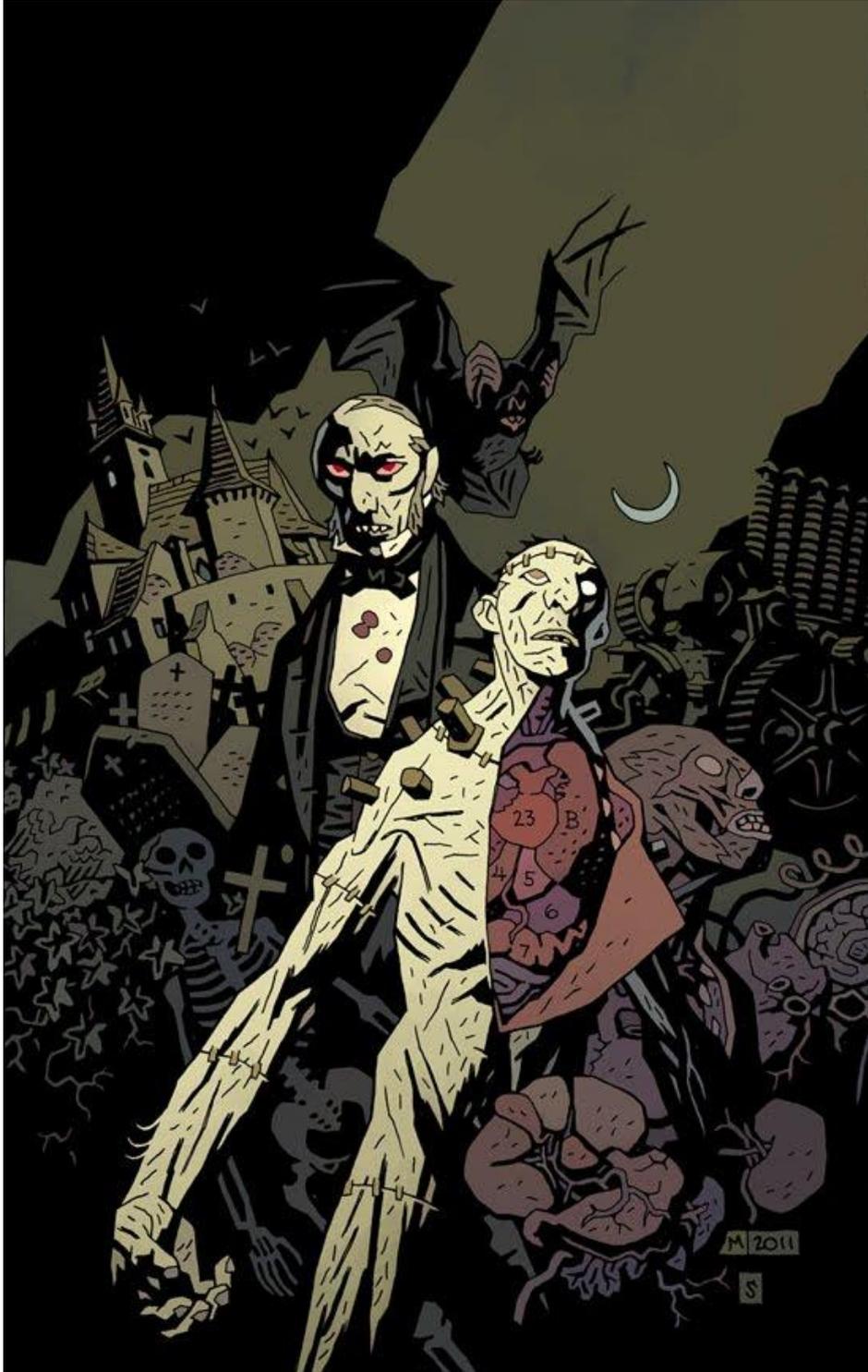


Frankenstein



“Beware, for I am fearless and therefore powerful.”

Hello Year 7! This term you will be reading Frankenstein! The aim of this is for you to develop an understanding about how authors write and to become familiar with gothic literature. It will also develop your reading, writing, language and structural techniques! So question question question! All your questions are valid even if it is as silly as 'why has Shelly used a simile to describe the monster's actions.' This is your opportunity to pause and think through your learning using all your English skills. This booklet is set out for you to complete 3 times a week over an hour as if a classroom lesson! I want to congratulate you in advance for taking on this challenge! Well done and good luck! Over these weeks, you will not have your teacher's to assist you as if in lesson (sorry!) however, you have been in countless hours of lessons with teachers so use this as an opportunity to recall as much as possible - we certainly hope to see you back in school soon! If there is anything you really do not understand look it up on Google within a 2 min time frame. #Stay safe!

Frankenstein by Mary Shelly

Your activities will have a time frame, e.g. 2 minutes. Try to stick to this it is to keep you active and engaged in the lesson.

Date:

Title: Introduction to Frankenstein

Lo: To predict what the novel will be about and learn about the author.

DO NOW:

Self-study is one of the greatest ways you can get to know how you learn best. Based on all of your learning so far, list 3 ways you learn most effectively. E.g. I learn effectively by looking up keywords or putting the main ideas into a picture with an explanation. Time: 2 mins.

- 1.
- 2.
- 3.

Extension: Look at these words: **Scientist, family, creator** and **monster**. What are the connotations of these words? **Connotations are other ideas that are associated to a** Brainstorm each word. Time: 3 mins.

Labcoat
Scientist
Laboratory
Experiments

Task 1: A paragraph can be as small as 4 sentences. A paragraph explores a related idea or a theme. Write a paragraph about what you think Frankenstein could be about. The aim of this task is prediction. Make sure you use ambitious vocabulary. E.g. Instead of using the commonly overused word 'bad' use a thesaurus to find a more ambitious synonym! 5 mins.

Use the vocabulary and pictures to help you.



Sentence starters:

The novel Frankenstein could be about...
 I predict Frankenstein will be based on _____ characters that explore...

Well done!

About the author

Read the information about the author. Take notes about her personal life. 8 mins.



Who Was Mary Shelley?

Writer Mary Shelley published her most famous novel, *Frankenstein*, in 1818. She wrote several other books, including *Valperga* (1823), *The Last Man* (1826), the autobiographical *Lodore* (1835).

Early Life

Shelley was born Mary Wollstonecraft Godwin on August 30, 1797, in London, England. She was the daughter of philosopher and political writer William Godwin and famed feminist Mary Wollstonecraft — the author of *The Vindication of the Rights of Woman* (1792). Sadly for Shelley, she never really knew her mother who died shortly after her birth. Her father William Godwin was left to care for Shelley and her older half-sister Fanny Imlay. Imlay was Wollstonecraft's daughter from an affair she had with a soldier.

The family dynamics soon changed with Godwin's marriage to Mary Jane Clairmont in 1801. Clairmont brought her own two children into the union, and she and Godwin later had a son together. Shelley never got along with her stepmother. Her stepmother decided that her stepsister Jane (later Claire) should be sent away to school, but she saw no need to educate Shelley.

The Godwin household had a number of distinguished guests during Shelley's childhood, including Samuel Taylor Coleridge and William Wordsworth. While she didn't have a formal education, she did make great use of her father's extensive library. Shelley could often be found reading, sometimes by her mother's grave. She also liked to daydream, escaping from her often challenging home life into her imagination.

Shelley also found a creative outlet in writing. According to *The Life and Letters of Mary Wollstonecraft*, she once explained that "As a child, I scribbled; and my favourite pastime, during the hours given me for recreation, was to 'write stories.'" She published her first poem, "Mounseer Nongtongpaw," in 1807, through her father's company.

Husband

In 1814, Mary began a relationship with poet Percy Bysshe Shelley. Percy Shelley was a devoted student of her father, but he soon focused his attentions on Mary. He was still married to his first wife when he and the teenaged Mary fled England together that same year. The couple was accompanied by Mary's stepsister Jane. Mary's actions alienated her from her father who did not speak to her for some time.

Writing 'Frankenstein' and Other Works

Mary and Percy traveled about Europe for a time. They struggled financially and faced the loss of their first child in 1815. Mary delivered a baby girl who only lived for a few days. The following summer, the Shelleys were in Switzerland with Jane Clairmont, Lord Byron and John Polidori. The group entertained themselves one rainy day by reading a book of ghost stories. Lord Byron suggested that they all should try their hand at writing their own horror story. It was at this time that Mary Shelley began work on what would become her most famous novel, *Frankenstein, or the Modern Prometheus*.

Later that year, Mary suffered the loss of her half-sister Fanny who committed suicide. Another suicide, this time by Percy's wife, occurred a short time later. Mary and Percy Shelley were finally able to wed in December 1816. She published a travelogue of their escape to Europe, *History of a Six Weeks' Tour* (1817), while continuing to work on her soon-to-famous monster tale. In

1818, *Frankenstein, or the Modern Prometheus* debuted as a new novel from an anonymous author. Many thought that Percy Bysshe Shelley had written it since he penned its introduction. The book proved to be a huge success. That same year, the Shelleys moved to Italy.

While Mary seemed devoted to her husband, she did not have the easiest marriage. Their union was riddled with adultery and heartache, including the death of two more of their children. Born in 1819, their son, Percy Florence, was the only child to live to adulthood. Mary's life was rocked by another tragedy in 1822 when her husband drowned. He had been out sailing with a friend in the Gulf of Spezia.

Later Years

Made a widow at age 24, Shelley worked hard to support herself and her son. She wrote several more novels, including *Valperga* and the science fiction tale *The Last Man* (1826). She also devoted herself to promoting her husband's poetry and preserving his place in literary history. For several years, Shelley faced some opposition from her late husband's father who had always disapproved his son's bohemian lifestyle.

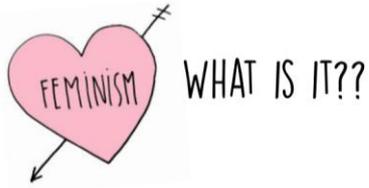
Death

Shelley died of brain cancer on February 1, 1851, at age 53, in London, England. She was buried at St. Peter's Church in Bournemouth, laid to rest with the cremated remains of her late husband's heart. After her death, her son Percy and daughter-in-law Jane had Mary Shelley's parents exhumed from St. Pancras Cemetery in London (which had fallen into neglect over time) and had them reinterred beside Mary at the family's tomb in St. Peter's in Bournemouth.

Legacy

It was roughly a century after her passing that one of her novels, *Mathilde*, was finally released in the 1950s. Her lasting legacy, however, remains the classic tale of *Frankenstein*. This struggle between a monster and its creator has been an enduring part of popular culture. In 1994, Kenneth Branagh directed and starred in a film adaptation of Shelley's novel. The film also starred [Robert De Niro](#), Tom Hulce and Helena Bonham Carter. Her work has also inspired some spoofs, such as *Young Frankenstein* starring Gene Wilder. Shelley's monster lives on in such modern thrillers as *I, Frankenstein* (2013) as well.

Answer these questions about what feminism means to you:



Feminism is the advocacy of women's rights on the grounds of political, social, and economic equality to men.

Pros

Cons

Feminism

What do you think? Is feminism a good thing or a bad thing? Use at least one of your pros/cons to back up your argument.



Task 2: Create a Facebook profile on the history of Mary Shelly's life. You can use the subheadings in the text to structure your work. 30 mins. You need to draw a Facebook style page on plain paper, fill it with details, images and colour. It should look like an enticing Facebook page that grabs the readers attention!! Essential preparation: Choose 9 ambitious nouns, adjectives and verbs to describe Shelly.

About me

Likes and interests

Dreams

Wall

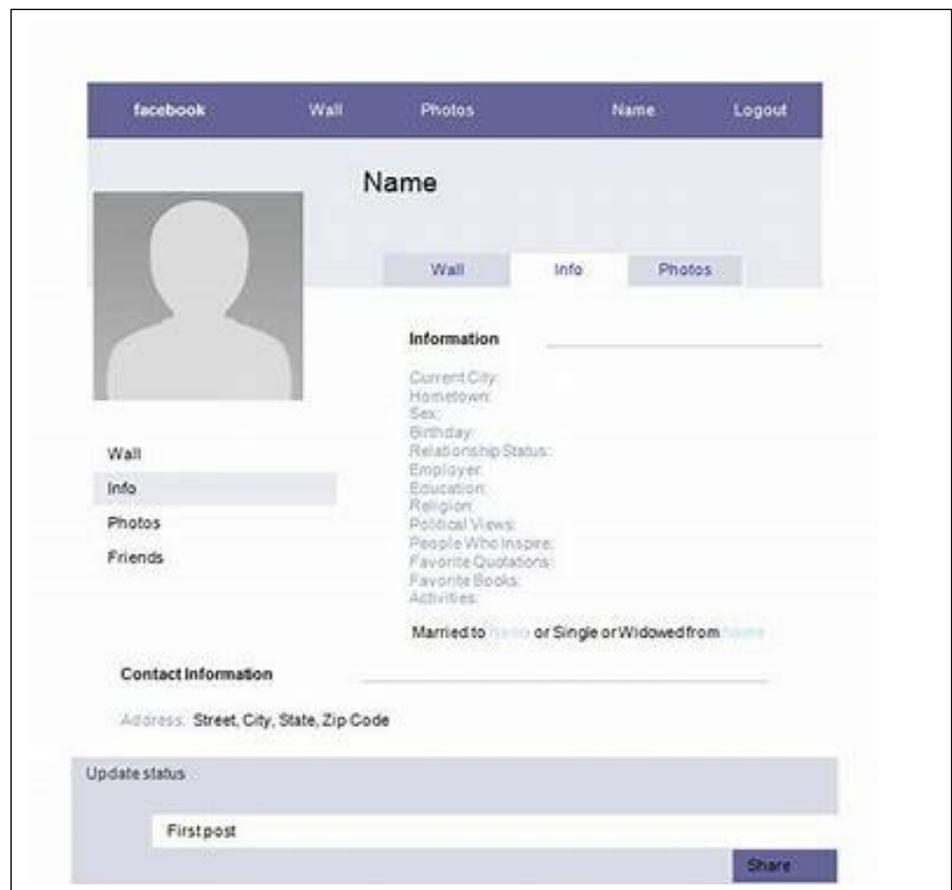
Recent activity

Photos

Friends

Groups

Timeline



Plenary 2 mins.

