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Brighter Thinking

# Frankenstein

GCSE English Literature for AQA  
Teacher's Resource

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# Introduction from the Series Editor

## Change and challenge in GCSE English Literature

The changes to GCSE English Literature will have a significant impact on teaching and learning, as well as on course planning and management.

- First, the curriculum will be more rigidly defined than in previous GCSEs, with limited scope for teachers' choices of texts and tasks, as set texts are prescribed for study.
- Second, the mode of assessment will be very different; it will be based entirely on end-of-course exams, without reference to texts in the exam room. Though upcoming cohorts of students will quickly accept what will become the normal situation for them, these changes will require adjustment by teachers used to previous systems.

Some of the AQA set texts are the same as those from previous GCSE specifications, so you will be able to build on established knowledge and practice when resourcing and producing materials. Some of the new texts are well suited for engaging students at Key Stage 4.

Our response to the new 'closed-book' GCSEs is a skills-based approach to English Literature. We focus on the assessment objectives underpinning the new GCSE: these are not fundamentally different from those that came before, with a familiar focus on personal response to texts and analysis of writers' ideas and writers' craft.

## The Student Books

All the Student Books in this series are based on what students need in order to be successful in the new GCSE. They are all designed to support students in meeting the assessment objectives and succeeding under the conditions they will find in the exams. Most importantly, they are built on an understanding of what skills matter across all texts and across all exam questions: the skills of responding, interpreting, analysing, comparing, evaluating and contextualising. These core skills are systematically reinforced throughout the books by reference to authors' ideas and their relevance to readers then and now, as well as to authors' craft in a genre by structure and use of language.

The Student Books are organised so that in Part 1, students can use them as they read through the texts. Units 1–10 will help them to notice important aspects of ideas and writing craft, and give them prompts to practise their skills and develop their notes so that they can use them later as revision. These units also provide guidance on writing about reading for maximum effect in the exam, with examples they can use to check their own writing. Part 2 takes a broader view of the essential study focus areas of GCSE Literature. These units help students to develop their skills and their responses even further,

with a clear summary of how key study focus areas can be seen in the text as a whole.

## This Teacher's Resource

This Teacher's Resource provides a companion to the *GCSE English Literature for AQA: Frankenstein* Student Book, with a focus on differentiated tasks and attainment for setting student targets. The emphasis throughout, as with the Student Books, is on engaging the reader as an active interrogator of the text and on helping them to reflect on the text's relevance to themselves and others.

At certain points throughout each unit guide you will find markers for Extension topics. Extension activities are available in the Cambridge Elevate-enhanced Edition of this Teacher's Resource. They provide additional opportunities for interrogating the text and delving deeper into topics and themes raised in the Student Book.

Combined with the wide range of engaging and stimulating materials on Cambridge Elevate, this Teacher's Resource will help you successfully meet the challenges of the new GCSE by ensuring progression, achievement and – most importantly – an enjoyable experience for you and your students.

**Peter Thomas**

# Digital assets on Cambridge Elevate

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The Cambridge Elevate-enhanced Edition of *Frankenstein* features a wide variety of supplementary videos. Actors from the theatre company Four of Swords delve into a variety of ways of interpreting the text, including:

**Key performances:** some key scenes and speeches are provided to aid with revision and discussion.

**Characters in the hot-seat:** actors playing the characters are asked questions about the motivations for their actions.

**Interpretation discussions:** actors and directors discuss or debate the way they would prefer to interpret the characters in the text, informing their own performances.

**Characters on trial:** speeches for the prosecution and defence set up a debate for students: does Shelley present the characters as 'guilty', 'innocent' or a mixture of both?

**Language discussions:** the actors discuss the language of the text, interrogating the ways it is used to create atmosphere and meaning.

**Pitching productions:** a directors' debate about the validity of different interpretations and staging of the text.

The prime purpose of these videos is to bring a variety of voices into the classroom. Nothing motivates students more powerfully than exposure to actual artists and differing viewpoints.

The length of the videos is tailored to the needs of the classroom. Clips last no longer than five minutes; long enough to set up food for thought, but short enough to allow plenty of lesson time.

Videos and other media resources can be accessed from the 'Media Library' tab in the contents listing of the Cambridge Elevate-enhanced Edition of the *Frankenstein* Student Book, or they can be accessed directly from the page as you are reading through the units onscreen. This offers you teaching options: you can ask students to watch videos at home or use them to inspire classroom discussion.

Overall, the series aims to provide a blended resource in which print books, digital editions, video and audio combine to give a 21st-century flavour to English Literature teaching and learning.



# Assess to Progress on Cambridge Elevate

The Elevate-enhanced Edition of the *Frankenstein* Student Book includes Cambridge's built-in assessment support 'Assess to Progress'. For meeting the challenge of terminal GCSE exams and the requirement to report students' progress, in the absence of controlled assessment and National Curriculum levels to act as benchmarks, this digital assessment support can help you with:

- Planning – using pre-defined assessments straight from the Student Books
- Marking – unpacking the assessment objectives into key skills
- AfL – enabling students to see criteria against which they are assessed
- Reporting – measuring and demonstrating students' progress over time

## Unpacking the assessment objectives

At the heart of this assessment support are Ofqual's assessment objectives (AOs), a safe benchmark against which to measure students' progress, since these AOs are what students will be tested on in their final exams. We have worked with experienced examiners and teachers to unpack these assessment objectives – to break each one down into a key criterion or skill against which a student can be assessed when they complete a piece of work. For example, AO1 for GCSE English Literature is:

*Read, understand and respond to texts. Students should be able to:*

- *maintain a critical style and develop an informed personal response*
- *use textual references, including quotations, to support and illustrate interpretations.*

We have broken this down into three skills:

- response to text and task
- comparison of texts
- use of references.

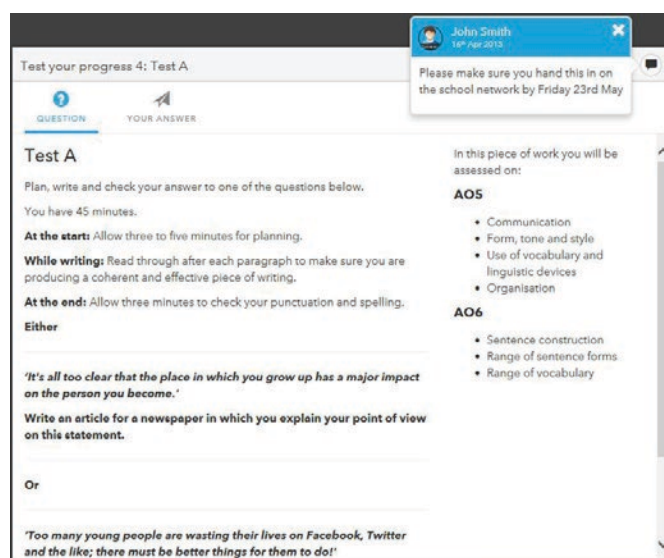
For each assessment opportunity on Cambridge Elevate we have identified all the different assessment criteria from the range of GCSE English Literature AOs – this could be all of the three criteria above for AO1 (or anything up to three), as well as other criteria we have broken down from any of the other AOs.

