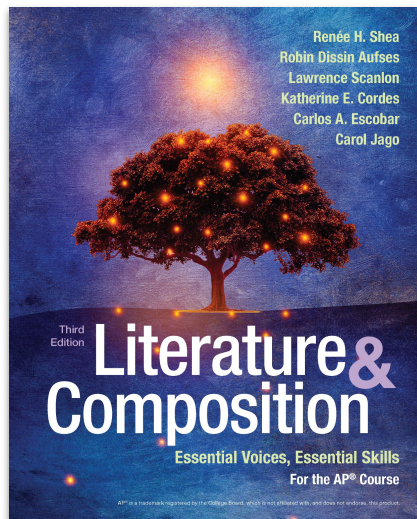


# Welcome to the BFW AP<sup>®</sup> Literature Professional Learning Community



Presented by the *Literature & Composition*, 3rd Edition Team:  
Renee Shea, Robin Aufses, Lawrence Scanlon, Kate Cordes, Carlos Escobar





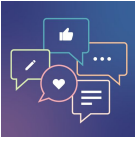
# BFW AP<sup>®</sup> Literature

## Professional Learning Community



# *Frankenstein* by Mary Shelley

Presented by Renee Shea & Carlos Escobar



*Frankenstein* by Mary Shelley



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## Passing as a motif...

**Frankenstein's creature would want nothing more than to pass.**

**What other forms of passing exist within the novel—and within other characters encountered throughout the course?**



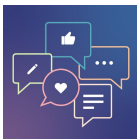


*Frankenstein* by Mary Shelley



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# ***Why Frankenstein?***



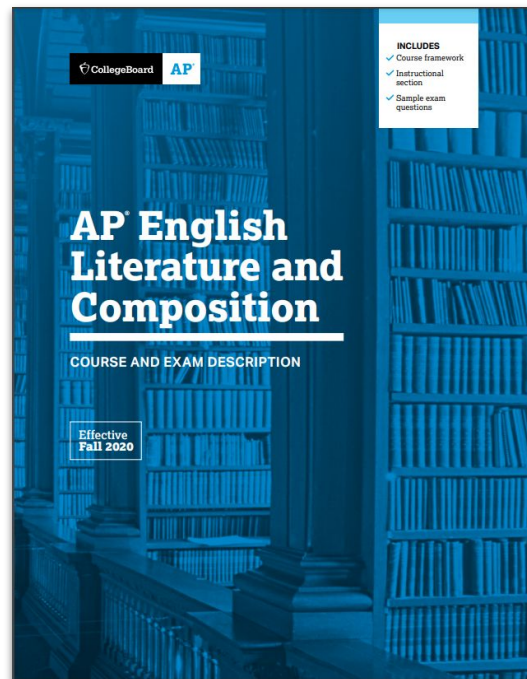
*Frankenstein* by Mary Shelley



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## Why *Frankenstein*: College Board Connections

- Ctrl + F on the CED yields 26 references!
- Listed on Q.3 in 1989, 2000, 2003, 2006, 2008, 2015, and 2017



# Past AP Questions - 2008

## 2008 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

### Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

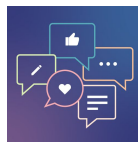
In a literary work, a minor character, often known as a foil, possesses traits that emphasize, by contrast or comparison, the distinctive characteristics and qualities of the main character. For example, the ideas or behavior of the minor character might be used to highlight the weaknesses or strengths of the main character.

Choose a novel or play in which a minor character serves as a foil to a main character. Then write an essay in which you analyze how the relation between the minor character and the major character illuminates the meaning of the work.

You may choose a work from the list below or another appropriate novel or play of similar literary quality. Do not merely summarize the plot.