How do you think Mary Shelly's life influenced her writing? E.g. Her travel experience may have inspired ideas to write.

Great work today Yr 7. See you soon for the next lesson! Have a great day! #STAY SAFE!

Date:

Title: Gothic Literature

LO: To develop an understanding about gothic literature.

DO NOW:

Read the following book titles and guess which ones are gothic. Say why. E.g. 'Beyond the Graveyard' is gothic because it mentions an eerie space - a graveyard! 4 mins.

Book titles:

1. At 1pm
2. Lakes of Darkness
3. The Golden Fig
4. House of Shadows
5. Yesterday's Evil

Extension: 6 mins.

(1) Out of these book titles which one would you want to read? Say why.

(2) Create your own gothic book title using an ambitious noun and an adjective and/ or verb. A noun is a person, place or thing. A verb is an action word. An adjective describes a noun.

(3) Identify all the nouns and adjectives in the book titles.

(4) Change the nouns and adjectives in 2 of the book titles to make them scarier!! E.g. *The gothic girl* becomes *Scarlet kiss*.

Well done!

Task 1: Look at the picture. Without judging it as ancient write a paragraph to suggest what it shows. Look at the people's emotions and actions. Does it look like a positive time? If yes/ no mention why. 5 mins.

~What's happening in this painting?~



Write what you think this painting is depicting. Remember to back up why you think this, talking about what you can see.



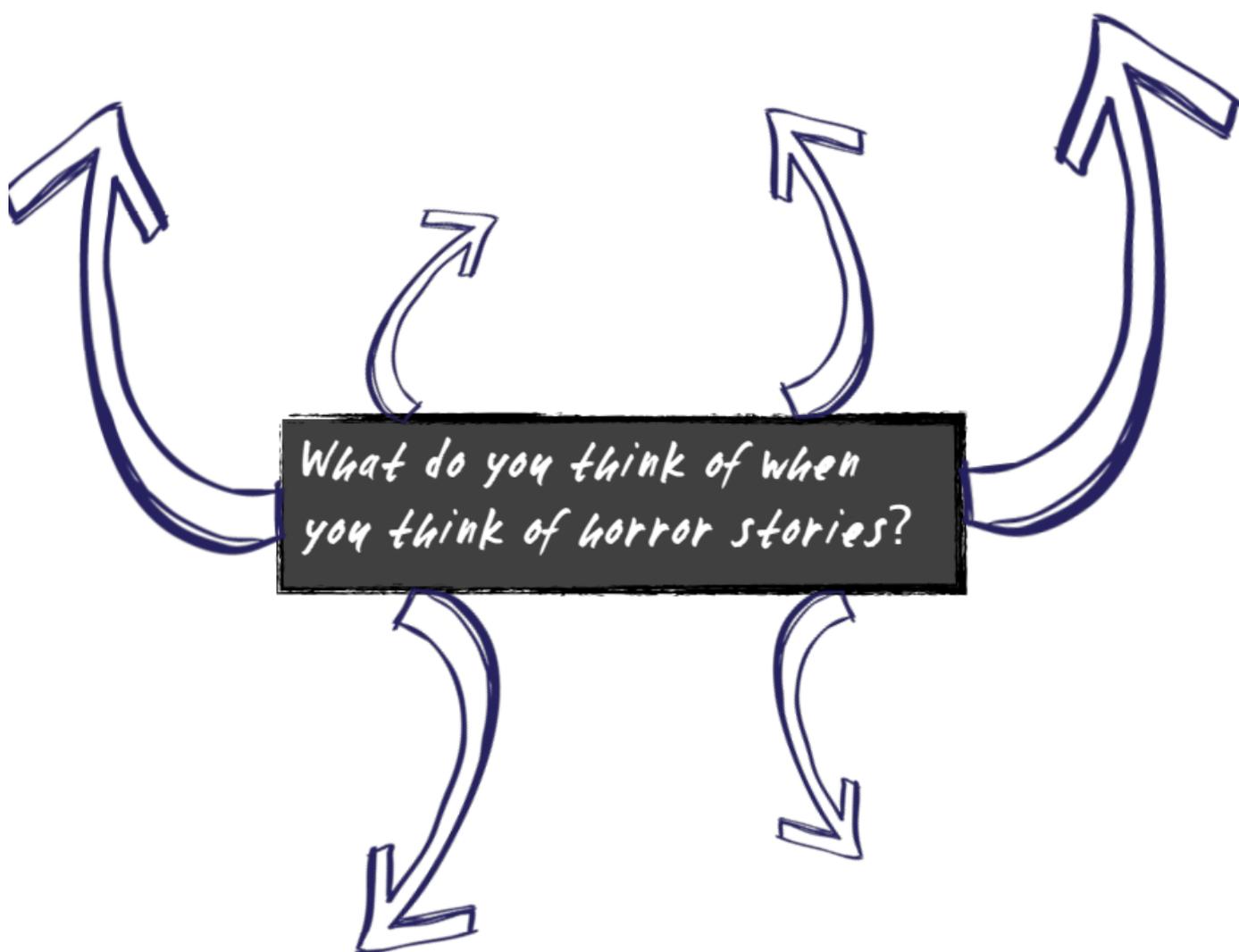
What is really going on?

Joseph Wright painted this scene in 1768. It is called 'An Experiment on a Bird in the Air Pump.' This was the Georgian era, just before the Victorian times. During the Georgian times (1714-1837) the industrial revolution started and scientific experiments were becoming more and more common. People wanted to understand the world around them and new technologies meant that this was becoming more of a possibility. This was known as the 'Age of Enlightenment' a time where reason and analysis became the new way of thinking.

People were fascinated by these experiments and this famous example was one that was performed by many scientists to crowds of people. The air pump was used to suck the air out of a living bird's lungs, showing that air was vital to life. This seems obvious now! But air is an invisible thing and so it was not until these kinds of experiments took place, that people were able to see the effects of depriving a creature of the air it needed to breathe.

Well done! Now you know what the picture is really about. Use Google to search up the Georgian era. For homework make a poster on the Georgian era. Mention how you think this era links to gothic literature.

Task 2: Brainstorm what you think of gothic horror? How does your body respond when you watch a gothic film? E.g. Racing heart. 3 mins.



Task 3: Gothic Literature and Romanticism. Read the text. What is gothic Romanticism? 4 mins.



GOTHIC HORROR

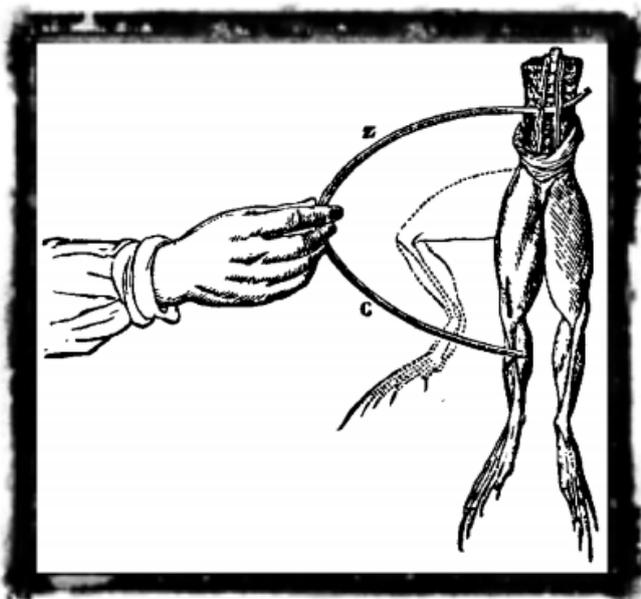


Okay, okay, so what is gothic literature? First and foremost, it's a genre known for its spookiness. Think bats, cobwebbed castles, and nasty old tyrants holding good folks captive in towers. In other words, there's a lot of paranormal activity going down.

Gothic authors are also often really into concepts like the sublime. In literature, the term refers to a kind of out of this world experience that someone has in nature. And in gothic literature, it's closely linked with, well, sheer terror—all because the sublime is so awe-inspiring.

Gothic-Romanticism, is a sub-genre of gothic writing. Romanticism was a movement that rebelled against the stuffy old Enlightenment by valuing emotions over reason. What emotions does Gothic-Romanticism value over reason? Oh, you know, the usual: horror, dread, and sheer terror.

Gothic fiction is a combination of Gothic and Romanticism. It not only involved elements of fear, horror, death, and gloom, but it also included romantic elements of nature and very high emotion, such as fear and suspense, and often concentrated on individuality.



Question: From the text we can see that Romanticism does not refer to romance as we typically know it. What does Romanticism mean here? 2 mins.

Task 4: Before reading the following text, look up these words: **gallows**, **contortions** and **corpse**. 3 mins. Well done!!!

SPARKS OF LIFE



In January 1803, the body of the murderer George Forster was pulled from the gallows of Newgate Prison in London and taken to the Royal College of Surgeons. There, before an audience of doctors and curiosity-seekers, Giovanni Aldini, nephew of the late Luigi Galvani, prepared to return the corpse to life.

At least, that is what some of the spectators thought they were witnessing. When Aldini applied conducting rods, connected to a large battery, to Forster's face, "the jaw began to quiver, the adjoining muscles were horribly contorted, and the left eye actually opened". The climax of the performance came as Aldini probed Forster's rectum, causing his clenched fist to punch the air, as if in fury, his legs to kick and his back to arch violently.

Aldini's was one of many such experiments on corpses. He and other "galvanists" were continuing the research of the late University of Bologna anatomist who, a decade previously, had demonstrated the effects of electrical current on frogs' nervous systems. In line with late 18th century "vitalist" ideas about a life force, Galvani proposed the existence of "animal electricity". This electrical juice, he suggested, was generated in the brain, flowing through the nerves and supplying muscles with power.

Although a great proponent of electricity's medical potential - it was used to treat paralysis, rheumatism, as a purgative and to revive drowned people - Aldini admitted that he was unable to restart a heart.

Others were less modest, including Carl August Weinhold, a German scientist who claimed to have brought animals back from the dead. In a series of experiments, Weinhold extracted the spinal cords of decapitated kittens, replacing them with zinc and silver pile batteries, which generated an electrical charge. Not only did their hearts start beating but, according to Weinhold, the kittens bounded around for several minutes.

The electrifying demonstrations of Aldini, Weinhold and others contributed much to our understanding of physiology and electricity. Perhaps their greatest claim to fame was inspiring Mary Shelley's *Frankenstein* (1818), the book that forever shaped the popular image of the mad scientist.

Answer the questions related to the text. 8 mins.

- 1) What is the name of the murderer?
- 2) What is the name of the prison?
- 3) Where was the body taken?
- 4) What is the name of the character that aimed to bring the corpse back to life?
- 5) What did Aldini use of Forster's dead body to bring it to life?
- 6) Of all Aldini's experiments, which vital life organ could he not restart?
- 7) Apart from humans what else was experimented on to bring back to life?

After reading this text, how do you think it relates to Frankenstein? What do you think will happen in Frankenstein?

Task 5: Getting into character. Write an account of what you saw as part of the audience. You need to imagine you watched the Scientists attempt to bring dead corpses back to life. Write in the first person perspective (I) and use a good dose of hyperbole (exaggeration). You must use the language features suggested in the text below. First plan, next write, last check your SPaG (spelling, punctuation a, grammar) 15 mins. It is like a diary entry.

Sentence starters: My eyes popped out of their sockets as the scientist... How could he have completed this so quickly? As a feminist, I am wondering where the female scientists are?!

Imagine what it was like to be there...

Imagine you are part of the audience that watched this gruesome experiment. You must write a page long account of what you saw, how it made you feel and what you thought of it all.

To help you:

Consider adjectives and adverbs you could use to make your piece of writing come to life:

ADJECTIVES AND
ADVERBS

What parts would really stick out to? Was it how the dead man's face looked? The colour of his skin? The look on the scientist's face? The smell of burning flesh? Mind map your ideas below:

SIGHTS, SOUNDS
AND SMELLS

Plenary: What are the main elements of great gothic literature? List at least 3. A super student would list at least 5! E.g. An element of death.

Great work for today!!! A big pat on the back!! #STAY SAFE

Date:

Title: DEAR and general SPaG check

LO: To maintain a reading book and SPaG review.

1) DEAR: Drop everything and read for 30 mins. If you don't have your own book read the following chapters from *The Curious Incident of the Dog in the Night-time*. <https://fb2bookfree.com/fiction/538-the-curious-incident-of-the-dog-in-the-night-time.html>

2) For those who would like the challenge of reading the full Frankenstein text please find it here: <https://www.planetebook.com/free-ebooks/frankenstein.pdf>

3) Complete the following SPaG activities:

Punctuation and Grammar worksheet 1

Insert the capital letters and punctuate these sentences FULLY (i.e. commas, apostrophes, full stops. Underline any repetition that you find)

- **Copy out in full, neatly, into your English books**

Beginning of text

i hope to go on holiday to spain next year although

it depends upon my parents wishes

my dog goldie had four pups last november ben polly rover and fido what imaginative names you have chosen i exclaimed to my mum and dad

glasgow is situated on the river clyde fifteen miles away from the village where my aunty pauline lives with her five cats three dogs budgerigar and seventeen pet goldfish

our superb entertaining english teacher mr hodgkins read to us from treasure island by robert louis stevenson it was exciting entertaining thrilling and daring for the boys however all the girls said oh no ! when they were told that they were going to have to read it

last Sunday we visited our cousins in newcastle the city was a mixture of things old new pretty and ugly all dominated by a massive bridge which crossed the river tyne

the rosewell youth club meets every Monday and Friday, except in the holiday months of july and august

in 1980, the olympic games were held in moscow britain won several medals some of them gold some said we were lucky others said that we deserved our success i was very young at the time only three and a half

when I was on holiday in new york last september I was able to visit the united nations building tall beautiful and impressive it dominated the skyline some people say that the statue of liberty is more impressive

hank fielding's song golden corn appeared in the top twenty three weeks running away from me was his second hit reaching number three last november im going to buy that said my sister you are so uncool I replied sticking my tongue out at her

the queen mother narrowly missed injury when her official car skidded into a lamp-post on waterloo bridge this morning she was shaken but unhurt a royal aide from buckingham palace said this afternoon during a press conference

End of text



Creative writing – write twenty complete sentences connected with this picture of New York City

Use similes and adjectives to make your picture of the city striking and entertaining

Perhaps imagine that you are wandering down the street. What **sights, sounds, and smells** might you experience ?