## Planning

All assessment opportunities on Cambridge Elevate are taken directly from the *Frankenstein* Student Book. These assessment opportunities comprise all the 'Getting it into writing' features at the end of each unit, together with

the writing tasks in the 'Preparing for your exam' section of the book.

You can add a note to each assignment for your students with any tips or information for completing it. When your students open the link to the assignment on Cambridge Elevate they will see this note, as well as the question/s from the Student Book and the assessment criteria they will be marked against.



Students can write their responses to questions and submit them on Cambridge Elevate. Students can also link to external files, for example on Google Drive, Dropbox or the school's VLE.

## Marking

For each Student Book assessment opportunity on Cambridge Elevate we have identified the assessment criteria (see above) that the task will be assessed against. Each of these criteria is measured in a five-stage scale:

**Stage 5:** Sophisticated and independent

**Stage 4:** Assured and developed

**Stage 3:** Secure and explained

**Stage 2:** Aware and supported

**Stage 1:** Simple

To help you determine which stage your student is at for each assessment criteria, we include a guidance statement. This brief statement outlines, in general terms, what you could expect of a student's performance of a particular skill at each of the stages 1 to 5.

Kate Green  
15<sup>th</sup> Apr 2015  
73% AO5: Communication

MARK SUBMISSION YOUR RESPONSE

Kate Green  
15<sup>th</sup> Apr 2015

Sophisticated and independent  
The response is communicated in a controlled, convincing and sophisticated manner.

Laurie Lee was in a terrifying environment, isolated from the world as he knew and threatened by new experiences he did not expect. He has been "set down" from the cart, much as you might set down a parcel. He found himself in grass which was taller than his three year old self which "towered above him" making him feel small and vulnerable. The grass seemed to be "wicked" because it was "knife-edged" and full of grasshoppers which Lee compares to "monkeys". The smell of the heat and the suffocating nature of the clouds of elder-blossom added to his fear. The larks above him were making a frightening noise as they were "frenzied" and "screaming". So Lee is frightened of the smells and the sounds of a new world and imagines that he will never be found again. Even the sun seems to hit him "like a bully". It is not surprising that a three year old boy would howl in despair.

1 — 2 — 3 — 4 — 5

AO5: Use of vocabulary and linguistic devices  
1 — 2 — 3 — 4 — 5

AO5: Organisation  
1 — 2 — 3 — 4 — 5

AO6: Sentence construction  
1 — 2 — 3 — 4 — 5

AO6: Punctuation  
1 — 2 — 3 — 4 — 5

For selected Student Book assessment opportunities we also include example answers with examiner-style comments, at each of the stages 1 to 5. Used in addition with the guidance statements for the assessment criteria, these can help you benchmark your students' performance. For the *Frankenstein* Student Book, the assessment opportunities that include example answers are the 'Getting it into writing' tasks in Units 3 and 8.

We also include the facility for you to enter an overall score for each student's work. Cambridge Elevate will not automatically calculate this overall score – this is for you to determine based on all the assessment criteria scores (stages 1 to 5) you have assigned, your reading of example answers where these are included, and knowledge of your students.

Finally, in the 'My response' tab, you can include a feedback note to each of your students, accompanying the scores you have assigned them.

### Assessment for Learning

We provide support for assessment for learning (AfL) by allowing your students to see the unpacked assessment objective criteria for themselves, and the guidance statements for stages 1 to 5, each time they take a Student Book assessment task on Cambridge Elevate. This way, students can see the criteria against which they will be assessed, and how they can perform well, while completing their task.

Test your progress 4: Test A

QUESTION SUBMISSIONS EXAMPLE ANSWERS EXPORT

Stage 1: Simple

Task 1

Some attempt to consider the wording of the task.

I was born in a small town in Devon and I grew up there. It is where all my family live and I know a lot of other people there too.

My town is a nice place to live. The people are friendly and I love all my family. I love it when we get together for birthdays or at Christmas time. We always have a big meal together and give each other presents.

I go to a fairly small school. I remember that I was very scared when I first came here but I soon settled down and made some new friends. Everyone is friendly and looks out for each other. The teachers know all our names and want us to do well.

My house is at the top of a hill so sometimes I get tired when I have to walk up it, especially if I am carrying a heavy bag. I like it when my Mum picks me up from school and takes me home.

I do not know where I will end up but I do know that I will always love my home town.

This is a simple response which does not really address the topic set but rather explains how much the writer likes his / her home town.

Stage 1: Simple  
Stage 2: Aware and supported  
Stage 3: Secure and explained  
Stage 4: Assured and developed  
Stage 5: Sophisticated and independent

When students have submitted their work and you have marked it, they can also see – where included – example answers at stages 1 to 5 to help them understand how to improve their work and develop their skills. Using the 'Improvement note' tab, students can make notes to help with their consolidation and revision (for example, what they have done well and how they could improve), taking responsibility for their own learning.

### Reporting

All your students' scores – assessment objective criteria scores and overall percentage scores – can be exported for download (for example into an Excel spreadsheet) or for upload (for example to your VLE).

Test your progress 4: Test A

QUESTION SUBMISSIONS EXAMPLE ANSWERS EXPORT

STUDENT ID	STATUS	DATE	SCORE
Kate Green	MARKED	15 <sup>th</sup> Apr 2015	73%
Ben Jones	MARKED	15 <sup>th</sup> Apr 2015	67%
Chloe McDonald	NOT RECEIVED		0%
Jodie Wilkinson	NOT RECEIVED		0%
Liam Clark	NOT RECEIVED		0%

Scores can be exported both by individual students and by class; they can also be exported task by task or for tasks over a period of time which you set.

This offers you flexibility of reporting – for your senior management team, for parents, for Ofsted and for Progress 8.

Watch our Assess to Progress video online at <https://vimeo.com/126470260>

# Planning support for *Frankenstein*

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This Planning map has been put together to provide brief guidance and suggestions about how the tasks in the Student Book might be approached.

There are discrete columns which separate out tasks into the three principal domains of English: Reading, Writing and Spoken Language. There are further columns which indicate assessment opportunities and signal links to the additional resources on Cambridge Elevate.

Many of these divisions are quite subjective and it is quite possible (indeed desirable) to approach the tasks open-mindedly. You may feel that a task positioned in the 'Reading' column might provide excellent opportunities for a written follow-up or, perhaps, a piece of formal assessment. For example, a reading task asking students to read and analyse a text could easily be adapted to focus on a written outcome. This could then be self-assessed or peer-assessed or, indeed, summatively assessed.

Similarly, opportunities for homework or further work beyond the classroom have been suggested. But you, as the class teacher, are in the best position to identify and select meaningful and appropriate tasks at relevant moments for your scheme of work. And, of course, you will be familiar with your students and can therefore pitch those assignments more purposefully at their specific needs and abilities.