*The Age of Innocence*  
*Alias Grace*  
*All the King's Men*  
*All the Pretty Horses*  
*Anna Karenina*  
*Billy Budd*  
*The Brothers Karamazov*  
*Catch-22*  
*Cold Mountain*  
*The Color Purple*  
*Don Quixote*  
*Emma*  
*Equus*  
*Frankenstein*  
*Glass Menagerie*  
*Henry IV, Part I*

*Huckleberry Finn*  
*Invisible Man*  
*King Lear*  
*The Kite Runner*  
*The Misanthrope*  
*The Piano Lesson*  
*Pride and Prejudice*  
*Pygmalion*  
*Reservation Blues*  
*The Sound and the Fury*  
*A Streetcar Named Desire*  
*Sula*  
*A Tale of Two Cities*  
*Their Eyes Were Watching God*  
*Tom Jones*  
*Wuthering Heights*



# Past AP Questions - 2015

## 2015 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

### Question 3

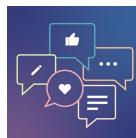
(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In literary works, cruelty often functions as a crucial motivation or a major social or political factor. Select a novel, play, or epic poem in which acts of cruelty are important to the theme. Then write a well-developed essay analyzing how cruelty functions in the work as a whole and what the cruelty reveals about the perpetrator and/or victim.

You may select a work from the list below or another work of equal literary merit. Do not merely summarize the plot.

*Beloved*  
*A Bend in the River*  
*Billy Budd*  
*Black Boy*  
*Catch-22*  
*Cat's Eye*  
*The Crucible*  
*Frankenstein*  
*A Gesture Life*  
*Great Expectations*  
*Heart of Darkness*  
*Invisible Man*  
*The Kite Runner*  
*The Last of the Mohicans*  
*Lord of the Flies*

*Mansfield Park*  
*Medea*  
*The Merchant of Venice*  
*Night*  
*The Odyssey*  
*Oliver Twist*  
*One Flew Over the Cuckoo's Nest*  
*Othello*  
*The Red Badge of Courage*  
*The Scarlet Letter*  
*Sister Carrie*  
*Sophie's Choice*  
*Tess of the d'Urbervilles*  
*To Kill a Mockingbird*  
*Who's Afraid of Virginia Woolf?*  
*Wuthering Heights*





# Past AP Questions - 2017

## 2017 AP<sup>®</sup> ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

### Question 3

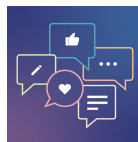
(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Select a novel, play, or epic poem that features a character whose origins are unusual or mysterious. Then write an essay in which you analyze how these origins shape the character and that character's relationships, and how the origins contribute to the meaning of the work as a whole.

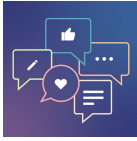
You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

*Beloved*  
*Brave New World*  
*Dracula*  
*The English Patient*  
*Frankenstein*  
*Great Expectations*  
*Grendel*  
*The Iliad*  
*The Importance of Being Earnest*  
*Jane Eyre*  
*Light in August*  
*Macbeth*  
*The Mayor of Casterbridge*  
*The Metamorphosis*

*Middlemarch*  
*No Country for Old Men*  
*The Odyssey*  
*Oedipus Rex*  
*Orlando*  
*Oryx and Crake*  
*The Playboy of the Western World*  
*A Prayer for Owen Meany*  
*Their Eyes Were Watching God*  
*Tom Jones*  
*Twelfth Night*  
*Waiting for Godot*  
*Wuthering Heights*







*Frankenstein* by Mary Shelley



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## Why *Frankenstein*: Ask the Author/Teachers

- Narrative Frame
- Relevance (bioethics/science)
- Literary Arguments Galore
- 19th century novel (for FRQ and MC)
- Early sci-fi novel (spec fiction of a sort...)

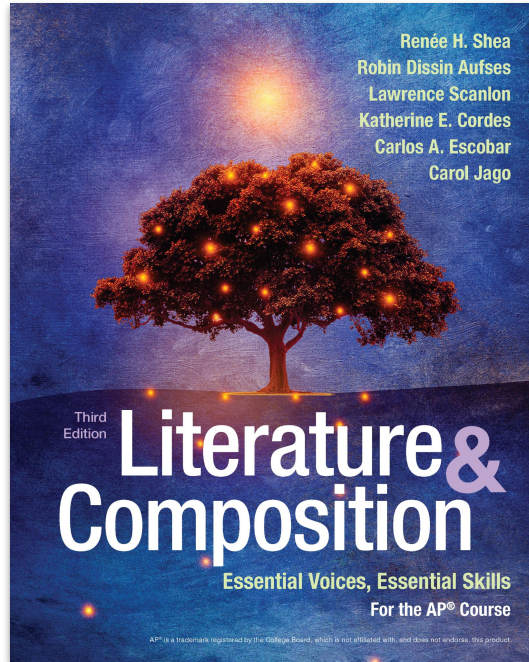


*Frankenstein* by Mary Shelley

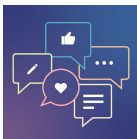


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## ***Literature & Composition, 3e***



Exciting Features!