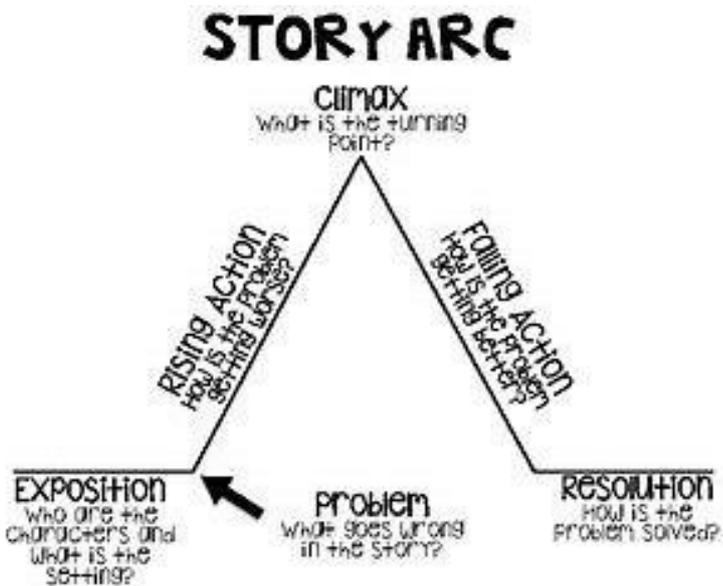
Date:

Title: Initial reading of Frankenstein: The structure of a story.

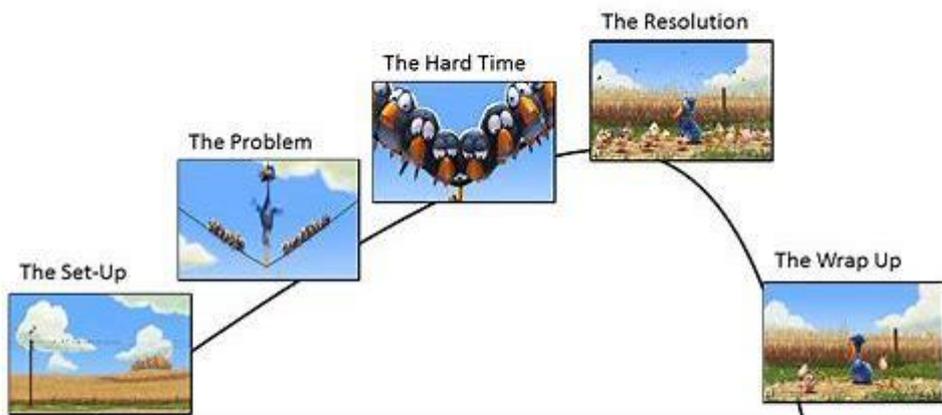
LO: To understand how Shelly structured Frankenstein using a story arc.

DO NOW: Do you think 'Frankenstein' is the name of the 'mad doctor' or the monster? Why? 2 mins.

Task 1: Today, you are going to read the opening of the story. Most writers use a story arc as a tool to structure their writing. Below is a diagram of a story arc. Look at the story arc. There are 2 versions so see which one suits you. The story arc moves from the beginning of the story where you have an introduction to the characters and setting, to a complication (rising action), a climax (a dramatic incident that changes and pushes the story towards the end), falling action, resolution (end). Roughly draw the story arc onto paper and plot the story arc according to Romeo and Juliet. This activity will help you to see how a story arc works and help you to see how you can use the structure of a story arc when writing. 5 mins.

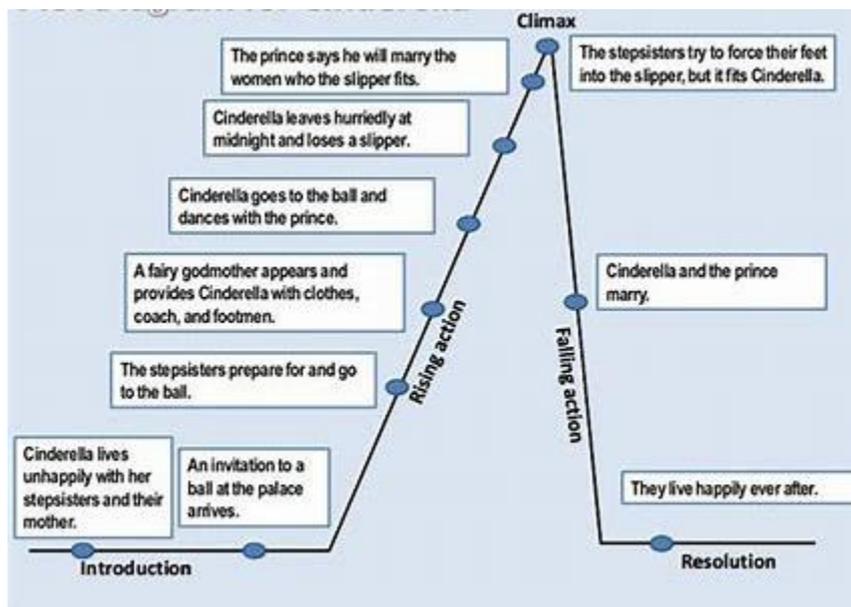


The story arc put simply...



Story Arc

Below is a story arc for Cinderella. Look at it. In terms of dramatic action I hope it helps you to see how accurately you have plotted your story arc for Romeo and Juliet. As you can see for both stories, no two stories are the same! Cinderella ends happily in marriage whereas, Romeo and Juliet ends sadly in death :(Self assess your story arc. In green pen mark your own story arc. Make the relevant changes! Mistakes are great they help us to be better!!!! 2 mins.



Well done for your fantastic efforts to understand the story arc independently! Now you will read the beginning of Frankenstein. The main things to look out for are: how the author begins the story. What is the setting? A haunted house? A humid busy cultured market? Who are the characters? What are the relationships - family? What are the characters distinctive features? E.g. Captain Hook had a menacing hook as one of his hands that he used to intimidate characters and readers (authorial intention). How does the beginning make you feel as a reader? Has Shelly (Mary Shelly the author) used short sentences to create tension? Or has she used long sentences to show a burst of emotion? What figurative language does she use? 10 mins.

Opening Letters

To: Mrs. Saville, England
December 11, 17__

Dear Sister,

You'll be happy to know that, so far, nothing has gone wrong on this, my great adventure. And you had been so worried about me! I arrived yesterday. My first job is to let my sister know that I am all right.

I have high hopes for the trip ahead of me. I am already far north of London. As I walk the streets of this city, I feel a cold wind upon my cheeks. It makes me feel so happy. Can you understand this feeling? This wind is blowing from where I am going: the North Pole.

Although I try, I can't think of the Pole as a place with ice and snow all the time. Yes, I know that everyone thinks about it that way. But no one has ever set foot on the Pole. To me, it is a place of beauty and peaceful seas. The sun shines all the time. Who knows what wonders I will see there?

I have dreamed of this trip all my life. Do you remember Uncle Thomas's library? He had so many books about great sea trips to the Far North

1

Pacific. I read every one of them when I was a boy. I was going to be a great explorer. Then, when Father died, his will did not allow me to go.

But I always kept my dream. Uncle Thomas is gone now, and I have the money. I must go. I know that I was meant to do something really great with my life. I believe that this trip is that great thing. I have been getting ready for it. I have spent a lot of time in cold weather. That way, I'll be used to the weather near the North Pole. And I have sailed on boats that go as far north as fishing boats can go.

Now I must travel on land to Archangel. At this time of year, travel is easy. The horse-drawn sleds almost fly over the ice and snow. When I get to Archangel, I will rent a boat, and get some men to sail it. Then we will travel on to the North Pole.

Your loving brother,
R. Walton

To: Mrs. Saville, England
March 28, 17__

Dear Sister,

The time passes slowly here in Archangel. We are closed in by ice and snow. Yet I am happier than I have ever been in my life. I am beginning my great adventure. But something is missing. I have

2

no friend to share it with. I want someone to talk to, someone to know my hopes and fears.

I have good sailors and a good captain. We are eager to leave. But we have to wait. The weather must clear up before we can sail. It was a terrible winter, but spring has come early. Soon we will leave for the Pole. I keep wondering if I will ever see you again. For now, please keep writing to me. I may be able to get a letter now and then. Your letters cheer me up so much. Remember me with love, if you never hear from me again.

Your loving brother,
R. Walton

To: Mrs. Saville, England
July 7, 17__

Dear Sister:

I am writing a few fast lines to say that I am safe. I'm well on my way. This letter will reach England on a ship headed home from Archangel. I don't know when or if I will ever see England again.

We are now very far north. Big sheets of ice float by us, but they don't seem to bother the men. When the wind blows from the south, the weather is quite nice. But it's not nearly as warm as in England at this time of year.

3

Nothing much has happened so far—nothing worth writing about. I am still excited about my adventure. I will succeed. I must succeed!

I must end this letter now. May heaven bless my dear sister!

Your brother,
R. Walton

To: Mrs. Saville, England
August 5, 17__

Dear Sister,

Something strange has happened. I must write it down. There is no one out here to take this letter to England. So you'll probably see me in person before this letter reaches you. Still, I must tell you what has happened.

Last Monday (July 31) we were in a dangerous spot. Ice and fog were all around us. We were afraid that we might run into floating ice. We stopped the ship for a while.

At about two o'clock in the afternoon, the fog cleared. When it did, all we could see for miles was solid ice. The men were worried and so was I. Then we saw the strangest thing.

We saw a dog sled out on the ice. It was about a half mile away. The figure in the dog sled looked



like a man. But he was the size of a giant! We watched the sled until it was lost from sight. Where had this giant come from? We knew we were hundreds of miles from land.

A few hours later, the heavy ice that trapped our ship began to break up. But it was getting late in the day. We decided that we wouldn't start to move again until the next morning.

When I went out on deck the next morning, I saw some sailors leaning over the side of the ship. They seemed to be talking to someone on the ice below. I went over to the side and looked.

On a piece of floating ice I saw a dog sled. It was like the one we had seen the day before. But only one dog remained alive. There was a man in the sled. I would have thought he'd be an Eskimo, this far north. But this man was from Europe.

My captain was talking to the man on the ice. "Here is the master of this ship," he said. "He will not allow you to die in the sea."

I looked at the man. He looked very cold and tired. I told him that we would be happy to take him with us. The man gave me a strange answer. He said, "Before I come on board your ship, will you please tell me where you are going?"

I couldn't believe my ears! Here was this poor fellow, nearly dead from being out on the ice and snow. He was hundreds of miles from land. Yet before he'd let me save his life, he had to know

where we were headed! I explained that we were going to the North Pole. He seemed pleased, and agreed to come on board.

You should have seen the shape he was in. He was as thin as a rail. He looked as if he had been through a lot of trouble and pain. I had never seen a man in such bad shape.

We did what we could for him. We gave him a drink, and rubbed his arms and legs. After a while, he was able to eat some soup. Two days went by before the man was able to speak. He was a sad fellow, always looking out to sea. He spoke to no one.

The men were dying to know about him. What was he doing out here on the ice? What made him take such a chance with his life? But he was still very weak. I wouldn't allow the men to bother him with questions. Finally, my captain asked him why he had come so far on such a dangerous trip.

"I am after someone who ran away from me," he said.

"This man you are after, was he traveling the same way as you? On a dog sled?" asked the captain.

"Yes."

"Then I think we saw him," the captain said. "We saw a dog sled the day before we picked you up. A man was in it. He was riding across the ice."

"I agree with you," he told me. "Friends can be so important. Sometimes, it seems as if we are only half-made people. Our friends become that other part, and make us whole. I once had a friend like that. He was the finest person I ever knew. Now, he is gone. He is lost to me forever. I have lost everything. I think I will never again have a friend. I am doomed to be alone."

He fell silent then. I looked at this fine man, and had to wonder. Why was he so unhappy? How had he lost his dearest friend in the world? He must have read my mind. In a few moments he said to me, "I thank you for caring about me. But it's too late. There is only one reason for my life now. There is one thing I must do. After that, my life will be ended. I see in your face that you wish to help me. But I am beyond any help. And once you hear my story, you will know I am right."

Tomorrow, he will tell me his story. I plan to write it down in his own words as much as possible.

*Your brother,
R. Walton*

10

Interestingly, this book gives the reader information in the form of letters.

Answer the following questions refer back to the text if you need to:

- (1) Who are the 2 characters introduced so far?
- (2) Who is rescued and brought onto the ship?
- (3) Comment on the developing relationship between the 2 men.
- (4) At any point does the text foreshadow (point towards) to the creation of a monster or an obsession with Science? How does this make you feel as a reader? 6 mins.

Task 2: The letters end on a cliffhanger. What do you think Walton's new friend will tell the reader about his life and love for Science? Using the skill of predicting write a letter to the sister informing her about what Walton's new friend is like. Write in the first person, as if you are Walton. Be imaginative, descriptive (paint a vivid picture in words) and appeal to the senses (touch, taste, smell, hear, see). 20 mins.

Sentence starters: Dear sister, my beloved friend is nothing less than me. I can smell his ambition. Feeling deeply his obsession with Science he dreams of...

Plenary: Draw a rough diagram of a story arc. Based on what you know about Frankenstein from the letters predict what you think the entire text will be about by labelling your story arc. E.g. Rising action: in a Science laboratory there is the creation of the monster using....5 mins.

Well done for today Y7! In a reasonable voice growl like a monster and enjoy the rest of your day! Wait in anticipation for what is to come in this text and #STAYSAFE!!

Date:

Title: Identifying language and structural techniques in fictional texts.

LO: To become more familiar with language and structural techniques. To begin to commit the definitions to memory and to develop identification of techniques in reading.

DO NOW:

Recall: (1) What is a story arc? Recall the 5 stages of a story arc. (2) Choose one response to answer the questions on language. 5 mins.