This Planning map is a map of possible learning activities and opportunities which provides, at a glance, their scope and range across the entire novel, to help you put together your own scheme of work. None of the tasks are prescriptive, and you are not obliged to follow the chronological order in which they are catalogued. If you choose to read the text through quickly without tackling any of the tasks, then you can be more creative about how you direct your students towards them. The key is not to be confined or restricted by an approach that is too mechanistic or predictable: variety is essential.

You can download an editable version of the Planning map from Cambridge Elevate.



# Planning map

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p><b>Unit 1:</b> A ‘strange and harrowing story’</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>exploring what students already know about Frankenstein</li> <li>explaining how Shelley sets up the story at the beginning of the novel</li> <li>identifying students’ own key extracts from the beginning of the novel</li> <li>creating a short documentary about Shelley’s early life.</li> </ul>	<p><b>R1</b> Read about Shelley’s life</p> <p><b>R2</b> Read the summary, Letters 1–4 and Chapters 1 and 2</p> <p><b>R3</b> Respond to imagery and the author’s narrative technique</p> <p><b>R4</b> Analyse characters’ language</p> <p><b>TR</b> Consider the significance of the Prometheus myth</p> <p><b>TR</b> The idealisation of Elizabeth</p> <p><b>TR</b> Links to <i>The Rime of the Ancient Mariner</i></p>	<p><b>W1</b> Summary of students’ prior knowledge</p> <p><b>W2</b> Table of similarities</p> <p><b>W3</b> Frankenstein’s character and the setting at the start of the novel</p> <p><b>W4</b> Storyboard for a documentary on Shelley’s life</p>	<p><b>S1</b> Discuss the author’s choice of settings</p> <p><b>TR</b> Discuss the ethics of scientific advances</p>	<p><b>Reading assessment:</b> a text lasso for an extract-based response</p>	<p><b>Video:</b> An interview with Walton about his adventure to the Arctic</p> <p><b>Video:</b> Three extracts from the beginning of the novel</p> <p><b>Assess to Progress</b></p>
<p><b>Unit 2:</b> Frankenstein starts work</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>analysing how Shelley establishes Frankenstein’s character and ideas</li> <li>investigating the language she uses to do this</li> <li>putting Frankenstein in the hot-seat</li> <li>writing an essay plan for a question about the novel.</li> </ul>	<p><b>R1</b> Read the summary and Chapters 3 and 4</p> <p><b>R2</b> Gather evidence about Frankenstein’s character</p> <p><b>R3</b> Explore Shelley’s imagery</p> <p><b>TR</b> Respond to the dark imagery in the novel</p> <p><b>TR</b> Explore the complexity of Frankenstein’s character</p>	<p><b>W1</b> Paragraphs about obsessions and the good and bad things about them</p> <p><b>W2</b> Notes on first impressions of Frankenstein’s character</p> <p><b>W3</b> Silent discussion on Frankenstein’s character</p> <p><b>W4</b> Annotated sketch and paragraph about the professors</p> <p><b>W5</b> Letter in the role of a Frankenstein family member</p> <p><b>W6</b> Opening of a science fiction story</p>	<p><b>S1</b> Frankenstein in the hot-seat</p> <p><b>S2</b> Peer discussion of essay plans</p> <p><b>TR</b> Debate on ethical issues in science</p>	<p><b>Reading assessment:</b> selection and analysis of quotations</p> <p><b>Writing assessment:</b> write a plan for an answer</p>	<p><b>Video:</b> A character hot-seat with Victor Frankenstein about building the creature</p> <p><b>Video:</b> The philosophies of Professor Krempe and Professor Waldman</p> <p><b>Assess to Progress</b></p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p><b>Unit 3:</b> The birth of a creation</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>exploring the themes of friendship and alienation</li> <li>investigating the genre of gothic horror</li> <li>using quotations to illustrate and examine the ideas in a literary text.</li> </ul>	<p><b>R1</b> Read the summary and Chapters 5, 6 and 7</p> <p><b>R2</b> Identification and analysis of language to create atmosphere</p> <p><b>R3</b> Analysis of the friendship between Clerval and Frankenstein and the build-up of suspense</p> <p><b>R4</b> Respond to the tone of Elizabeth's letter and the irony at the end of Chapter 6</p> <p><b>TR</b> Explore the idea of pathetic fallacy</p>	<p><b>W1</b> Storyboard for a film adaptation</p> <p><b>W2</b> Dialogue expressing Frankenstein's reaction to the creature</p> <p><b>W3</b> Writing about gothic features</p> <p><b>TR</b> Family tree and character profile pages</p>	<p><b>S1</b> Discussion of sketched images from the text</p> <p><b>S2</b> Discussion of the gothic genre</p> <p><b>TR</b> Discussion of the scene showing the birth of the creature in film</p> <p><b>TR</b> Discussion of terms used to refer to the creature</p>	<p><b>Written assessment:</b> peer assessment of a written answer on an extract</p> <p><b>Written assessment:</b> response on the theme of appearance</p>	<p><b>Video:</b> The birth of the creature</p> <p><b>Video:</b> An interview with Henry Clerval about his friendship with Victor</p> <p><b>Assess to Progress</b> (with example responses)</p>
<p><b>Unit 4:</b> Remorse, horror and despair</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>exploring the ideas of romanticism and nature</li> <li>considering how Shelley presents the inner thoughts of her characters</li> <li>exploring the theme of alienation</li> <li>comparing the two sides of Frankenstein's personality</li> <li>organising an essay plan for a writing task.</li> </ul>	<p><b>R1</b> Read the summary and Chapters 8, 9 and 10</p> <p><b>R2</b> Find evidence for Frankenstein's state of mind and analyse language</p> <p><b>R3</b> Analyse the presentation of the natural setting</p>	<p><b>W1</b> Newspaper story</p> <p><b>W2</b> Frankenstein's thoughts</p> <p><b>W3</b> Essay plan on settings</p> <p><b>TR</b> Using abstract nouns</p>	<p><b>S1</b> Discuss ideas conveyed by a painting</p> <p><b>S2</b> Journalist interview with characters</p> <p><b>TR</b> Sequencing events</p> <p><b>TR</b> Working together on a diagram of narrative structure</p>	<p><b>Written assessment:</b> extract-based analysis of events, characters and setting</p> <p><b>Written assessment:</b> descriptive writing</p>	<p><b>Video:</b> A marking the moment exercise for the scene where Elizabeth and Victor visit Justine</p> <p><b>Assess to Progress</b></p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p><b>Unit 5:</b> A story of innocence and experience</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>exploring the shift in narrative perspective</li> <li>analysing how Shelley presents the creature's attempts to become human</li> <li>writing the opening paragraph to an exam-style question</li> <li>examining Frankenstein and his creation as 'doppelgangers'.</li> </ul>	<p><b>R1</b> Read the summary and Chapters 11, 12 and 13</p> <p><b>R2</b> Evidence of the creature's human qualities</p> <p><b>R3</b> Respond to the language used to present the creature</p> <p><b>TR</b> The presentation of the De Lacey family and their role in the novel</p> <p><b>TR</b> Explore the theme of dreams and ambitions</p>	<p><b>W1</b> Survival diary</p> <p><b>W2</b> A villager's account of events</p> <p><b>W3</b> Notes on Shelley's characterisation of the creature</p>	<p><b>S1</b> Interview the creature</p> <p><b>S2</b> Exploring the idea of the doppelganger</p> <p><b>TR</b> Chat show on themes about family relationships</p> <p><b>TR</b> Discussion based on a response continuum</p> <p><b>TR</b> Explore the theme of education</p>	<p><b>Written assessment:</b> extract-based response to the theme of loneliness</p> <p><b>Written assessment:</b> extract-based essay on the presentation of the creature</p>	<p><b>Video:</b> The creature's story</p> <p><b>Video:</b> An interview with the creature</p> <p><b>Assess to Progress</b></p>
<p><b>Unit 6:</b> Rejection and revenge</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>investigating the character and characterisation of the creature</li> <li>examining the ethics of Frankenstein's creation of a companion for the creature</li> <li>investigating the themes of appearance, love, isolation and companionship</li> <li>exploring the ideas and perspectives of Shelley's novel in a modern context.</li> </ul>	<p><b>R1</b> Read the summary and Chapters 14, 15 and 16</p> <p><b>R2</b> Analyse Shelley's account of the creature's meeting with the De Laceys</p> <p><b>R3</b> Gather evidence of the creature's motives</p> <p><b>TR</b> Structured text analysis</p> <p><b>TR</b> Links with <i>Paradise Lost</i></p>	<p><b>W1</b> Play script</p> <p><b>W2</b> Summary of the De Lacey family's story</p> <p><b>W3</b> Response to William's murder</p> <p><b>W4</b> Letter about science and ethics</p> <p><b>W5</b> Extending students' vocabulary</p>	<p><b>S1</b> Debate Frankenstein's response to the creature's request for a companion</p> <p><b>S2</b> Discuss how Shelley presents ideas about families</p> <p><b>S3</b> Discuss how Shelley creates atmosphere</p> <p><b>TR</b> Sequencing the De Lacey story</p> <p><b>TR</b> Discuss the significance of the De Lacey sub-plot</p>	<p><b>Written assessment:</b> written summary of the characters' feelings for each other</p> <p><b>Written assessment:</b> timed exam-style question on the creature's need to be loved</p>	<p><b>Video:</b> Should Victor make a companion for the creature? A dialectic</p> <p><b>Video:</b> The creature meets old man De Lacey and is attacked by Felix</p> <p><b>Link:</b> The National Gallery</p> <p><b>Assess to Progress</b></p>