# Analyzing Language, Style, & Structure Questions - p. 1209

## Analyzing Language, Style, and Structure

- 1. Vocabulary in Context.** Physiognomy, a theory stipulating that a person's character and temperament can be determined based on facial features, is often a feature of Gothic literature. In Chapter XXIII, what can Victor determine about the magistrate based on his "physiognomy" (par. 105)? How do the physiognomies of Victor Frankenstein and the creature reflect their characters?
- 2. AP® Structure and Figurative Language.** The full title of Mary Shelley's novel is *Frankenstein; or, The Modern Prometheus*. What parallels do you see between the story of Prometheus and that of Victor Frankenstein? and Frankenstein's monster? Why would Shelley refer to this mythic figure in her subtitle?
- 3. AP® Character.** Just below the title of the novel, Shelley begins the book with an epigraph from John Milton's epic poem *Paradise Lost*, which poses a rhetorical question. Who in the novel might ask such a question, and of whom? Why might Shelley have begun with this?
- 4. AP® Structure and Narration.** Unusual in its structure, *Frankenstein* is at once an epistolary novel (told in a series of letters) as well as a frame tale, or story within a story. The monster's tale in Chapters XI–XVI is narrated within the frame of Frankenstein's narrative — which itself is told within the frame of Walton's letters. The novel thus becomes a double frame tale: Walton tells Margaret what Frankenstein told him that the monster had told him about his experiences — and about the De Lacey family. Such a narrative structure depends on the credibility of the narrators and on the careful memory of the reader. How do you respond to such a method? Why do you think Shelley wrote the novel this way? Who do you think is the primary narrator? What thematic concerns does this particular structure and each of the various narrative perspectives reveal?



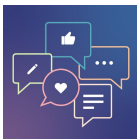
## From L&C 3e - p. 1116



Musée d'Histoire de la Médecine, Paris, France/© Archives Charmel/Bridgeman Images

Human dissection was prohibited in Britain before the 1500s and remained extremely restricted until the mid-1700s, when a law was passed allowing physicians to dissect the bodies of executed murderers. This engraving by William Hogarth (1697–1764) depicts such a dissection. However, because access to cadavers remained extremely limited, a black market developed and flourished until the Anatomy Act of 1832 dramatically increased the legal supply.

**What does this engraving seem to suggest about the people performing the dissection? Given the stigma and criminalization of dissection in Britain at the time *Frankenstein* was written, what might Shelley be suggesting about Victor by describing his trips to charnel houses?**



## Extending Beyond the Text - p. 1154



### extending beyond the text

The following is an excerpt from a 1993 essay by Marilyn Butler, a professor of English literature at King's College, Cambridge.

from **Frankenstein and Radical Science**

**Marilyn Butler**

Compared with the professional qualifications of the novel's first two narrators, Frankenstein and Walton, an inventor and an explorer, the Creature has few claims to act as the third. Just as he owes his existence to a unique and unnatural process, he defies all odds, as a parentless being, by learning language at all. Yet the voice in which he narrates the second of the three volumes is impressive, in a strange register appropriate to a witness brought back from

the remote past. . . . He is more eloquent than Frankenstein in the conversations that introduce and end their meeting, and still more persuasive when relating his life-history, an exercise in self-observation, social observation, and retrospective analysis. By tracking his own maturation, from a solitary to a social animal, the Creature succeeds in the task Frankenstein abandons, that of scientifically following up Frankenstein's technological achievement. ■

1. How is the monster's voice more persuasive and eloquent than that of his creator?
2. Why might Shelley have endowed the monster with this rhetorical gift? What ideas or thematic concerns does this decision raise?





## Frankenstein by Mary Shelley



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### Frankenstein Drives a Tesla

Janet Allinger

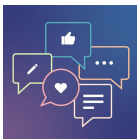
Janet Allinger (b. 1964) is an illustrator and graphic designer who developed her technical skills when she was just nineteen years old while working as a manual illustrator for General Motors. She then worked for a design firm for many years before opening her own design business. In 2018, she decided to focus on her love of monsters to create a series titled *Monsters and Tech* depicting popular characters such as King Kong, the Bride of Frankenstein, and zombies interacting with technology.