1 Which of the following are usually used to create descriptive writing?

- Hyperbole, rhetorical questions, similes
- Metaphors, direct address, flattery
- Metaphors, similes or personification

2 Which of the following is an example of an oxymoron?

- A screaming wind
- A dull roar
- A creepy atmosphere

3 Which of the following is the best simile to describe a spooky forest?

- The trees moved like ghostly figures
- The trees swayed happily in the darkness
- The trees chattered like children in the wind

4 Which are examples of persuasive techniques?

- Similes, flattery, metaphors
- Flattery, rhetorical questions and use of personal pronouns
- Alliteration, oxymorons, personification

5 Which of the following sentences uses hyperbole?

- The sun was warmer in June
- My burger was bigger than hers
- The holiday was out of this world

6 How do persuasive techniques make a piece of writing persuasive?

- They make it more memorable for the reader
- They convince the reader of your viewpoint or opinion

- 7** What is imperative language?
- Language that commands the reader
 - Language that persuades the reader
 - Language that advises the reader
- 8** Which techniques are usually used in informative writing?
- Flattery, rule of three, direct address
 - Alliteration, similes, metaphors
 - Imperative language and facts
- 9** In which of the following texts would you usually find informative techniques?
- Charity leaflets and job advertisements
 - Recipes and directions
 - Directions and posters
- 10** What do you need to consider when using techniques within your writing?
- That the title fits the genre of the text
 - That the layout of the text is suitable
 - That the vocabulary used fits with the genre of the text

In English, you will be learning language and structural techniques. Below is a mnemonic for structural techniques. A 'mnemonic' can be a word, funny word or phrase that is made up to remember a group of terms easily. You should have a mnemonic for language and structural techniques. You should also know the definitions so when you read you can easily identify techniques as the following image shows.

Four Skinny Trees

repetition in this section

I isolated don't fit in misunderstood

They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here. Four raggedy excuses planted by the city. From our room we can hear them, but Nenny just sleeps and doesn't appreciate these things. Why is Nenny mentioned here?

*"Four" repeated 3x
The trees are
• skinny
• don't belong where they are
• raggedy excuses put there by someone.*

force angry determined

Their strength is secret. They send terocious roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep.

*Very visual!
First and last sentence are simple and direct.
Strong adjectives and verbs.*

Simile

Let one forget his reason for being, they'd all droop like tulips in a glass, each with their arms around the other. Keep, keep, keep, trees say when I sleep. They teach. Pow!

*each keeps the others strong
repetition & rhyme*

Here's the pic what! I can picture that well!

When I am too sad and too skinny to keep keeping, when I am a tiny thing against so many bricks then it is I look at trees. When there is nothing left to look at on this street. Four who grew to despise concrete. Four who reach and do not forget to reach. Four whose only reason is to be and be.

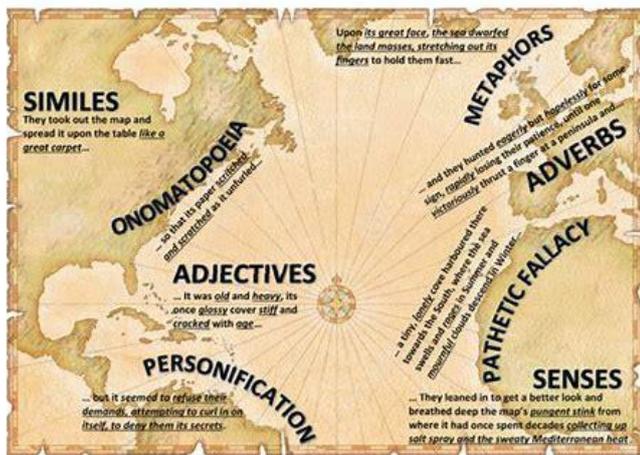
*"Four" repeated 3x
The trees
• grow to despise concrete
• reach
• know their reason*

Excerpt taken from *The House on Mango Street* (1983)

concrete = barriers, limits, all the things that box us in.

The trees are a symbol to the author.

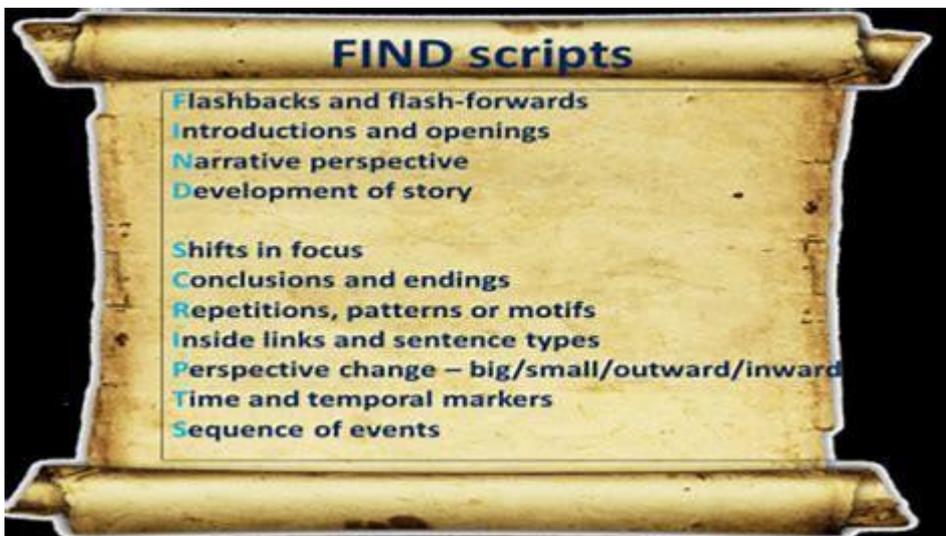
Knowing your language techniques is an essential part of GCSE exam success in English. This is a mnemonic for language techniques: **SOAPMAPS** - *Simile, Onomatopoeia, Alliteration, Personification, Metaphor, Adjectives/adverbs, Powerful Verbs, Senses* - for analysis and creative writing.



Mini mammoth task

First, spend some reading the information below on language and structural techniques. Take notes to develop understanding and attempt the reading tasks to identify the techniques. First you will look at language then structure. Then, create a leaflet for your fellow classmates to help them understand how to use language and structural techniques when reading in English. For GCSE success you must also attempt to develop a mnemonic for **language and structure** to help remember the techniques. Throughout this term you should continue to refer to these definitions and commit to memory the meaning of each term. When you get back to school you will be expected to have a confident understanding of these terms.

(1) Read the information 10 mins; (2) Complete the reading tasks 8 mins; (3) Create a leaflet on the techniques 20 mins; (4) Make a list of the language and structural techniques on a table. Now they are in 2 separate lists make up your own mnemonics for **language and structure** 8 mins.



Language and structure

Language (words and phrases) and structure (the order of ideas in a text) are the methods used by writers to create effective characters, setting, narratives and themes.

Part of
English Language
Analysing fiction



Example of a simile from The Hunger Games, Suzanne Collins

When talking about language in prose fiction, there are a number of things you could look for:

- literary techniques, for example similes and metaphors
- other language techniques, for example emotive language, hyperbole or terms of address
- connotations of particular word choices
- language choices within dialogue, for instance if dialect is used to reveal more about a character
- types of words used in the text, for example adjectives, nouns, verbs, adverbs

Many words can be understood in different ways:

- **denotations** - their dictionary meaning
- **connotations** - the ideas they link to

For example, the word 'desk' literally denotes a table, but it has connotations of work and study.

Words can reveal a theme, such as death, or love, or create a particular mood in a section of the narrative.

Patterns in language

It's useful to look for any **patterns** in the language chosen by the writer, as these patterns may suggest important themes or deeper meanings beyond the obvious. For example:

- Is there a particular semantic field used by the writer? (For example words linked to the military or hospitals.)
- Does the writer repeat any ideas or images? (These could act as a motif in the text.)
- Does the writer favour a particular type of word? (For example using lots of abstract nouns like *dream*, *love*, *peace*, *friendship*.)
- Can words or phrases from different parts of the text be linked in some way?

Literary techniques

Writers might include literary techniques to add depth and colour to their writing.

Here are some literary techniques a writer might choose to use in a text:

Device	Definition	Example	Effect
Metaphor	A comparison made without using 'like' or 'as'.	"His home was his castle."	His home is presented as a secure and safe place to be.

Device	Definition	Example	Effect
Simile	A comparison made using 'like' or 'as' to create a vivid image.	"She had a smile like the sunrise."	Her smile seems bright and full of hope.
Personification	A type of imagery in which non-human objects, animals or ideas are given human characteristics.	"The wind screamed through the trees."	The wind is given the human characteristic of "screaming." This creates an uneasy atmosphere.
Motif	Any repeated idea, theme or image that has a symbolic significance in the text.	"rotten apple...feverish heat... plague of flies...sickened trees..."	The repeated references to illness could symbolise the moral sickness within the narrative.
Repetition	Words, phrases or ideas are repeated for effect.	"Stephen tried and tried and tried to get the ball in the net."	The repetition emphasises the effort exerted and Stephen's desperation at his failed attempts.
Listing	A number of connected items written one after the other.	"Phoebe saw that the garden was over-flowing with foxgloves, lupins, daisies, sun-flowers and pretty weeds of all shapes and heights."	The listing gives a vivid sense of the garden's abundance and beauty.
Alliteration	The repetition of the same sounds (mainly consonants) usually at the beginning of words.	"The suffocating steam filled the room."	The repetition of the 's' sound adds to the discomfort of the room.
Onomatopoeia	The sounds of words to express or underline their meaning.	"Howling, the cat ran through the house."	We get a sense of the cat's terror from the sound of the word "howling."

When you identify a literary technique or other language devices in a text, think about how they might be linked to a theme, setting or character.

Example

In this opening from Margaret Atwood's novel *Alias Grace*, the main character Grace describes a dream-like vision.

What is the effect of the language choices in this extract?

Out of the gravel there are peonies growing. They come up through the loose grey pebbles, their buds testing the air like snails' eyes, then swelling and opening, huge dark-red flowers all shining and glossy like satin. Then they burst and fall to the ground.

In the one instant before they come apart they are like the peonies in the front garden at Mr. Kinnear's, that first day, only those were white. Nancy is cutting them. She wore a pale dress with pink rosebuds and a triple-flounced skirt, and a straw bonnet that hid her face. She carried a flat basket, to put the flower in; she bent from the hips like a lady, holding her waist straight. When she heard us and turned to look, she put her hand up to her throat as if startled.

Alias Grace, Margaret Atwood

Analysis notes

- The frequent use of 'ing' verbs in the opening paragraph gives the flowers a sinister energy and movement: "...growing...testing...swelling...opening...shining...".
- The writer's choice of language to describe the flowers gives the setting a dream-like appearance.
- The strange simile "...testing the air like snails' eyes..." adds to the dream-like feel.
- The motif of the peonies seems particularly important and the writer gives them a symbolic significance. For example, the peonies at the start are "dark-red", but in the next paragraph "...those were white."
- The white peonies, perhaps symbolising innocence, are linked to the character of Nancy. This image of innocence is reinforced by the "pale dress with pink rosebuds."
- The character of Nancy has her clothes described in detail: "...triple-flounced skirt, and a straw bonnet..." This links to the simile "...like a lady..." and suggests that the character of Nancy is elegant and well-dressed.
- The flowers are linked to the feminine here, but there is also a sinister mood linked to the red peonies. This sinister mood is reinforced by the phrase "...as if startled."
- The calm image of a woman cutting flowers is contrasted with the disturbing image of the red peonies. The effect may unsettle the reader.

Structure of fiction texts

Structure can refer to the **order of words and ideas** within:

- a sentence
- a paragraph
- an extract
- a whole text

Think about the effect the structure creates; remember to focus on how the reader responds to the structure of the text. Consider how the writer is using structure to manipulate the reader's response.

Questions to consider:

- Where does this extract fit into the longer text – is it an opening or ending?
- Why are the paragraphs ordered in the way they are?
- How does the focus of each paragraph change?
- Is it important for the reader to know certain bits of information before they get to the next part of the text?
- Are there any links between the beginning and the end of the text?

- Are there any repeated images?
- Is there a significant change in an attitude, character or setting?
- Is there a change of perspective?

Some structural devices within prose fiction

Repetition – of words, phrases or whole sentences.

Connectives – eg *meanwhile, finally, although*. These could be used to shift the reader's focus.

Sentence types – eg multi-clause or single clause. For example, a multi-clause sentence could be used to build up layers of description to create a vivid setting.

Sentence length – eg short to show tension.

Paragraph length – eg single line paragraphs to focus the reader.

Change of tense – eg from present to past.

Narrative structure

Fictional narratives may also follow an overall structure, which may fit broadly into typical stages.

Exposition – the setting of the scene for the reader, this could be a description of setting or the backstory of a character.

Crisis point or climax – an exciting or tense part of the text.

Resolution – the conclusion of the narrative, where conflicts are resolved or meaning is revealed.

In a short extract, only one or two of these of these stages might be evident. For example, if the extract is from the opening of a short story there may only be an exposition stage.

These stages are not always in this order; a writer may choose to begin with a climax or crisis point.

Example

This extract is taken from a short story called *Through the Tunnel* by Doris Lessing. In this section the character of Jerry, an 11-year-old boy, attempts to swim through a long underwater tunnel.

How has the writer structured this text to increase the sense of tension?

A hundred, a hundred and one... The water paled. Victory filled him. His lungs were beginning to hurt. A few more strokes and he would be out. He was counting wildly; he said a hundred and fifteen, and then a long time later, a hundred and fifteen again. The water was a clear jewel-green all around him. Then he saw, above his head, a crack running up through the rock. Sunlight was falling through it, showing the clean, dark rock of the tunnel, a single mussel shell, and darkness ahead.

He was at the end of what he could do. He looked up at the crack as if it were filled with air and not water, as if he could put his mouth to it to draw in air. A hundred and fifteen, he heard himself say inside his head--but he had said that long ago. He must go on into the blackness ahead, or he would drown. His head was swelling, his lungs cracking. A hundred and fifteen, a hundred and fifteen pounded through his head, and he feebly clutched at rocks in the dark, pulling himself forward, leaving the brief space of sunlit water behind. He felt he was dying. He was no longer conscious. He struggled on in the darkness between lapses into unconsciousness. An immense, swelling pain filled his head, and then darkness cracked with an explosion of green light. His hands, groping forward, met nothing; and his feet, kicking back, propelled him out into the open sea. He drifted to the surface, his face turned up to the air. He was gasping like a fish. He felt he would

sink now and drown; he could not swim the few feet back to the rock. Then he was clutching it and pulling himself up on to it. He lay face down, gasping.