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p><b>Unit 7:</b> A journey through Europe</p> <p>The focus is on</p> <ul style="list-style-type: none"> <li>exploring the various European settings in the novel</li> <li>understanding the relationship between <i>Frankenstein</i> and <i>History of a Six Weeks' Tour</i> and the contexts in which they were written</li> <li>writing about setting in the novel</li> <li>writing some text for a website of a <i>Frankenstein</i> tour.</li> </ul>	<p><b>R1</b> Read the summary and Chapters 17, 18 and 19</p> <p><b>R2</b> Match settings to events</p> <p><b>R3</b> Close reading of the argument about a companion for the creature</p> <p><b>R4</b> Shelley's presentation of the journey through Europe</p>	<p><b>W1</b> Opening of a short story with a distinctive setting</p> <p><b>W2</b> Alphonse Frankenstein's perspective</p> <p><b>W3</b> The creature's perspective</p> <p><b>W4</b> The copy for a Frankenstein-themed literary tour website</p>	<p><b>S1</b> Discussion of the importance of settings</p> <p><b>TR</b> Group work on the presentation of Henry Clerval</p> <p><b>TR</b> Foreshadowing and predictions</p>	<p><b>Spoken language assessment:</b> giving an account of this part of the novel</p> <p><b>Written assessment:</b> exam-style written response to one of the settings in the novel</p>	<p><b>Video:</b> Victor and the creature discuss making a companion</p> <p><b>Assess to Progress</b></p>
<p><b>Unit 8:</b> Female companions</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>analysing the female characters and the theme of gender</li> <li>exploring and interpreting the character of Elizabeth</li> <li>writing a first-person account of Frankenstein and Elizabeth's marriage.</li> </ul>	<p><b>R1</b> Read the summary and Chapters 20, 21 and 22</p> <p><b>R2</b> Frankenstein's fatal decision – predictions and analysis</p> <p><b>R3</b> Exploring the embedded narrative structure</p> <p><b>TR</b> Exploration of the theme of power</p> <p><b>TR</b> Responding to chapter endings</p>	<p><b>W1</b> Response to Frankenstein and Elizabeth with a table about her character and a paragraph on her language</p> <p><b>TR</b> Exploration of the presentation of other female characters in the novel</p>	<p><b>S1</b> Agony aunt discussion</p> <p><b>S2</b> Elizabeth in the hot-seat</p> <p><b>S3</b> Discussion of gender and the role of women in the novel</p> <p><b>TR</b> 'Does he deserve her?' discussion</p> <p><b>TR</b> Task exploring representations of gender</p>	<p><b>Written assessment:</b> interpretation of the relationship between Frankenstein and Elizabeth</p> <p><b>Written assessment:</b> writing from Elizabeth's perspective</p>	<p><b>Video:</b> A character hot-seat with Elizabeth before her marriage to Victor</p> <p><b>Video:</b> An interview with Mary Shelley</p> <p><b>Video:</b> Victor breaks the companion to pieces</p> <p><b>Link:</b> Real-life Agony Aunt Suzy Hayward</p> <p><b>Link:</b> Subverting stereotypes</p> <p><b>Link:</b> Professional women</p> <p><b>Assess to Progress</b> (with example responses)</p>



