circle no grief or folly ventures.

- 95 Will you smile at the enthusiasm I express
concerning this divine wanderer? You would not if
you saw him. You have been tutored and refined
by books and retirement from the world, and you
are, therefore, somewhat fastidious; but this only
renders you the more fit to appreciate the
100 extraordinary merits of this wonderful man.
Sometimes I have endeavoured to discover what
quality it is which he possesses that elevates him so
immeasurably above any other person I ever knew.
I believe it to be an intuitive discernment; a quick
105 but never-failing power of judgment; a penetration
into the causes of things, unequalled for clearness
and precision; add to this a facility of expression,
and a voice whose varied intonations are
soul-subduing music.

1. The phrase “culled with the choicest art” (lines 16-17) could best be restated as
 - (A) collected with knowledge
 - (B) picked with pain
 - (C) fraught with color
 - (D) selected with expertise
 - (E) uttered with care
2. Lines 29-39 employ all of the following EXCEPT
 - (A) synaesthesia
 - (B) parallelism
 - (C) ellipsis
 - (D) hyperbolic language
 - (E) imagery
3. The stranger’s agitation in his words to the narrator (lines 47-50) is revealed LEAST by which of the following?
 - (A) allusion
 - (B) diction
 - (C) syntax
 - (D) imagery
 - (E) parallelism

4. In lines 57-60, the narrator utilizes diction to create imagery of
 - (A) madness
 - (B) warfare
 - (C) anger
 - (D) resignation
 - (E) depression
5. The stranger’s assertion in lines 73-76 is an example of which fallacy?
 - (A) *argumentum ad hominem*
 - (B) *non sequitur*
 - (C) equivocation
 - (D) *post hoc ergo propter hoc*
 - (E) false analogy
6. Lines 83-93 reflect
 - I. the stranger’s descent into madness
 - II. the ideas of Romanticism
 - III. the duality of the stranger’s mental state
 - (A) I only
 - (B) II only
 - (C) III only
 - (D) I and II only
 - (E) II and III only
7. The narrator’s description of the stranger in lines 88-93 contain connotations that are predominantly
 - (A) intellectual
 - (B) scientific
 - (C) religious
 - (D) judicial
 - (E) supernatural

8. From the passage as a whole, the reader can infer that
- (A) the stranger has no desire to be the narrator's friend
 - (B) the narrator's analysis of the stranger is objective
 - (C) the stranger and the narrator have different outlooks on life
 - (D) the narrator is in awe of the stranger's intellect and personality
 - (E) the stranger is more concerned with his own plight than with the narrator's need for a friend

Question 1

(Suggested time—40 minutes)

Read the following passage from *Frankenstein*, and then, in a well-organized essay, discuss the various techniques the author uses to convey the impression of the creature as a baby just learning about life and his world.

“It is with considerable difficulty that I remember the original era of my being: all the events of that period appear confused and indistinct. A strange multiplicity of sensations seized me, and I saw, felt, heard, and smelt, at the same time; and it was, indeed, a long time before I learned to distinguish between the operations of my various senses. By degrees, I remember, a stronger light pressed upon my nerves, so that I was obliged to shut my eyes. Darkness then came over me, and troubled me; but hardly had I felt this, when, by opening my eyes, as I now suppose, the light poured in upon me again. I walked, and, I believe, descended; but I presently found a great alteration in my sensations. Before, dark and opaque bodies had surrounded me, impervious to my touch or sight; but I now found that I could wander on at liberty, with no obstacles which I could not either surmount or avoid. The light became more and more oppressive to me; and, the heat wearying me as I walked, I sought a place where I could receive shade. This was the forest near Ingolstadt; and here I lay by the side of a brook resting from my fatigue, until I felt tormented by hunger and thirst. This roused me from my nearly dormant state, and I ate some berries which I found hanging on the trees, or lying on the ground. I slaked my thirst at the brook; and then lying down, was overcome by sleep.

“It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.

“Soon a gentle light stole over the heavens, and gave me a sensation of pleasure. I started up, and beheld a radiant form rise from among the trees. I gazed with a kind of wonder. It moved slowly, but it enlightened my path; and I again went out in search of berries. I was still cold, when

under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. No distinct ideas occupied my mind; all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rung in my ears, and on all sides various scents saluted me: the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.

“Several changes of day and night passed, and the orb of night had greatly lessened, when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink, and the trees that shaded me with their foliage. I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me, and to perceive the boundaries of the radiant roof of light which canopied me. Sometimes I tried to imitate the pleasant songs of the birds, but was unable. Sometimes I wished to express my sensations in my own mode, but the uncouth and inarticulate sounds which broke from me frightened me into silence again.