Through the Tunnel, Doris Lessing

Analysis

- The structure of the text allows the reader to share the boy's journey through the tunnel and follow his physical and emotional conflict.
- In the first paragraph the boy thinks that he has made it to the end of the tunnel: "Victory filled him." This short, single clause sentence has a dramatic effect and shows the reader his excitement.
- When the reader realises that he has not reached the end, the tension is increased and the reader reaches the **crisis point** in the text.
- The boy seems to have run out of strength: "He was at the end of what he could do."
- The writer includes the character's counting to increase the tension at different points in the text.
- The counting shows the boy's different states of mind, at first the number goes up to show his control.
- Then he is "counting wildly" when he thinks he is at the end of the tunnel.
- The counting stops to show the reader that he is starting to lose focus and strength: "A hundred and fifteen, a hundred and fifteen..." The repetition of a hundred and fifteen shows the boy's confusion and increases the tension.
- Dramatic single clause sentences in the last paragraph add to the suspense: "He felt he was dying. He was no longer conscious."
- The repetition of "...darkness ahead...blackness ahead...darkness cracked..." makes the reader feel like the dark represents death and the light symbolises life.
- The whole extract is structured around the physical effects of not having enough air: "...swelling...cracking...gasping."
- The position of the verb "gasping" at the end of the final sentence has the effect of releasing the tension as the reader realises the boy will survive.

Plenary

Recall 3 language and structural techniques. Why do you think they are effective in writing? E.g. Do they show tension or exaggeration? 2 mins.

Date:

Title: (AO3) Context and Effect on the Reader.

LO: To identify how people from different eras (time periods) lived (compared to us) and observe the effect of this on modern readers.

DO NOW: What are the definitions for the following terms? *Cyclical narrative, onomatopoeia, juxtaposition, motif and sentence types.* 4 mins.

If at any point you do not understand a word Google it within the time frame of 1 minute.

Task 1: Read chapter 1 of Frankenstein. 6mins.

My name is Victor Frankenstein. I grew up in Geneva, Switzerland. My family is one of the best-known families in Switzerland. For many years, members of my family held public office. My father was famous for his public service.

Perhaps I should tell you about how my father and mother met. One of my father's friends was a rich businessman. Once, a deal this man worked on went bad. But he kept his word to all the people who trusted him. He paid off everyone who had lost money. But he was left without a cent. He and his daughter became very poor. They had to move away from the city of Geneva.

My father heard that his friend had fallen on hard times. He went to visit him. When he saw the way his friend and his daughter were living, my father's heart almost broke. He offered help. But his friend was very proud. He refused any help. He was ill. The only money he had came from small jobs his daughter did for the people in town. When she wasn't working, the young woman spent most of her time taking care of her sick father.

My father heard that his friend was dying. My father, again, wanted to help. He went to visit his

friend. He found the girl crying over her dead father's body. My father didn't want to see his old friend's daughter left out on the street. He took care of her. Two years later, they were married.

After the wedding, my father and mother traveled to many countries. Perhaps it was the years of being poor that did it, but my mother's health was not good. For this reason, they spent a lot of time in the warm weather of Italy. I was born in Italy on one of their vacations.

For years, I was their only child. I remember that those years were very happy. My father and mother loved each other very much. But there was enough love for me, their only son.

When I was five years old, my parents took another vacation to Italy. Because my mother was always interested in helping the poor, they visited a little hut on the shore of a lake. There, they found a poor farmer and his wife. The family had no money and very little food for their five children.

One of the children, a little girl, caught my mother's eye. This girl wasn't like the other children. She seemed different in little ways. There was a sweetness to the child that drew my mother to her. She asked the farmer about this little girl.

The little girl's name was Elizabeth. She was not the farmer's daughter. Her real father had been forced to leave Italy for a while. He had

12

things were, I always wanted to know what made them the way they were. Even as a child, I was becoming a man of science.

When I was seven years old, my brother Ernest was born. At that time, my parents stopped traveling to different countries. We had a house in the city of Geneva. We also had a place in the country, on the shore of a lake. We spent most of our time at the country house. It was there, four years later, that my brother William was born.

Our family did not know a lot of people. I had only one close friend. His name was Henry, and he was the son of a Geneva businessman. Henry and I became best friends. He used to dream of the days of King Arthur. He always was making up plays about knights and fair ladies. He always wanted Elizabeth and me to act out these plays.

Henry, Elizabeth, and I spent our childhoods together. We were like three parts of one person. Elizabeth was the soul, Henry was the heart, and I was the mind. Henry kept telling stories of heroes and great adventurers. Elizabeth had her art. And I began to study science.

You must understand that I was quite young. I knew little about science. I read any books that I thought might explain the wonders of science. I found a number of these books in my father's library. They were by men who lived a long time

14

asked the farmer to take care of his little girl. When Elizabeth's father died in another country, she had no place to go. She stayed with the farmer and his family.

But then hard times came to this farmer. He had very little money. And besides Elizabeth, he had four children of his own. Life was hard for the family.

My mother had always wanted a little girl. She asked the farmer if she and my father could adopt Elizabeth. The farmer and his wife loved the little girl. But they knew that she would live a much happier life with my family. So they let my parents take Elizabeth.

I knew nothing of this. I was too young for my parents to talk about it to me. All my mother did was tell me, "I have a pretty present for my Victor. He shall have it tomorrow." The next day, she presented Elizabeth to me.

Elizabeth and I grew up together. There was only a year's difference in our ages. We never fought. We loved each other in a way brother and sister cannot. No tears, no ugly words ever darkened our days. We called each other "cousin" and shared a deep love until the day she died.

Elizabeth loved Switzerland. She loved the mountains and the lakes. She was always interested in art and beauty. I was different. While Elizabeth would get excited about how beautiful

13

ago. One day, my father found me reading one of these books.

"Ah, you're reading this?" my father said. "My dear Victor, don't waste your time on this. It is sad garbage."

If my father had explained to me that no one believed in these books anymore, it would have been different. Most of the stuff in the books was little more than "black magic." Science had already shown that these writers were silly. But I didn't know this. I was angry. My father thought that the books I liked were garbage! Instead of stopping reading these books, I found more like them.

Looking back on it, I guess I was foolish. I tried spells to change lead into gold. I tried to make devils appear. Of course, none of these spells worked. I might have gone on this way for years, but then something happened.

One night when I was fifteen years old, we were at our country house. A terrible storm came up. As I watched from my window, I saw lightning hit an oak tree. When the storm was over, I went out and looked at what was left of the tree. I thought that I would just find a burned tree. But the tree had been turned into small pieces of wood by the lightning. I was surprised. Why did this happen?

A friend of my father's was visiting us that day.

15



He was a scientist. He explained how lightning had destroyed the tree. Before this day, I didn't know much about electricity.

This was the true beginning of my life as a scientist. I forgot all about those silly books that were filled with magic spells. I began to study nature and to read books about true science. I felt as if the lightning had been a sign from heaven. It had pointed the way my life would go.

What I didn't know was that this sign could not have been from heaven. I didn't know that my study of science would someday destroy my life and all that I loved.

16

Quick recap questions: Answer in full sentences! Use evidence from the text to support your questions. 10 mins.

1. What is Frankenstein's first name?
2. What happens to his father's friend?
3. Surprisingly, who does his father end up marrying? How does this make you feel as a modern day reader?
4. How does Elizabeth become Victor's sister?
5. Who is Henry?
6. On page 14 Victor says, 'We were like three parts of one person. Elizabeth was the soul, Henry was the heart, and I was the mind.' What does this mean and what does it foreshadow to?
7. On page 15, Victor's father disregards Science as 'black magic' how does this suggest the society at the time was superstitious? What does black magic mean?
8. Why does Victor become more interested in Science at the end of the chapter? Does his love for Science change during the chapter or is it the same throughout?
9. Victor mentions 'signs' on page 16 (Is that a sign I should...?!) This is a spiritual or religious tendency. Do you think Victor lives in a religious society? If yes, what kind of faith do you think they follow?
10. Victor says, 'Science would someday destroy my life and all that I loved'. What technique is used in this quotation? What does this suggest?

Task 2: Context explores how society lived and behaved during the time the book was written. It will usually refer to people's daily lives or values collectively. Read the about the context of Frankenstein and make notes under 3 subheadings. *The Enlightenment and Romanticism period; Mary Shelly's life - influences and relationships; and Science*. Next to the points you need to understand more clearly draw simple sketches to support your learning. 15mins.

Context & Background

Biographical Context - Mary Shelley

Quick revise 

- Born in London in 1797 to radical philosopher, William Godwin, and Mary Wollstonecraft, author of *A Vindication of the Rights of Woman*
- Mother died 11 days after giving birth
- In 1814 Mary met and fell in love with, Percy Shelley
- She ran away with him to France and they were married in 1816 after Shelley's wife committed suicide
- Percy was a prominent poet of the Romantic Movement
- Mary was exposed to the same influences as her husband, and this Romanticism influenced her work
- She wrote *Frankenstein* after Byron introduced a challenge to discern whom among the three writers --- Percy, Mary and Byron -- could write the best ghost story
- How appropriate is it that the original idea for Frankenstein appeared to Shelley in a nightmare?
- *Frankenstein* deals with loss, which Mary Shelley knew a great deal about
- rowing up motherless, Mary also lost her sister to suicide, as well as losing three of her own children to miscarriage and early childhood deaths
- In 1822 Percy Shelley drowned and Mary remained unmarried and died in London in 1851

General Overview

- The Creature represents the dangers of science
- Shelley uses the Creature to warn the Government against mistreating the masses
- Creature, Luddites, French (1789) were treated badly – they rebelled
- The Creature is a warning against the dangers of industrialisation – creating ‘monsters’ that cannot be controlled
- Shelley uses the Creature’s education to criticise society

Historical Background

- Written in 1816
- First published anonymously in 1818

Scientific Background

Written at a time of rapid progress in the sciences:

- Electricity
- Anatomy
- Scientists at the time were discussing the possibility of bringing the dead back to life

Key Themes

- The desire for knowledge
- The desire to understand and control nature
- Pro-creation without a woman
- Shelley is certainly warning of the dangers of pushing medical boundaries into realms where, in her opinion, they should not be pushed
- Shelley provides a prediction of what would happen if humans held the secret of life. Danger of humans controlling life
- Shelley provides a prediction of what would happen if knowledge is pursued recklessly and obsessively
- Shelley is warning about the new science of the age

Social Background

- 1789 – French Revolution
- This showed what happens when the lower classes are treated badly by the state – they rebel
- First stages of the Industrial Revolution (threaten the Romantic ideals of the importance of the individual and nature)
- Written at a time of social unrest. (e.g. Luddites)
- The promise of freedom of the French Revolution soon gave way to the misery and suffering of the Industrial Revolution (see *London*) by Blake
- The novel is perhaps the strongest reminder from the Romantic period of the dangers of industrialization – creating monsters we cannot control and dabbling with nature
- *Frankenstein* remains a relevant analysis of the dangers of science, a sensitive, complex exploration of the tension between developing the mind and knowing too much, creating and playing the Creator, exploring new ground and crossing into forbidden territory

Key Themes

- Social responsibility
- Injustice
- Parenting
- Isolation

Task 3: Keeping up with good SPaG (Spelling, punctuation and grammar) bowl! Below are a few reminders of rules we forget as we use text speech and are so far away from school! Read the rules and be honest with the ones you need to remember more often! Then complete the quotation marks activity. Write the rules you need to remember more often onto a post it. You will be using quotation marks (“ ”) to show what the author said in your writing (Peter paragraphs). The quotation marks will support your points and create a distinction between what you said and the author said. The use of quotation marks is super important so it does not look

like you are “stealing” the authors words and pretending they are yours! 10 mins.



PUNCTUATION RULES

ENGLISH
PUNCTUATION

RULE 1

Every sentence must end with a full stop.



Proper nouns (names of people, places, brands, etc, i.e. unique instances of a class) must always be capitalised.

RULE 2

RULE 3

When you use opening quotation marks, do not forget to use closing quotation marks at the end of the quoted word or phrase.

Quotation marks are when quoting or sometimes to convey irony, not for emphasis; emphasis is conveyed by emboldening or italicisation, followed by an exclamation mark.

RULE 4

RULE 5

Do not use an apostrophe when you are pluralising a word. The plural of toy is toys, not toy's. Apostrophes are used to form contractions (it is = it's) and indicate possession.

The ellipsis, used to indicate variously the intentional omission of a section of text, an unfinished thought, and a trailing off into silence, consists of only 3 dots. It is pointless to add more dots to an ellipsis

RULE 6

RULE 7

As per the rules of British English, any punctuation mark that is not part of a quoted section of text must be placed outside the quotation marks.

Do not link independent clauses with commas. Independent clauses are groupings of words that can stand alone as sentences.

RULE 8

RULE 9

Use a comma after the introductory element of a sentence. The introductory element is a word or a phrase that begins a sentence by providing background, or simply modifies it.

QUOTATION MARKS



- Quotation marks ("...") are a type of punctuation used to mark an exactly replicated word or statement. This can be a phrase by a person or character, the title of a work, or to indicate or emphasize the alternate use of a word.
- Quotation marks take the appearance of a set of inverted commas and are used in pairs consisting of an opening quotation mark and a closing one.
- There are two major sets of rules regarding quotation marks: British and American.

To Show Speech or Writing by a Character

- Harry sighed. "I didn't mean to break the window."
- "I don't want to eat dinner," said Judith.

To Give Someone a Special Description

- His name is Ben "Impossible" Jones.
- The satellite sent back pictures of some weird "fuzz" on the star.

To Emphasize a Word

- He had a "chat" with the neighbors yesterday.

To Notate Smaller Sections in a Larger Composition

- The first chapter of *The Hobbit* is titled "An Unexpected Visit." (Book Chapter)
- "Creep" is a song on Radiohead's 1993 album, *Pablo Honey*. (Song in an Album)
- The final episode of *The Sopranos* is aptly named "Made in America." (Individual TV episode)
- "The Beast from the East" was one of the BBC's most viewed articles in 2018. (Article in a Newspaper)

Special Case: Single Quotation Marks within a Passage Enclosed by Double Quotation Marks

- "I didn't actually mean it when I said 'right now'." (Re-quote)
- "Your essay on the literary influence of T.S. Eliot's 'The Wasteland' is due tomorrow," said the teacher. (Reference to a Work in a Quote)



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Quotation Marks

Directions: Write quotation marks in the proper places around the dialogue.