### Questions

1. What is the function of each of the layers of this image? In your response, consider the building in the background, the monster (with a wedding ring and smile) as the central feature, the lightning in both the foreground and background, and the text visible in the image.
2. What is the artist implying about the relationship between environmentalism, business, and technological advancements? What does this image suggest about larger issues concerning society, happiness, and the environment?
3. Why does the artist cast Frankenstein's monster as the driver of a Tesla? Explain.

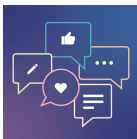
From L&C 3e - p. 1230



## Close Reading Opportunity

2. **AP<sup>®</sup> FRQ** **Prose Fiction Analysis.** The following question refers to paragraphs 107–109 of Mary Shelley’s *Frankenstein*, published in 1818. In this passage, Victor Frankenstein recounts how his research led to the discovery of reanimating the dead. Read the passage carefully. Then, in a well-written essay, analyze how Shelley uses literary elements and techniques to convey Frankenstein’s complex attitude toward his discovery.





## Close Reading Opportunity

One of the phenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life. Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our enquiries. I revolved these circumstances in my mind, and determined thenceforth to apply myself more particularly to those branches of natural philosophy which relate to physiology. Unless I had been animated by an almost supernatural enthusiasm, my application to this study would have been irksome, and almost intolerable. To examine the causes of life, we must first have recourse to death. I became acquainted with the science of anatomy: but this was not sufficient; I must also observe the natural decay and corruption of the human body. In my education my father had taken the greatest precautions that my mind should be impressed with no supernatural horrors. I do not ever remember to have trembled at a tale of superstition, or to have feared the apparition of a spirit. Darkness had no effect upon my fancy; and a churchyard was to me merely the receptacle of bodies deprived of life, which, from being the seat of beauty and strength, had become food for the worm. Now I was led to examine the cause and progress of this decay, and forced to spend days and nights in vaults and charnel-houses. My attention was fixed upon every object the most insupportable to the delicacy of the human feelings. I saw how the fine form of man was degraded and wasted; I beheld the corruption of death succeed to the blooming cheek of life; I saw how the worm inherited the wonders of the eye and brain. I paused, examining and analysing all the minutiae of causation, as exemplified in the change from life to death, and death to life, until from the midst of this darkness a sudden light broke in upon me—a light so brilliant and wondrous, yet so simple, that while I became dizzy with the immensity of the prospect which it illustrated, I was surprised, that among so many men of genius who had directed their enquiries towards the same science, that I alone should be reserved to discover so astonishing a secret.

Remember, I am not recording the vision of a madman. The sun does not more certainly shine in the heavens, than that which I now affirm is true. Some miracle might have produced it, yet the stages of the discovery were distinct and probable. After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter.

The astonishment which I had at first experienced on this discovery soon gave place to delight and rapture. After so much time spent in painful labour, to arrive at once at the summit of my desires, was the most gratifying consummation of my toils. But this discovery was so great and overwhelming, that all the steps by which I had been progressively led to it were obliterated, and I beheld only the result. What had been the study and desire of the wisest men since the creation of the world was now within my grasp. Not that, like a magic scene, it all opened upon me at once: the information I had obtained was of a nature rather to direct my endeavours so soon as I should point them towards the object of my search, than to exhibit that object already accomplished. I was like the Arabian who had been buried with the dead, and found a passage to life, aided only by one glimmering, and seemingly ineffectual, light.



# Exploring Texts in Contexts: Ideas and Rationale

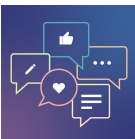
## CLASSIC TEXT

**Ralph Ellison**, *Boy on a Train* (short fiction) 187

## TEXTS IN CONTEXT

**Ralph Ellison and the Influence of the Harlem Renaissance** 197

1. **Alain Locke**, from *The New Negro* (nonfiction) 200
2. **Countee Cullen**, *Heritage* (poetry) 202
3. **Zora Neale Hurston**, *Spunk* (short fiction) 206
4. **Langston Hughes**, *I look at the world* (poetry) 211
5. **Jacob Lawrence**, *From every southern town migrants left by the hundreds to travel north (Migration Series #3)* (painting) 213