	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p><b>Unit 9:</b> The legacy</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>considering an adaptation of the novel for the stage written in 1823</li> <li>investigating the legacy of the novel and its adaptation</li> <li>adapting an episode of the novel as a screenplay for a film.</li> </ul>	<p><b>R1</b> Read the summary and Chapters 23 and 24</p> <p><b>R2</b> Explore a stage adaptation of the novel</p> <p><b>TR</b> Explore links across the text: Frankenstein's nightmare and his obsessions</p>	<p><b>W1</b> Notes on Elizabeth's murder</p> <p><b>W2</b> Notes on the themes of light and dark and death</p> <p><b>W3</b> Interpretation of the creature's motives and Frankenstein's obsession</p>	<p><b>S1</b> Group recount of the story</p> <p><b>TR</b> A summary through artefacts</p> <p><b>TR</b> Discussing motifs of light and darkness in films and idiomatic expressions</p>	<p><b>Written assessment:</b> response to Frankenstein's reaction to Elizabeth's death</p> <p><b>Written assessment:</b> an adaptation of a section of the novel as a screenplay</p>	<p><b>Video:</b> Victor confesses his deeds to the magistrate</p> <p><b>Video:</b> A discussion about adapting the novel for the stage</p> <p><b>Link:</b> Material about genre and adaptation</p> <p><b>Assess to Progress</b></p>
<p><b>Unit 10:</b> The monstrous and the human</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>considering what it is to be human and what it is to be a monster</li> <li>investigating the way Shelley presents the monster and Frankenstein through the technique of doubling</li> <li>taking part in a discussion about the monster and Frankenstein</li> <li>answering an exam-style question about the relationship between these two characters.</li> </ul>	<p><b>R1</b> Read the summary and Walton's last letter</p> <p><b>R2</b> Analysis of Shelley's language and imagery in Walton's letter</p> <p><b>R3</b> Personal response to the creature</p> <p><b>TR</b> Analysis of extracts from the creature's speeches</p>	<p><b>W1</b> Complete a table comparing Frankenstein and the creature</p> <p><b>W2</b> The characterisation of Margaret</p> <p><b>W3</b> Notes on Frankenstein and Walton at the end of the novel</p> <p><b>TR</b> Comparison of extracts from Walton's description of Frankenstein</p>	<p><b>S1</b> Discussion of what it means to be human</p> <p><b>S2</b> A dialectic on where the reader's sympathy lies</p> <p><b>TR</b> Discussion of how our sympathy is elicited</p>	<p><b>Written assessment:</b> a short piece on how the characters have changed</p> <p><b>Written assessment:</b> an exam-style response on Shelley's presentation of strong feelings</p>	<p><b>Video:</b> Discussing an essay plan – how Mary Shelley uses the narrative technique of mirroring in the novel</p> <p><b>Video:</b> The creature appears at Victor's death</p> <p><b>Link:</b> Bill Gates's Blog entry 'What does it mean to be human?'</p> <p><b>Assess to Progress</b></p>
<p><b>Unit 11:</b> Plot and structure</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>examining Shelley's narrative technique and how it affects the reader's understanding and response.</li> </ul>	<p><b>R1</b> Identifying the effects of different narrative perspectives in the novel</p> <p><b>R2</b> Comparing passages describing the 'birth' of the creature</p> <p><b>TR</b> Comparing extracts that describe the characters' early lives</p>	<p><b>W1</b> A table of narrative perspectives</p> <p><b>TR</b> Using different narrative techniques in a class story</p>	<p><b>S1</b> Discussion of the reliability of different characters as narrators</p> <p><b>S2</b> Explore parallels between the novel and the Prometheus myth</p> <p><b>S3</b> Group retelling of Frankenstein's story</p>	<p><b>Written assessment:</b> an essay on Shelley's narrative technique</p>	

	Opportunities for reading	Opportunities for writing	Opportunities for spoken language	Opportunities for assessment	Cambridge Elevate resources
<p><b>Unit 12:</b> Context and setting</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>exploring how settings contribute to the novel.</li> </ul>	<p><b>R1</b> Link the contextual information in the Student Book to the novel</p> <p><b>R2</b> Compare details from the 1818 and 1831 editions of the novel</p> <p><b>TR</b> Explore links between the novel and the works of Wordsworth and Coleridge</p>	<p><b>W1</b> Table of settings</p> <p><b>W2</b> Poster on settings</p>	<p><b>TR</b> Discussion of anatomical metaphors to express emotion in idiomatic expressions</p> <p><b>TR</b> Class performs a spoken tour of the novel</p>		<p><b>Link:</b> Information about Shelley and what led to the writing of Frankenstein</p> <p><b>Link:</b> Romanticism: life, literature and landscape</p> <p><b>Link:</b> Early romantic landscapes</p> <p><b>Link:</b> Images from Turner's sketchbooks in the Alps</p>
<p><b>Unit 13:</b> Character and characterisation</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>understanding how Shelley presents characters.</li> </ul>	<p><b>R1</b> Summary analysis of each character in the Student Book</p> <p><b>TR</b> Explore the importance of names</p> <p><b>TR</b> Link characters to ideas explored in the novel</p>	<p><b>W1</b> Answer questions on Shelley's presentation of the main characters</p>	<p><b>S1</b> Group discussion to revise characters</p> <p><b>TR</b> Task to practise embedding narrative based on a personal recount</p>		<p><b>Video:</b> The trial of Victor Frankenstein – case for the prosecution</p> <p><b>Video:</b> The trial of Victor Frankenstein – case for the defence</p> <p><b>Link:</b> Do names matter?</p>
<p><b>Unit 14:</b> Themes and ideas</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>understanding and being able to comment on the novel's key themes.</li> </ul>	<p><b>R1</b> Summary of themes in the Student Book</p> <p><b>TR</b> Quotations on a theme task</p>	<p><b>W1</b> Table of themes linked to characters, settings and quotations</p>	<p><b>S1</b> In groups discuss and create a theme display</p> <p><b>TR</b> Theme cards tasks</p>	<p><b>Written assessment:</b> extract-based exploration of the theme of fate and free will</p>	
<p><b>Unit 15:</b> Language</p> <p>The focus is on:</p> <ul style="list-style-type: none"> <li>the author's use of language.</li> </ul>	<p><b>R1</b> Read about each character's language in the Student Book</p>	<p><b>W1</b> Produce an A3 revision sheet for a character</p>	<p><b>TR</b> Discuss vocabulary on a scale of understanding</p> <p><b>TR</b> Read aloud rhetorical passages</p>	<p><b>Written assessment:</b> analysis of Shelley's language in a short extract</p> <p><b>Spoken language assessment:</b> presentation on the language of cold and warmth</p>	<p><b>Link:</b> The British Library on landscape and the sublime</p>

# 1 A ‘strange and harrowing story’

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- explore what they already know about *Frankenstein*
- explain how Shelley sets up the story at the beginning of the novel
- identify their own key extract from the beginning of the novel
- create a short documentary about Shelley’s early life.

## GETTING STARTED – THE STORY AND YOU

### What’s it all about?

- 1 Students will undoubtedly be familiar with the name Frankenstein, and the early tasks in the Student Book will allow them to explore prior knowledge and start to understand the story’s place in its literary context and in popular culture.

### Differentiation

Here you could provide a selection of images of front covers of editions of the novel. Ask students to examine what they show about:

- the characters
- the setting
- the period in which it was written
- events in the story.

- 2 a–c Students may know little about the characters beyond Victor Frankenstein and the creature he creates. Note the frequent wrong attribution of the name to the creature rather than its creator.

### Differentiation

You could give students the following information about some other characters and ask them to predict what their roles in the story might be:

- Robert Walton – an Arctic explorer
- Elizabeth – a beautiful young woman and the adopted cousin of Frankenstein, known and loved since his childhood
- Henry Clerval – Frankenstein’s lifelong friend
- Professor Waldman – a scientist at Ingolstadt University
- The De Lacey’s – a loving family, who live in poverty in a cottage in Germany.

Help students to reflect on the genre of horror fiction by listing features that stories often have in common. You could provide the following prompts for less confident students and ask them to give examples from literature and films that they know:

- fear
- a wild and threatening landscape
- other-worldly or supernatural details
- blurring of the line between life and death
- innocent victims.