1. Delilah said, I just watched a program about World War II veterans and the sacrifices they made.
2. Mom handed me my chocolate milk and said, Please do not spill it.
3. The Boston Pops conductor announced, We are pleased to be playing for you here tonight.
4. I know the answer! yelled Mikey, as he raised his hand.
5. Patty smiled and whispered, I think he might be on his way soon.
6. Coach Andrew barked to his players, Run with the ball and don't drop it!
7. Thank you, I said to the waitress. It was delicious.
8. You must add these numbers together, my teacher explained.

Plenary: How does Shelly show Victor's keen interest in Science at the beginning of the novel? Use a quotation to support your point. Also mention context when giving your answer. Make sure you use correct SPaG. 5 mins.

Good job today! Until next time - don't create a monster!

Date:

Title: Using peter paragraphs to structure writing.

LO: To revisit the meaning and structure of peter paragraphs and apply this to an extract from Frankenstein.

DO NOW: Recall what PETER stands for in the context of writing a paragraph. 2 mins.

Extension: Mark the following statements as true or false. 2mins.

Peter paragraphs help me to structure my answers.

Peter paragraphs are meaningless.

The second 'e' in peter stands for evidence.

The second 'e' in peter stands for explanation.

The techniques mentioned can be either language or structural.

You can change the order of peter, E.g. Start with a technique or end with evidence.

The 'p' (point) is easy to formulate because I can rephrase the question. E.g. If the question is, 'How does Shelly use language to show Victor's destruction?' I can rephrase this into a point and say: Shelly uses language to show Victor's destruction.

Well done!!

Task one: Put the following terms in order to state what a peter paragraph stands for.

Reader response, Evidence, Explanation, Point, Technique. 1 min.

Now you know the terms for sure can you create a small revision note explaining how to use a peter paragraph for an 8 year old. 4 mins.

Below is an example of how to use a peter paragraph in poetry. Read it to gather a general understanding about how to create an effective peter paragraph. 2 mins.

How does the writer use violent imagery?

P.E.T.E.R paragraph

<p>Point: Cormier uses violent imagery to...</p> <p>Evidence: This is shown by the quote "_____"</p> <p>Technique: Language device or word class.</p> <p>Explanation: The word "_____" suggests... This implies...</p> <p>Reader Response: This makes the reader feel...</p>	<p>Cormier uses violent imagery to the horror of war. He describes the death of soldiers in a gruesome manner "Soldiers explode like a ripe tomato." The use of the verb 'explode' is violent and shows the brutality of the soldiers' death. Additionally, Cormier uses a simile to compare the soldiers to tomatoes. The colour red has connotations of death, danger and blood therefore he is portraying their deaths as violent and aggressive. The adjective 'ripe' shows the gruesome reality of war and suggests that their body parts were ripped apart. This makes the reader feel sympathy for the young soldiers as they didn't deserve to die such horrific deaths and also, could change a reader's perception of war as it is not glorious and heroic as often portrayed.</p>
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Task 2: Read the extract on Frankenstein and then write one peter paragraph to answer the following question: 'How does Shelly use Frankenstein's perspective to show the monster has life?' Adapt the sentence

starters in the peter paragraph to assist you. You must look for language and structural techniques in the extract and zoom in on language to explain Shelly's description. 10 mins.

Frankenstein Extract...

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful!--Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

Extra support identified evidence and techniques:

Repetition of the word 'beautiful'.

Alliteration of 'a': 'With an anxiety that almost amounted to agony.'

A long sentence at the beginning: From 'It was a dreary night.....that lay at my feet.'

Task 3: Reading chapter 2 and 3. 7 mins.



He was a scientist. He explained how lightning had destroyed the tree. Before this day, I didn't know much about electricity.

This was the true beginning of my life as a scientist. I forgot all about those silly books that were filled with magic spells. I began to study nature and to read books about true science. I felt as if the lightning had been a sign from heaven. It had pointed the way my life would go.

What I didn't know was that this sign could not have been from heaven. I didn't know that my study of science would someday destroy my life and all that I loved.

16

After a long hard trip, I arrived in Germany. The next day, I went to the university and met my teachers. The first one I saw was Dr. Krempe. He taught science. He knew a lot about science, but he was a rude man.

He asked me what science books I had read. I told him about the books with magic spells. He laughed out loud. "What a waste of time!" he said. "Nobody bothers with those books anymore. You'll have to start your studies all over again."

He gave me a list of books to buy. He told me about another teacher, Dr. Waldman. Dr. Waldman taught chemistry. I took Dr. Krempe's book lists. But I wasn't planning to go to his classes. His rude ways put me off too much.

About a week later, I stopped by the lecture hall to see what Dr. Waldman looked like. I was happily surprised. Waldman was everything Krempe was not. He spoke well, with a very pleasant voice. Where Krempe was hard, Waldman was smooth. And that man could teach! He started off with a history of chemistry:

"The old masters promised things they couldn't do: turn lead into gold, stay young forever. These were all empty dreams. But scientists of today are different. They don't promise much, but look at what they have done! We now know how blood moves through our bodies. We know what makes up the air we breathe. We are aiming at the skies,

18

Chapter 2

When I was seventeen years old, my parents decided that I should go away to a university in Germany. I was ready to leave when Elizabeth got sick. It was scarlet fever. My mother took care of her. Elizabeth got better, but my mother caught scarlet fever.

She knew she was dying. She called Elizabeth and me to her bedside. "I have always wanted you two children to marry one day," she told us. "Now that day is close. I am so sad that I must leave you. But I hope we will meet again in another world."

She died quietly. We were all very sad. It didn't seem right for me to go off to the university right away. I stayed at home for a few more weeks. I spent most days with Elizabeth.

Finally, the time came for me to leave. My friend Henry came over that last day. I knew that everything in my life was about to change. Maybe that's why Elizabeth, Henry, and I spent this last day together. We had never been closer, or loved each other more. Little did I know that we would never share such happiness again. The next morning, I left for the university.

17

and we get closer every day. Who knows what wonders may come next?"

How Waldman's words excited me! I could hardly sleep that night. I went to see him the next morning. I told him the same things I had told Krempe. But Waldman didn't laugh at the books I had read. He said, "We owe a lot to those old writers. True, they were wrong. But don't you see? They started it all. Without them, science wouldn't be what it is today."

Waldman told me that he was happy that I wanted to study chemistry with him. "However, you should study *all* kinds of science—not just chemistry," he said. "Studying just one kind of science is like studying only one side of a building. All you know is that one side."

He took me to his workshop. He showed me how his machines worked. Then he gave me a long list of books to read. When I left Dr. Waldman's house, my life was changed.

I spent the next two years studying science. I didn't even go home for a visit. I lived for my books and classes. I made some discoveries in chemistry that made me well known at the university. Finally, the time had come to begin work on my own. But what would that work be?

I thought of going home to Geneva. I wanted to visit my family and friends. But then something happened that made me stay where I was.

19

Chapter 3

The wonder of life had always interested me. Not just in humans, but in animals as well. Just where did life come from? No one has ever known. Most of my studies had been in chemistry. Now I decided to study human biology.

To study life is also to study death. I wanted to see how death changed bodies. I cut into dead animals and people. I saw how death gives way to life. A human or animal dies, and its body gives food and life to worms. I know that cutting up dead bodies sounds horrible, but it didn't seem that way to me.

Then, like a flash of light, it came to me. It was so simple. Why hadn't anyone seen it before? I knew that I had come upon the secret of life! I knew that I could make things come to life!

I can see from your face that you would like to know this secret, too. But that cannot be. I cannot tell. If you hear my story to its end, you will see why. I tell you this: be happy that you do not know this secret. It's much better not to know.

When I found I could really create life, I had to stop to think. Should I start with simple animals? And if so, what ones? At first, I didn't think that I

20

knew I would. For a month, I gathered my things together. Then I began.

What was I thinking at this time, you may ask? Was I like a man who had lost his mind? No, my friend, far from it. I was going to create a new kind of man. This man would love me more than a son loves his father. I also thought that if I could make lifeless parts live, maybe I could bring the dead back to life.

These thoughts kept me going. I shake when I think of the things I did. I robbed graves and cut up the dead bodies. I can still see all those staring, dead eyes. I stole bones and organs. The horror of it stays with me, even today.

My work became everything to me. I didn't write to my family, and I never went out with friends. I ate very little and began to lose weight. My eyes grew deep set in my face. Most of the time, I didn't wash. I worked in a secret room at the top of my house near the university. At times, what I was doing made me sick. But still, I kept working.

22

should try to make an animal like myself: a man. It would be too hard.

But then I thought about how things were changing in science all the time. New discoveries were being made every day. I was sure that if I had problems, I would find answers. I had to succeed. I



21

Reading questions: Use evidence to support your points. 5 mins.

What has changed in Victor and Elizabeth's life?

Loss is a theme in Frankenstein. **A theme is a recurring idea.** Comment on how grown teenagers would feel during the loss of a mother. Use emotive language.

Victor moves to university. What are his opinions of his professors? How do they differ?

In chapter 3, Victor begins to carry out actions common to gothic horror fiction. What are his criminal acts?

For these criminal acts, do you think Victor will face a jail sentence towards the end of the novel?

Task 4: Write a secret letter to Elizabeth as Victor detailing how busy you have been practising Science. Since it is a secret letter you can reveal exactly what you have been up to and how it is making you feel emotionally. Use the emotive language related to fear to support your answer. 10 mins.



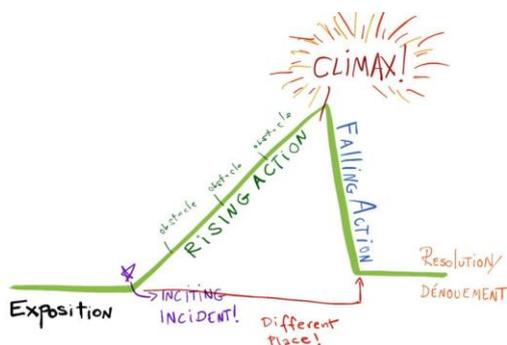
Plenary: Write a paragraph as a diary entry by Victor on the night he digs graves for body parts. Reveal a secret in this paragraph that you have told no one else so far (also not mentioned in the book so far!) As this is a creative piece it is not structured into a Peter paragraph. 5 mins.

Date:

Title: The structure of a text and how it effects the reader.

LO: To become more familiar with how to answer GCSE style assessments.

DO NOW: Look back at your predictions about Frankenstein on your story arc. Mark an X on the arc to suggest where we are now we have read up to chapter 3. What makes you think we are at this point in the novel? 2 mins. E.g. Are we at the Climax? How do you know this?



Good job! Deciphering where we might be in the text is a great skill. You aired a guess. You might be correct or you were a bit off. Either way you thought about it and had a look over the story arc again - you are using vital thinking skills and revising the story arc!

Task 1: You may have noticed that the chapters in the text are quite short. That is because you are reading an abridged version of Frankenstein. Today we are going to focus on **structure**.

It is very important that you logically adhere to the "formula" of Peter paragraphs because the examiner will expect to see a structured response from you to reading questions. Reading questions are when you are given an extract (text) and have to answer questions based on them. You have already completed 2 GCSE style assessments with your teachers. The last one you did was on Romeo and Juliet. To help you answer the questions in these ambitious papers better, the next few lessons are going to focus on the key skills you need to develop in order to pass those papers with merit/distinction (Grade 7-9) or at least a grade 4 (the old grade C).

In preparation to answer a structure question successfully recall what **FINDSCRIPTS** stands for and know the definitions for these terms. In simpler terms, what are structural techniques? Recall at least 6. Put an example next to each term. *I.e. Cyclical narrative is when a story begins and ends in the same place. The story begins and ends at a church.* 6 mins.

Task 2: As you are home and love to commit to knowing things, just for your information GCSE Language paper one is set out in the following way (1 hour 45 mins - 80 marks): Question one - the recall implicit or explicit information (5 mins - 4 marks); Question two - Language question (10 mins - 8 marks); Question three - Structure question (15 mins - 8 marks); Question four - (Agree with the) Statement Question (20 mins - 20 marks) and; Question Five - Creative writing question (50 mins - 40 marks).

Before we move onto the structure question (Question 3) we will have a look at Question 1 (Identifying implicit and explicit information) I will adapt this to Frankenstein. At the end of this lesson you will have answered Questions 1 and 3 of Language Paper 1.

Language Paper 1 Question 1.

What you need to know:

Q1: List four things (5 mins - 4 marks)

How to respond

- You are given a section from the text. Read it.
- The 'things' you are looking for may be explicit (obvious) or implicit (hidden, hinted at)
- You have to list four things you learn about it based on a given subject.
- You should write your response in very short sentences.

An example of question one:

0 1

Read again the first part of the Source from lines 1 to 7.

List four things from this part of the text about the weather in Cornwall.

[4 marks]

- 1 _____

- 2 _____

- 3 _____

- 4 _____

Your turn! Read the following mini extract from *Letter 1* and answer the question that follows. In this extract, Captain Walton writes to his sister about his voyage to the Arctic.

I am already far north of London, and as I walk in the streets of Petersburg, I feel a cold northern breeze play upon my cheeks, which braces my nerves and fills me with delight. Do you understand this feeling? This breeze, which has travelled from the regions towards which I am advancing, gives me a foretaste of those icy climes. Inspired by this wind of promise, my daydreams become more fervent and vivid. I try in vain to be persuaded that the pole is the seat of frost and desolation; it ever presents itself to my imagination as the region of beauty and delight.

List four things from this part of the text about the weather. (Answer in complete short sentences.)

- 1.
- 2.
- 3.
- 4.

Great job! Now you know what question 1 is about in full detail you should have no problem answering it next time!

Task 3: Structure

Structure looks at why/how the writer tells the story. We all know the story of Goldilocks and the three bears (1837). Below are the main points of the fairy-tale.