# Exploring Texts in Contexts: Ideas and Rationale

## CLASSIC TEXT

**William Shakespeare, *My love is as a fever, longing still* (Sonnet 147)**

(poetry) 337

## TEXTS IN CONTEXT

**William Shakespeare and the Sonnet Form** 340

1. **Edward Hirsch, *My Own Acquaintance*** (nonfiction) 341
2. **William Shakespeare, *My mistress' eyes are nothing like the sun***  
(poetry) 344
3. **William Wordsworth, *Nuns Fret Not at Their Convent's Narrow Room***  
(poetry) 345
4. **Elizabeth Barrett Browning, *The Face of All the World* (Sonnet 7)**  
(poetry) 346
5. **Claude McKay, *America*** (poetry) 347
6. **Marilyn Nelson, *How I Discovered Poetry*** (poetry) 348
7. **Julian Talamantez Brolaski, *What to Say Upon Being Asked to Be Friends*** (poetry) 349
8. **David Baker, *Peril Sonnet*** (poetry) 350
9. **Oliver de la Paz, *Diaspora Sonnet 40*** (poetry) 352



# Exploring Texts in Contexts: Ideas and Rationale

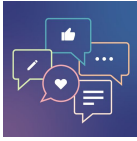
## CLASSIC TEXT

**Mary Shelley, *Frankenstein* (longer fiction) 1093**

## TEXTS IN CONTEXT

***Frankenstein and the Ethics of Creation* 1213**

1. **Stephen Jay Gould**, from *The Monster's Human Nature* (nonfiction) 1215
2. **Brian Aldiss**, *Super-Toys Last All Summer Long* (short fiction) 1220
3. **Jon Turney**, from *Frankenstein's Footsteps* (nonfiction) 1225
4. **Janet Allinger**, *Frankenstein Drives a Tesla* (illustration) 1230



*Frankenstein* by Mary Shelley

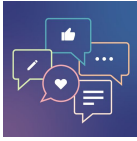


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## Further Resources/Teaching Ideas

### The Monster Within vs. The Monster Without

An approach to reading the novel: trace the idea of The Monster Within and The Monster Without. What are examples of each? What is Shelley saying through this juxtaposition? The class can be split and each half traces a different topic. At the end of the reading, each half gathers their findings, develops claims about the topic, and prepares to share their findings. We can bring up irony: the creature is outwardly abhorrent and inwardly pitiable.

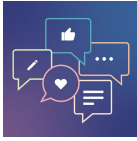


## Further Resources/Teaching Ideas

The creature forces us to question:

1. the ethics of science
2. mortality
3. people's repulsion of the unknown

The class can be split into three groups and each one gathers evidence/ideas connected to their assigned topic.



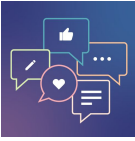
## Further Resources/Teaching Ideas

This approach is grounded on the CED. Divide the class into five groups. Each group is assigned one of the first 5 Big Ideas from the CED:

<b>CHR</b> Character	<b>SET</b> Setting	<b>STR</b> Structure	<b>NAR</b> Narration	<b>FIG</b> Figurative Language	<b>LAN</b> Literary Argumentation
Characters in literature allow readers to study and explore a range of values beliefs, assumptions, biases, and cultural norms represented by those characters	Setting and the details associated with it not only depict a time and place, but also convey values associated with that setting.	The arrangement of the parts and sections of a text, the relationship of the parts to each other, and the sequence in which the text reveals information are all structural choices made by a writer that contribute to the reader's interpretation of a text.	A narrator's or speaker's perspective controls the details and emphases that affect how readers experience and interpret a text.	Comparisons, representations, and associations shift meaning from the literal to the figurative and invite readers to interpret a text.	Readers establish and communicate their interpretation of literature through arguments supported by textual evidence.

At the end of the reading, each group presents their observations on their assigned topic. Ultimately, each student is responsible for the Literary Argumentation, which is the sixth Big Idea.





*Frankenstein* by Mary Shelley



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## Further Resources/Teaching Ideas

### Bioethics

<https://www.retroreport.org/education/video/biology-dolly-the-cloned-sheep/>



*Frankenstein* by Mary Shelley



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## Further Resources/Teaching Ideas

[Why Frankenstein is the story that defines our fears](#)

[The Frankenstein's monsters of the 21st Century](#)

[The 20 best Frankenstein films – ranked!](#)