Here, you could also show the students the clips from Cambridge Elevate, to further support these tasks.

## GETTING CLOSER – FOCUS ON DETAILS

### Walton and Frankenstein – two characters driven by obsession

1 The following quotations are appropriate, though students may also find others:

Similarity	Walton	Quotation	Frankenstein	Quotation
<b>sisters</b>				'my more than sister, since till death she was to be mine only'
<b>obsessions</b>		'... the inestimable benefit which I shall confer ... by discovering a passage ... to those countries ...'		'I entered with the greatest diligence into the search of the philosopher's stone and the elixir of life'
<b>polar ice</b>	his ship becomes trapped in ice	'we beheld, stretched out in every direction, vast and irregular plains of ice'	he is found by Walton travelling on his sledge across the ice	'...he had come so far upon the ice in so strange a vehicle'
<b>discovery and knowledge</b>	seeks knowledge that he can share with mankind	'One man's life or death were but a small price to pay for the acquirement of the knowledge ...'	curious and eager to learn from an early age	'The world was to me a secret which I desired to divine.'

### Extension

## PUTTING DETAILS TO USE

### Establishing the setting

1 a-d The suggested reasons are all valid.

### Differentiation

You could ask more confident students for their own suggestions about Shelley's choice of setting and to research the context around the limits of polar exploration and scientific discovery at the time. Less confident students might find images of the arctic wastes helpful in shaping their responses, as well as the interview with Walton on Cambridge Elevate.

- 2 Students might comment on Frankenstein's admiration and elevation of Elizabeth expressed in heavenly terms 'celestial' and 'heaven-sent'. The description suggests that the goodness of her character is reflected in her physical appearance; 'clear' and 'cloudless' suggest an innocent, untroubled character, which supports the idea of her 'sweetness' and 'sensibility'.

### Extension

### Walton's letters

- 1 You could prompt students to consider how an epistolary approach might contribute to the following aspects of a novel:
- creating realistic characters
  - exploring different points of view
  - introducing distant or exotic locations
  - building suspense
  - managing the chronology of the narrative.
- 2 Frankenstein refers to Elizabeth's death.

### Extension

### Language

- 1 Examples may include nautical expressions, such as 'sea-room' and 'lay to', as well as references to cabins, decks and the crew's ranks of lieutenant and captain.
- 2 Frankenstein refers to scientific authorities both here and elsewhere. He uses the metaphor of an ocean to convey a sense of the vast extent of unexplored knowledge. Students may be confused by the term 'natural philosophy', a science which sought to explain the natural world using a systematic approach and mathematical principles. Over the course of the 19th century the meaning of the term narrowed to refer to the subject that we know as physics.



### Frankenstein's fascination

- 1 He describes Agrippa's theories as 'wild fancies'.
- 2 He witnesses the destruction of a tree in a thunderstorm and has his attention turned to theories based on the subjects of electricity and galvanism.

#### Extension

## GETTING IT INTO WRITING

### Writing about setting in the novel

- 1 and 2 You could support students by grouping the following short extracts from Walton's letters:
  - the description of Petersburg in Letter 1
  - the severe winter in Archangel in Letter 2
  - the icy seas in Letters 3 and 4.
- 3 Prompt students to identify words and phrases that suggest:
  - vast, unexplored places
  - danger
  - great distance from the familiarity of England.

And then ask them to link these ideas to what they know of the novel so far.

#### Extension

## GETTING FURTHER

### Create a two-minute documentary

- 1-3 You could adapt the storyboard to help students reflect on what they know so far about the novel. For each point they make about Mary Shelley's life ask them to create a link with the novel. This could take the form of:
  - a comparison with one of the characters and/or relationships
  - a contrast with one of the characters and/or relationships
  - an allusion in the text
  - an idea explored in the novel.

### CAMBRIDGE ELEVATE RESOURCES

#### In the Student Book

**Video:** An interview with Walton about his adventure to the Arctic

**Video:** Three extracts from the beginning of the novel

#### Assess to Progress

# 2 Frankenstein starts work

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- analyse how Shelley establishes Frankenstein's character and ideas
- investigate the language she uses to do this
- put Frankenstein in the hot-seat
- plan an essay to answer a question about the novel.

## GETTING STARTED – THE STORY AND YOU

### Obsessions

The focus of this unit is on Shelley's presentation of Frankenstein during his years of study at Ingolstadt, as an ardent student who single-mindedly pursues new scientific discoveries.

**1 and 2** Students will have their own responses here.

### Differentiation

For less confident students you could support the discussion by showing video clips of people, such as sportsmen and women, who have devoted themselves to achieving a particular goal. Look at what it costs them in terms of family life, education and physical pain. On the other hand, discuss the benefits of their experience of travel, opportunities and the rewards of recognition and income.

## GETTING CLOSER – FOCUS ON DETAILS

### The characterisation of Frankenstein

**1 and 2** To support these tasks you could provide a selection of the following quotations, which characterise Frankenstein. Print each one on a large sheet, give to a small group and ask students to annotate the sheet with suggestions of what they imply about Frankenstein's character. The groups should then swap quotations, adding annotations to each other's. When all students in the class have had the chance to respond to at least four of the quotations, they write independently their interpretative response to task **2**.

- 'Two years passed in this manner, during which I paid no visit to Geneva, but was engaged, heart and soul, in the pursuit of some discoveries which I hoped to make.'

- 'I was like the Arabian who had been buried with the dead and found a passage to life, aided only by one glimmering and seemingly ineffectual light.'
- 'After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life ...'
- 'Whence, I often asked myself, did the principle of life proceed? It was a bold question, and one which has ever been considered as a mystery; yet with how many things are we upon the brink of becoming acquainted, if cowardice or carelessness did not restrain our inquiries.'
- 'Good God! In what desert land have you lived, where no one was kind enough to inform you that these fancies which you have so greedily imbibed are a thousand years old and as musty as they are ancient?'
- 'I read with ardour those works, so full of genius and discrimination, which modern inquirers have written on these subjects. I attended the lectures and cultivated the acquaintance of the men of science of the university ...'
- 'M. Waldman expressed the most heartfelt exultation in my progress.'
- 'I was surprised that among so many men of genius who had directed their inquiries towards the same science, that I alone should be reserved to discover so astonishing a secret.'

## Extension

### Investigating Frankenstein

- 1** Students will bring their own responses to the silent discussion. The previous group task gives them some textual details on which to base their comments about Frankenstein as an obsessive and highly successful student of science.
- 2** The hot-seating clip from Cambridge Elevate will be helpful here. Depending on student ability you can show it before or after these tasks.

## Differentiation

Less confident students could be prompted to ask questions regarding:

- Frankenstein's feelings towards the family he left behind
- whether he is simply seeking personal glory and recognition
- how he sees his work as beneficial to mankind
- whether he regards what he did with dead bodies as wrong. (Note that in the early 19th century the dissection of human bodies was regarded as desecration. Until 1832 it was illegal to use human bodies in this way, except for the corpses of executed criminals.)