- (1) A badly-behaved old woman who enters the forest home of three bachelor bears whilst they are away.
- (2) She sits in their chairs, eats some of their porridge, and sleeps in one of their beds.
- (3) The bears return home to find their house has been broken into and follow the trails throughout their house until they find Goldilocks!

This is the typical order of the fairy-tale as we know it. Your task is to re-order the fairy-tale for effect. Think a bit like a film Director here, would it be better to start at the end when the bears find Goldilocks and then use the technique of flashback?

Task: Re-order the main points (1-3) of the traditional fairy-tale for effect.

Well done. You have just arranged a story for effect which is exactly what authors and directors do. Therefore, when we look at how the author has structured the text we are looking for the order of events and identifying the techniques (FINDSCRIPTS) for effect.

Task: Create your own definition for structure and how you understand it.

Task 4: Look at the extract based on Frankenstein and answer the question on structure in Peter paragraphs. Since it is a 10 min - 8 mark question the minimum you are required to write is 2 Peter paragraphs.

Extract:

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Language Paper I

Q3: How does the writer structure the text... (15 mins)

How to respond

- ⇒ **Read the whole source**
- ⇒ Look for **key moments of change** in the text
- ⇒ Look at character, setting and atmosphere. **How do they change from the beginning, to the middle, to the end?**
- ⇒ What **impact is the writer trying to achieve** through these changes?

You now need to think about the **whole** of the **Source**.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

[8 marks]

The writer begins by focusing the reader's attention on the 'cold grey...

granite sky' and 'mizzling rain'. The writer is creating a gloomy

atmosphere from the start of the novel. This could create tension

as poor weather in novels often suggests that bad things are going to

happen. The bad weather continues throughout the extract and

Question 3
looks like
this

Plenary: What does implicit and explicit mean? How are they different?

Date:

Title: Narrative techniques

LO: To become familiar with identifying writers techniques in language.

DO NOW: SOAPMAPS is the mnemonic given to you to recall language techniques. Can you recall all the SOAPMAPS **LANGUAGE** techniques?

Extension: For 3 of the techniques give an example, e.g. Personification: The tree branches waved in the blustery wind as I rode through the forest on my brand new Brompton bike.

7 mins. Well done!

Task 1: Read chapter 4 and answer the reading questions. 12 mins.

Chapter 4

Over a year passed. I received letters from my father. He was worried about me. But I couldn't stop. I couldn't write back. I had to finish my great project.

Then, one dark night in November, I came to the end of all my work. It was one o'clock in the morning. The rain fell against the window. My candle was nearly burned out. I put together all my instruments, so I could give life to the thing on my table. Then I saw the creature's yellow eyes open. It breathed hard, and its arms and legs shook.

How can I describe this thing I had worked so hard to make? He was very tall. I had chosen his face as beautiful. Beautiful? How wrong could I have been? His long hair was black and shiny. His teeth were white and perfect. But these things made the rest of him seem even more horrible. His yellow skin barely covered what was underneath it. His yellow eyes almost matched the color of his skin. He had straight black lips.

This was what I had worked on for almost two years. For this, I had gone without sleep and almost destroyed my health. I had worked for a

beautiful dream of creating life. But in that moment, all beauty was gone. I was filled with horror. I ran from the workshop to my bedroom.

I kept walking around in the room. I couldn't sleep. I don't know how long I walked. Finally, I wore myself out. I fell down on the bed and went to sleep.

I dreamed I saw Elizabeth. She was young, healthy, and beautiful. But when I took her in my arms to kiss her, she changed. Her face looked dead. Then, for a moment, I thought I held the dead body of my mother in my arms. I could see worms crawling all over her dress.

I woke up with a start. The dim, yellow light of the moon came through my bedroom window. Then I saw IT—the thing I had created. He lifted my bedcovers. His yellow eyes looked straight at me. His black lips were set in a horrible grin. From his mouth came an awful sound. He may have been trying to talk. I don't know.

He reached toward me. Maybe he wanted to stop me from running. But I got around him and ran from the room. I ran outside. I spent the rest of the night in the yard, walking back and forth. When morning came, I began walking through town. I had no idea where I was going. I knew I couldn't go back to my house, where the creature waited.

After a time, I found myself at the place where stage coaches stopped. One was coming, and I saw

24

months. It was almost as good as being back home. I thought of my father, my brothers, and dear Elizabeth. But what was Henry doing here? I asked him.

"You don't know how hard it was," Henry said. "I finally talked my father into letting me go to the university here. He will pay all my costs. We'll be schoolmates, Victor!"

He looked at me warmly. Then his face changed. "But how sick you look, Victor," he said. "I was going to yell at you for not writing. Your father and Elizabeth are worried about you. But you look as if you haven't slept in days."

"You're right, Henry," I said. "But it isn't sickness. I have been working very hard. I haven't been taking care of myself. But now, that work is over."

Of course, I didn't dare talk about my work. I didn't want anyone to know about it. Suddenly I saw where we had walked. We were in front of my house. What if that thing were still there, waiting? I had Henry wait outside, while I looked through the house. The monster wasn't there. Filled with joy, I went and brought Henry inside.

We were having breakfast when it happened. My joy turned into something else. I couldn't stop laughing. I began jumping around the room, still laughing.

26



that it was from Geneva. As I watched it, the coach stopped. The door opened, and my friend Henry stepped out. He saw me right away.

"My dear Frankenstein," he said. "How glad I am to see you! And what luck that you are here to meet me!"

We shook hands warmly, and began to walk toward the university. When I saw Henry, I forgot the monster. I felt happy for the first time in

25

"Victor, why are you acting this way?" Henry asked. "What's wrong?"

I began to cry. "Don't ask me!" I yelled. I threw my hands in front of my eyes. I thought I saw the monster come into the room. "He can tell you," I said. Suddenly, I felt as if the creature had grabbed me. "Oh, save me! Save me!" I cried. Then I fell to the floor in a fit. It was the beginning of a sickness that lasted for months.

Henry took care of me during that time. I didn't know who or where I was. Little by little, I began to come out of it. I began to see things around me and to talk with Henry. I was far from well, but I was coming back to the real world.

When I was better, Henry told me that classes were about to begin at the university. I knew that I didn't want to study science again. Every time I thought about science, I remembered the monster I had made. So, for the next six months, I went to Henry's classes with him. We studied history and languages.

Then the school year ended. I looked forward to leaving Germany. I wanted to go home and see my family again. It had been almost six years since I had been home.

I began to get ready to go back to Geneva. I expected a happy homecoming. But that was not to be.

27

Reading questions:

1. A **plot twist** is a change of event from the expected outcome. E.g. We typically expect heroes live happily ever after and villains to repent however, this does not always happen. Plot twists

usually occur at the end of a book but you can use 'mini plot twists' throughout your story to build up a dramatic ending. As you read chapter 4, you would have naturally expected the monster to attack Frankenstein however, there was a change in events - What shift occurred?

2. Think of a different plot twist for this chapter. Write it in one paragraph. In a different coloured pen label your paragraph and identify why you think your mini plot twist is more effective. Remember, the aim in story writing (or script writing) is to draw the reader/ viewer in and give them dramatic satisfaction.

Task 2: Answer the language question on Frankenstein according to the guidelines. 25 mins.

Guidelines:

Language Paper I

Q2: How does the writer's use of language... (10 mins)

How to respond

- ⇒ Focus on the question and the **given section of text**
- ⇒ Identify **words** and **phrases** relevant to the question then ask:
 - what **techniques** has the writer used?
 - **what is the writer trying to get the reader to Feel, Imagine or Think (F.I.T.) and why?**

Look in detail at this extract from lines 8 to 18 of the Source:

The wind came in gusts, at times shaking the coach as it travelled round the bend of the road, and in the exposed places on the high ground it blew with such force that the whole body of the coach trembled and swayed, rocking between the high wheels like a drunken man.

The driver, muffled in a greatcoat to his ears, bent almost double in his seat in a faint attempt to gain shelter from his own shoulders, while the dispirited horses plodded sullenly to his command, too broken by the wind and the rain to feel the whip that now and again cracked above their heads, while it swung between the numb fingers of the driver.

The wheels of the coach creaked and groaned as they sank into the ruts on the road, and sometimes they flung up the soft spattered mud against the windows, where it mingled with the constant driving rain, and whatever view there might have been of the countryside was hopelessly obscured.

How does the writer use language here to describe the effects of the weather?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

One way in which the writer uses language to describe the effects of the weather is through the simile

"the coach trembled and swayed...like a drunken

man." The simile suggests to the weather is

making the coach difficult to control. Indeed,

the simile also hints at a level of unpredictability

which could imply that the weather is dangerous.

Question 2
looks like
this

Top Tips

- ⇒ Follow the question guidance. Do as it says.
- ⇒ Begin all paragraphs with '*The writer...*'
- ⇒ You must use **quotes** from the extract
- ⇒ Identify the **specific literary techniques**, where possible
- ⇒ **Write a lot about a little.** Focus on four good uses of language / techniques and write about them in-depth
- ⇒ In your analysis, talk about '*the reader*'

Extract:

The summer months passed while I was thus engaged, heart and soul, in one pursuit. It was a most beautiful season; never did the fields bestow a more plentiful harvest or the vines yield a more luxuriant vintage, but my eyes were insensible to the charms of nature. And the same feelings which made me neglect the scenes around me caused me

also to forget those friends who were so many miles absent, and whom I had not seen for so long a time. I knew my silence disquieted them, and I well remembered the words of my father: 'I know that while you are pleased with yourself you will think of us with affection, and we shall hear regularly from you. You must pardon me if I regard any interruption in your correspondence as a proof that your other duties are equally neglected.'

I knew well therefore what would be my father's feelings, but I could not tear my thoughts from my employment, loathsome in itself, but which had taken an irresistible hold of my imagination. I wished, as it were, to procrastinate all that related to my feelings of affection until the great object, which swallowed up every habit of my nature, should be completed.

Question: Look in detail at the extract.

How does Shelly use **language** to convey how Frankenstein neglects his family and friends while creating his monster? (10 minutes - 8 marks - 2 peter paragraphs - SOAPMAPS)

Self assessment: Re-read your peter paragraphs. In green pen label P.E.T.E.R at each point where you answer according to the peter structure. E.g. Your opening sentence should be a **point** so label it **P** and so on. Do this for both paragraphs. Where you have missed out any part of PETER go back and put it in using green pen. Now, mark your work for correct SPaG. Use a dictionary or thesaurus for more ambitious vocabulary.

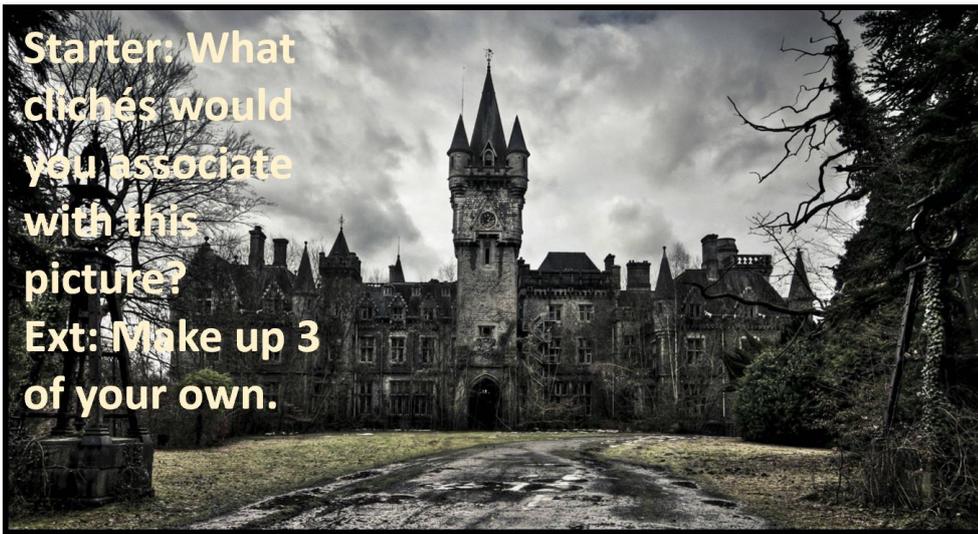
Plenary: Compare the character traits of Frankenstein to Henry. Draw a table and list how they are both different. Show 3 differences.

E.g. Frankenstein has a passion for Science whereas Henry is more passionate about History.

Date:

Title: Writing Suspense Fiction

LO: To write creatively using figurative language.



Cliché – A word or phrase idea that has become unoriginal due to overuse.

Once upon a time. 😴

And then I woke up – it was all a dream.

HW: Write the most clichéd opening to a story you can using the image above.

THEN: Write an original / unusual opening.

LIST OF CLICHÉS

All in due time
At the last minute
Better late than never
Come in under the wire
In the nick of time
Rome wasn't built in a day
Spinning your wheels
Split second
There's no time like the present
Time flies when you're having fun

Grasping at straws
Hope springs eternal
Keep your fingers crossed
Mile high club
On a wing and a prayer
Pin our hopes on
Shoot the moon
Wish upon a star
Love is blind
Getting hitched

Old ball and chain
A shotgun wedding
Tie the knot
All bent out of shape
Fit to be tied
Flip your lid
Bust your balls
Blow a gasket
Chew you out
Climbing the walls

Time on your hands
Time heals all wounds
Time and time again
Time after time
The times they are a changing
Making whoopee
Your place or mine
Get your nose all bent out of shape
The light at the end of the tunnel
His bark is bigger than his bite

Drive me up the walls
Fight like cats and dogs
For Pete's sake
Go through the roof
Get under my skin
Glimmer of hope
A one night stand
Guns blazing
Have a cow
I've had it up to here

Make waves
Makes my blood boil
Push your buttons
Rattle your cage
Read you the riot act
Rubs me the wrong way
Stress out
That burns me up
That get's my goat
There'll be hell to pay

Build Tension:

- **High stakes** – make the reader care about the character; make the challenge they face serious.
- **Foreshadowing** – hint at the possible outcome.
- **Withhold information** – the unknown is scary.
- **Build up slowly** – spend a lot of time describing the situation; the slower you build up, the greater the tension.
- **Pay-off** – make sure you give your reader a satisfying pay-off.

TASK: Read the ghost story written by an enthusiastic Y7 student.

- Annotate **bad things** about the text (SPAG and content / organisation).
- Write down **5 clear bullet points** about how this student could improve their work.



THEN: Re-write the opening lines.

The Spooky House of Death!

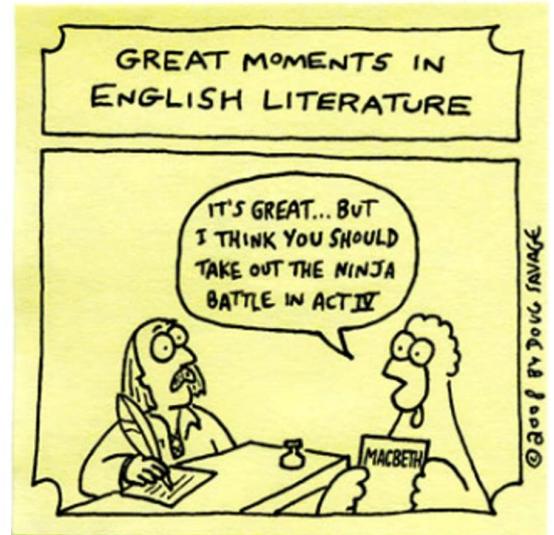
Once upon a time there was a big spooky house and there was a ghost that was dead scary and it was windy. Two friends called Harry and Billy went into the house and were very scared. It was dead dark inside the house and there is lots of cobwebs and a dead head on a stick. Wooo! Wooo! Wooooooo! Harry says, "I can hear a ghost." Woooo! Woooooooooooooooooo! Woooooooooooooooooooooooooo! Billy says "I can hear a ghost too." Harry says "we must go home in case the ghost catches us and eats us." Billy says "all right, we will go home but we must be careful in case we are eaten by ghosts. Harry says, "all right we will go home very carefully." And Hermione says, "hello it is my birthday and I have got a torch. It is very dark in here. I have brought my torch. Would you like me to turn my torch on? My torch is very bright." Hermione turns on her torch and points it at Billy, but Billy is disappeared. Billy is gone. She points her torch at Harry but Harry is disappeared. Harry is disappeared as well. They have

both been eaten by the ghost. So Harry's ghost says, "that is a good torch, Hermione." And Billy's ghost says, "it is very bright, we can go home now." So Billy picks up the torch that Hermione has dropped because she has just fainted. But he cannot pick up the torch because he is a ghost. He says, "Brill, I am a ghost." And Billy says, "Brill, I am a ghost too. We must both be ghosts. Cool, we must both be dead." Hermione wakes up and says, Hello, am I awake?" "Woooo, Woooo, Woooooooooooooo. I killed both of you." says the ghost that Billy and Harry had heard. Billy and Harry jump up and screamed and Hermione dies herself in surprise. "Drat," says Hermione. "I am a ghost too." And then they all wake up. It was all a dream – or was it?

The End

- ✓ SPAG errors (Spelling, Punctuation and Grammar).
- ✓ Does everything make sense?
- ✓ Range of punctuation?
- ✓ Variety of sentence types?
- ✓ Paragraphing?

- ✓ Is it **interesting**?
- ✓ Does it **build tension**?



TASK:

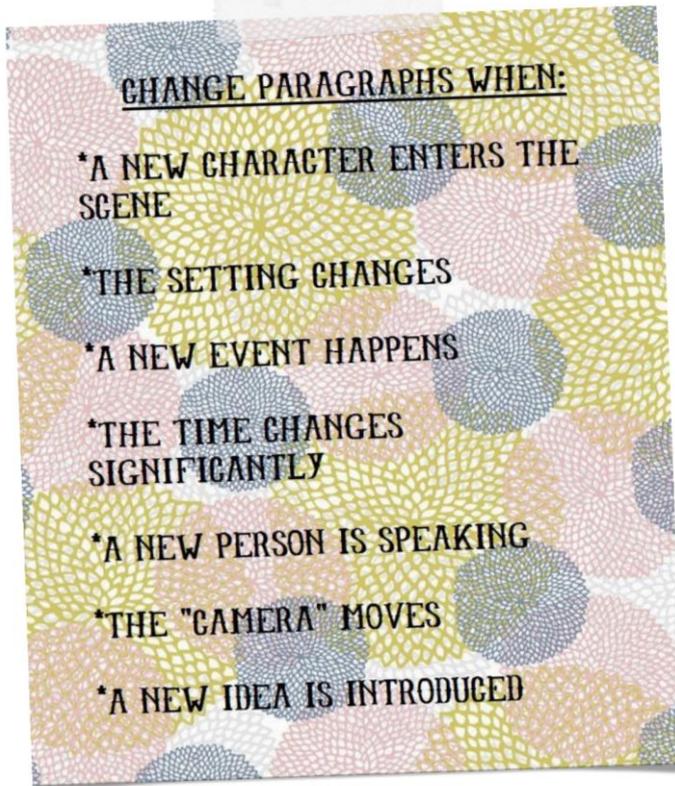
You are going to be entering a creative writing competition. Your entry will be judged by people of your age.

Write the opening part of a story set in a scary location.

The terrifying thunder pounded with an immense uproar as Faith drove her black Mercedes through the hammering rain. It bucketed eternally; the long winding roads began to flood as she travelled through the country, searching for a building to rest. The sky was as dark as death, with golden buttons gleaming alongside the silver-grey full moon. Its craters formed a fearful face; dark eyes and a long straight nose featured upon it. He carried a devilish smirk as if predicting a mysterious major event was about to occur. Misty fog filled the scene, it was a somewhat gothic atmosphere; giving her a sudden chill.



REMEMBER!!!



TASK: Proof-read your writing. You are looking for:

- ✓ SPAG errors (Spelling, Punctuation and Grammar).
- ✓ Does everything make sense?
- ✓ Range of punctuation?
- ✓ Variety of sentence types?
- ✓ Paragraphing?

- ✓ Is it **interesting**?
- ✓ Does it **build tension**?



Plenary: Self assessment
Re-read your story.

- Write down **3 clear bullet points** about the story's strengths.
- Write down **3 clear bullet points** about how you could improve their work.



Date:

Title: Reading chapters 5 and 6.

LO: To annotate the text for effect on the reader.

DO NOW: Summarise what has happened in Frankenstein so far.

Task 1: Read the chapters.

Chapter 5

Just as I was about to leave for home, I received a letter from my father. Something terrible had happened. My youngest brother William was dead. He had been murdered!

The letter explained that the family had been walking together near Lake Geneva. William had gotten lost. They found him in the woods. My father wrote that William had "the print of the murderer's finger on his neck."

I went back to Switzerland right away. I had been so excited about this trip. Now this awful thing had happened. But the worst was yet to come.

When I got to Geneva, it was quite late. The city gates were shut. I spent the night in a nearby town. In the morning, I rented a small boat. My father's house was across the lake.

As I rowed, I saw a storm over a nearby mountain. The lightning flashed. The thunder roared. "Poor William," I thought. "Is this your funeral song?" I landed the boat, and began to walk toward my father's house. Lightning flashed again. For a moment, I thought I saw the shape of a person near some trees. This was near the spot

28

where William's body had been found. Could the killer have returned?

Lightning flashed again, and my blood ran cold. There, in the flash of light, I saw it—the awful thing I had given life to. There could be no mistake about it. I saw that giant body and that horrible face. Then, in a second, he was gone. I tried to follow, but the monster was too fast. A minute later, the lightning flashed again. I saw the creature climbing the mountain. It was nearly



29

straight up and down, but he rose up the cliff like a fly.

I knew right away what had happened. The monster had killed my baby brother. Only something that wasn't human could have hurt such a sweet child as William. And what could I do about it? Who could catch such a strong creature? He could throw grown men around like babies. And I couldn't tell the truth to the police in Geneva. They would call me a madman and lock me up. No one would believe that a creature I had made from lifeless parts had killed my youngest brother!

When I got to my father's house, I found him almost mad with sorrow. My other brother Ernest was with him. Elizabeth had stayed in bed, crying. Somehow, she felt that she had caused William's death. She felt that if she hadn't let him wander off, William might still be alive.

Ernest began telling me about the murder. I wasn't listening to what he was saying. I had seen the monster, and this was very much on my mind. Then I heard Ernest say, "But since the murderer has been found . . ." Suddenly, I was all ears.

"The murderer has been found?" I asked. "How can that be? Who could be strong enough to follow him? I saw him, too, last night."

"I don't know what you mean," Ernest said to me. "Justine is the one being held." Justine was a young woman who had been adopted by our family

30

many years before. I knew she loved William as much as we did. She had always been there to play with him and to take care of him.

"But that can't be," I said. "Justine would never harm little William."

"None of us thought so, either," Ernest replied. "But the police found something. You remember the little picture of mother? The one Father had made into a pin?"

"Yes, I do," I answered.

"Well, William wore that pin. He begged Father to let him wear it. Even though it was worth a lot of money, Father let him keep it. The pin was found in Justine's pocket."

"A mistake has been made," I said.

Yes, a mistake had been made. But I was the only one who knew it. Elizabeth didn't know what I knew. But she didn't believe that Justine would kill William. Elizabeth and I tried to help Justine. But we couldn't. There was a trial. Poor Justine was found guilty. She was hanged a few days later.

Can you know what went through my mind? I knew that the monster had killed William. But I couldn't tell anyone. No one would believe me. And all this trouble had come about because of me. I had created the monster. And because of my creation, both my brother William and dear Justine were dead!

31

I felt that I was in a living hell during those months after William and Justine died. I knew that I had caused their deaths, and I felt that I was evil. I started spending more and more time alone. I could not face my loving family.

I began to take long walks. One day, I decided to climb a high mountain near my home. It was a steep climb, but a path was cut into the rocks. It was raining that morning, but I didn't care. I wanted a long, hard walk.

It was nearly noon when I got to the top. I looked down at all the beauty below me. I felt good. Then, suddenly, I saw a form of a man. He was far below me, but was climbing toward me. How quickly he moved! He jumped from rock to rock, like a mountain goat. He seemed to care nothing about falling.

As he got closer, I saw how big the man was. My heart sank. It was the monster! I shook all over with anger and horror. This was my chance to get him. Even if I died trying, I would even the score for poor William and Justine. As soon as he was close enough, I cried out, "You devil! How dare you even come close to me? Come a little closer and I

will kill you! I will crush you. You are a monster! If killing you would bring back the people you killed, I would kill you a thousand times!"

The monster did not try to harm me. He just gave me a horrible smile and said, "I thought you'd act this way. People always hate those who are low and unlucky. And I am the unluckiest creature of all. Even the lowest man in the world is loved by his creator. Frankenstein, you are my creator. Yet you hate me! You and I are tied together, forever, until one of us is dead."

He pointed his finger at me. "And you talk of killing me. What kind of man are you? You gave me life—a life of horror. All men are turned against me. I did not choose to be the thing you made me. You owe me something, Frankenstein. If you don't give me what you owe me, I will kill every last friend you have. I will kill the rest of your family. The deaths you have seen so far will be nothing!"

"You devil!" I cried. I jumped at him. He got away from me easily.

"Careful, Frankenstein," the creature said. "I am much stronger and bigger than you are. You made me so. I could break you like a dry twig. But I won't do that. You are my creator, and I cannot raise my hand against you.

"You call me a devil. But I would not have been this way. Life has made me a killer. I would have

been like an angel. But after you gave me life, you left me. You turned away from me. I have been evil because I am unhappy. Make me happy, Frankenstein, and I will be the best and kindest creature on earth.”

His words made me more angry. “You talk of happiness, when you have caused such pain?” I asked. “Oh, you evil creature! Go away! I can’t stand to look at you. I can’t stand to listen to you.”

“Hear me out, Frankenstein,” the monster said. “Even a man on trial gets a chance to tell his story. I don’t have anyone who loves me. Everyone’s hand is raised against me. And it is not my fault. You must hear me out.”

I thought about what the creature was saying. I *was* his creator. Maybe I did owe him some happiness. Maybe I should listen to what he had to say. The creature told me to follow him. He led me to a hut, a few hundred feet below the top of the mountain. It was there that he told me his story.

Task 2: Make up 8 reading questions to ask your friends in these chapters when you get back to school. E.g.

- 1) Find a quotation to show how the monster is intimidating Frankenstein.

Task 3: Create a character profile for Frankenstein and his monster.

Title: _____ Author: _____

Character Profile Template

<p>What does the character look like?</p> <div style="text-align: center;"></div> <p style="text-align: center;">_____ (Character's Name)</p>	<p>What is the character's personality?</p> <p>What does the character do?</p> <p>What are the character's likes?</p> <p>What are the character's dislikes?</p>
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Plenary: (1) Write a short summary of your favourite character in the book so far. (2) Write a short paragraph to predict how you think the relationship between Frankenstein and his monster will end. (3) Go back to your story arc and mark and (X) on where we are in the text.

Date:

Title: DEAR and SPaG development.

LO: To keep reading a book as part of the school reading program and review SPaG skills.

DEAR: Drop everything and read for 30 mins. If you don't have your own book read the following chapters from The Curious Incident of the Dog in the Night-time. <https://fb2bookfree.com/fiction/538-the-curious-incident-of-the-dog-in-the-night-time.html>

For those who would like the challenge of reading the full Frankenstein text please find it here: <https://www.planetebook.com/free-ebooks/frankenstein.pdf>

Task 1: Open the weblink and read the article about Mary Shelly from the Mail Online.

<https://www.dailymail.co.uk/news/article-8221677/Swiss-property-Lake-Geneva-Mary-Shelley-wrote-Frankenstein-goes-sale-2million.html>

A real house of horror! Swiss property beside Lake Geneva where Mary Shelley wrote Frankenstein after she was inspired by a lightning storm goes on sale for £2million

- The four-bedroom home where the writer and her future husband stayed in 1816 is looking for a new owner
- Nestled in the medieval village of Nernier, it offers sweeping views of the Jura Mountain range in the Alps
- The property dates back to 1739 and is complete with a plaque commemorating Shelley's stay in the home

Using the article as inspiration and everything you know from chapters 1-6 list 8 ways Shelly was inspired by her life and surroundings to write Frankenstein. E.g. It was a bet that lead her to write the ghost story or the gothic style building influenced her to....

You are aiming to make links between the text and Shelly's life. (Text and Context).

Plenary: On a scale from 1 to 10 rate how terrifying this ghost story is. Give a reason for your answer.