## Extension

### PUTTING DETAILS TO USE

#### Views on science

- 1 Students will have their own interpretations about this. In addition, note the idealised way in which Frankenstein presents his mother and the domestic idyll that she created. Examine the language of the passage and consider the influences that were lost to Frankenstein as he was sent from the family home to Ingolstadt. In addition, the clip from Cambridge Elevate might prove useful here.
- 2 The point here is that Frankenstein is shown the possibilities that modern science opens up to him. Shelley was aware of some contemporary developments in science, which are reflected in allusions here. A quotation that reveals Krempe's scientific views is:
  - '... these fancies which you have so greedily imbibed are a thousand years old and as musty as they are ancient? I little expected, in this enlightened and scientific age, to find a disciple of Albertus Magnus and Paracelsus. My dear sir, you must begin your studies entirely anew.'
 while Waldman tells him:
  - 'If your wish is to become really a man of science and not merely a petty experimentalist, I should advise you to apply to every branch of natural philosophy, including mathematics.'

#### Appearance and obsession

- 1-3 These tasks in the Student Book are self-explanatory, and students will be able to respond independently.

## Extension

### Creating atmosphere

- 1 Apart from its 'gigantic stature', the physical details that Frankenstein gives about the creature appear at the start of Chapter 5:
  - 'dull yellow eye'
  - 'yellow skin'
  - hair that was 'lustrous black, and flowing'
  - 'teeth of pearly whiteness'
  - 'watery eyes'
  - 'shrivelled complexion and straight black lips'.
- 2 Note the anthropomorphism used to describe the moon as if nature waits and watches Frankenstein's work. The adverbial phrase 'with unrelaxed and breathless eagerness' gives an air of frantic or desperate commitment. Words such as 'horrors, unhallowed, grave and tortured' add a sense of horror.
- 3 The point here is that Shelley has used contrast as a deliberate device. Students might comment on how it shows that Frankenstein has isolated himself or that he has turned his back on what is considered to be good and beautiful.

## Extension

### GETTING IT INTO WRITING

#### Writing about Frankenstein's character and ideas

## Differentiation

You could model this approach for students by using the passage from Chapter 4 starting 'No one can conceive the variety of feelings ...' to '... where death had apparently devoted the body to corruption.'

These questions will help to direct less confident students in their responses:

- How does Shelley use a simile to suggest that Frankenstein is carried away by his work?
- Explain how light and dark are used in the extract to suggest the benefit of new knowledge.
- What personal satisfaction and reward does Frankenstein expect from creating his creature? Does this show a good or bad aspect of his character?
- Do you think the intention he expresses at the end of this passage is good or bad?

## Extension

### CAMBRIDGE ELEVATE RESOURCES

#### In the Student Book

**Video:** A character hot-seat with Victor Frankenstein about building the creature

**Video:** The philosophies of Professor Krempe and Professor Waldman

#### Assess to Progress



# 3 The birth of a creation

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- explore the themes of friendship and alienation
- investigate the genre of gothic horror
- use quotations to illustrate and examine the ideas in a literary text.

## GETTING STARTED – THE STORY AND YOU

### The power of images

**1 and 2** Responding to the way in which Shelley’s writing conveys visual images is an important step in understanding the writer’s craft. Try reading aloud selected descriptions to the class, asking them to sketch what they hear.

### Differentiation

For less confident students you could provide images from film archives and published editions of the novel and ask them to match them with passages from the text.

## GETTING CLOSER – FOCUS ON DETAILS

### The creature comes to life

The task in the Student Book focuses on Shelley’s descriptive technique. Creating a storyboard for a film adaptation introduces ideas about long shots and close focus, which may be useful approaches to structuring students’ own writing for English Language. Watching the clip from Cambridge Elevate may also be helpful for prompting ideas.

### Language and atmosphere

- 1 a and b** Having previously considered some of the conventions of horror stories, students should recognise the significance of night-time in this passage: concealment, dark deeds and links with the supernatural.
- 2** Note the appeal to senses through references to colour and sounds. Shelley establishes the mood with her choice of the adverb ‘dismally’ to describe the pattering of the rain.
- 3** The weather is a reminder of the presence of the natural world in the novel. The beautiful and awe-inspiring natural setting of the story conveys an impression of nature’s power. In the romantic tradition, Shelley’s presentation of the natural world

throughout the novel contributes to the exploration of its themes and the reader’s understanding of characters and events.

### Extension

## PUTTING DETAILS TO USE

### Frankenstein’s reaction

- 1 a** Frankenstein says ‘breathless horror and disgust filled my heart’ at the creature’s appearance, in spite of his having taken the trouble to assemble beautiful component parts.
- b** He runs from the room and paces in an agitated way, unable to rest.
- c** The point here is that Frankenstein immediately rejects his creation. He fails in his responsibility as a creator/father figure, and in doing so fails in his responsibility to others by releasing the creature into the wider world.

Compare this passage with Frankenstein’s hopes as he prepares the creature in Chapter 4:

- ‘A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs.’

What do the two passages reveal about Frankenstein’s character?

- 2** You could prompt students by asking them to consider how the creature might be expected to feel towards its creator: respect? Gratitude? Desire for guidance?

### Extension

### Friends and family

- 1** Clerval’s talk about mutual friends and Frankenstein’s family reveals a long-established friendship and close affection.

Find out more about Clerval and his relationship with Frankenstein by watching the clip on Cambridge Elevate.

- 2** Frankenstein’s emotion is shown through the verbs and adverbs:
- ‘darted’
  - ‘paused’
  - ‘threw the door forcibly’
  - ‘stepped fearfully’

Shelley uses the simile of a fearful child to convey apprehension, building suspense by delaying the fact that the creature has gone.

- 3** Knowing nothing of the horror in which Frankenstein has been engaged, Elizabeth writes about the happy family and ordinary domestic events. This provides a strong contrast to heighten the sense of alienation: Frankenstein's evil experiments have taken him away from goodness into a strange, troubled world.

### Differentiation

Using a digital version of the text ask students to use the search tool to highlight words in Elizabeth's letter. Exploring the vocabulary, or semantic fields, of the letter will help them to identify its tone. For example, they could search for words expressing family relationships, or words associated with happiness: happy, cheerful, contentment, gay, laughing.

### Extension

- 4** It is ironic here that Frankenstein feels so happy, little knowing how badly wrong everything will go. Again, Shelley is using contrast. Remember that Frankenstein is telling the whole story to Walton, and has already said that it is one of great sadness and regret.

### The return home

- 1** An obvious quotation is: 'William is dead!'

Thunderstorms and lightning are associated with scenes in gothic fiction. The language in this extract conveys horror in the hideousness of the creature's appearance and the danger implied by its gigantic stature. The nouns 'wretch' and 'filthy daemon' express Frankenstein's antipathy to his creature.

### Extension

- 2** His three reasons for saying nothing are:
- people would dismiss his story as the 'ravings of insanity'
  - the creature would in any case be able to 'elude all pursuit'
  - and pursuit would be of little use because its physical abilities would make it impossible to arrest.

### Extension

## GETTING IT INTO WRITING

### Writing about language

- 1 and 2** In addition to the creature, the obvious characters to use for this analysis of how Shelley presents appearance are William and Justine. Students could use the descriptions from Elizabeth's letter in Chapter 5.

### Extension

## GETTING FURTHER

### Exploring gothic horror

### Differentiation

It could be helpful here to show less confident students how to identify key quotations. Students do not need to learn quotations off by heart for the exam, but they will find it helpful to be familiar with some words and phrases that recur in the novel. By displaying some short quotations and working with them in class they will start to make links between sections of the text.

Use the quotation from *The Rime of the Ancient Mariner* in Chapter 5 as the starting point for an investigation into Shelley's presentation of fear. Put students in groups, sharing out relevant pages from Chapters 5 and 7 so that each student is responsible for skim-reading just a few. They need to identify references to fear, and display key words and phrases on a poster. They can then work together to annotate the poster with comments on the language used.

It is worth exploring the nouns used to refer to the creature. He is popularly known as Frankenstein's 'monster', but other words are used in the text. An important point is that he has no proper name. Why is that significant? Again, set up the skim-reading task to identify the words and phrases that Frankenstein uses for him, and comment on how the language reveals his attitude.

### Extension

**CAMBRIDGE ELEVATE RESOURCES****In the Student Book**

**Video:** The birth of the creature

**Video:** An interview with Henry Clerval about his friendship with Victor

**Assess to Progress** (with example responses)

# 4 Remorse, horror and despair

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- explore the ideas of romanticism and nature
- consider how Shelley presents the inner thoughts of her characters
- explore the theme of alienation
- compare the two sides of Frankenstein's personality
- organise an essay plan for a writing task.

## GETTING STARTED – THE STORY AND YOU

The power of nature

### Extension

## GETTING CLOSER – FOCUS ON DETAILS

The big story

### Differentiation

**1-3** Less confident students may need help in understanding the events of the murder and Justine's conviction. Print these statements in a random order for students to sequence. They should be able to support the choices they make by referring to the text.

- William disappeared on a family evening walk.
- His family searched through the night and found his body with signs on his neck that showed he had been strangled.
- A miniature picture of his mother that he wore around his neck had disappeared.
- Justine was visiting her aunt on the night of the murder.
- On her way home a man told her that William was missing, and she spent some hours searching for him.
- The city gates were locked when Justine arrived back, so she spent a sleepless night in a barn.
- In the morning Justine met a woman who questioned her about her movements, and Justine's answers were confused because she was so tired.
- The miniature was found in Justine's pocket, but she did not know how it got there.

With the story clear, students should be able to do these tasks independently.

## PUTTING DETAILS TO USE

### Frankenstein's state of mind

Before answering the questions it may be helpful to watch the clip on Cambridge Elevate to remind yourself about Frankenstein and Elizabeth's visit to Justine.

- 1** His concerns at this point are: that through his creation he is responsible for the deaths of William and Justine, and yet he feels unable to tell the truth and save Justine.
- 2** He believes that his account would be dismissed as 'the ravings of a madman'.
- 3 and 4** The word 'tortures' emphasises the pain being suffered and suggests that it is being inflicted by something beyond their control. In Justine's case this is true, but Frankenstein is responsible for his own suffering. He judges that his suffering is worse than hers because he carries the added weight of guilt, described with the powerful metaphor of 'fangs of remorse'.

### Extension

### The mountain setting

These tasks help students to explore the romantic idea that nature can help humans to transcend their everyday lives. Romantic poets wrote of mystical experiences in nature, where mankind may find the essence of spirituality that is greater than humanity. Romantics believed that connecting with nature is invigorating and restorative.

### Differentiation

As a precursor to the tasks you could prompt a discussion of favourite places and students' own experiences of being in a wild landscape. Use pictures of various scenes and get students to identify emotions associated with them. This could be especially helpful for students who are less confident with the text.

- You could give students a printed version of the passage from the end of Chapter 9 and ask them to highlight it in different colours:
  - blue for words and phrases that convey nature's beauty
  - green for suggestions of awe and wonder at nature's power or mankind's insignificance
  - red for words and phrases that suggest the danger of the natural world.
- Frankenstein's spirits are 'lightened' as he walks in the mountains. He feels a sense of awe in the presence of a mighty power and describes the scene as sublime and magnificent.
- Shelley has already established that the creature is gigantic and superhuman. This verb suggests great energy, and reminds us that Frankenstein believes people would be unable to catch him.
- A suggestion could be:
  - 'For the first time, also, I felt what the duties of a creator towards his creature were, and that I ought to render him happy before I complained of his wickedness.'

Note Frankenstein's change of mind here.

- Much of the evidence that students will need to answer this question will be found in the final paragraphs of Chapter 10:
  - both have suffered great anguish
  - both started in goodness but became wicked
  - both find solace in the Alpine mountains and meet on the ice of a glacier
  - their lives are inextricably tied together
  - both are compelled to tell their stories to someone: Frankenstein to Walton and the creature to Frankenstein.

## GETTING IT INTO WRITING

### Writing about the natural world

#### Differentiation

- Students may find it helpful to use a table like this to record the various settings they have encountered so far. You could give less confident students a partially completed version of the table with page numbers to point them to relevant passages. Quotations have been suggested, but others may be equally valid. Note that not all are settings in the natural world, but they are useful here in helping students to keep track.

Setting	Narrator/ characters	Descriptive quotation	Main events
St Petersburg	Walton	'a cold northern breeze play upon my cheeks, which braces my nerves and fills me with delight'	Outlining his expedition.
Archangel	Walton	'encompassed as I am by frost and snow'	Preparations and description of crew.
On board the ship in the Arctic	Walton	'vast and irregular plains of ice'	The ship is trapped and they rescue Frankenstein on his sledge.
Home in Geneva	Frankenstein	'majestic and wondrous scenes which surrounded our Swiss home'	Growing up and family background.
University of Ingolstadt (Not the natural world but a striking contrast)	Frankenstein	'a solitary chamber, or rather cell ... my workshop of filthy creation'	He discovers the ability to create life and assembles his creature.
The mountains around Ingolstadt	Frankenstein	'a serene sky and verdant fields filled me with ecstasy'	Frankenstein recovers.
Plainpalaïs and mountains near Geneva	Frankenstein	'I watched the tempest, so beautiful yet terrific'	He sees the creature and realises it is the murderer.
Prison cell in Geneva	Frankenstein	'the gloomy prison chamber'	Justine is convicted and sentenced to death.

Setting	Narrator/ characters	Descriptive quotation	Main events
Valley of Chamounix	Frankenstein	'Presently a breeze dissipated the cloud, and I descended upon the glacier. The surface is very uneven, rising like the waves of a troubled sea, descending low, and interspersed by rifts that sink deep. The field of ice is almost a league in width...'	He feels restored by nature until he meets the creature, who insists on telling Frankenstein his story.

## GETTING FURTHER

Write like the romantics

### Extension

#### CAMBRIDGE ELEVATE RESOURCES

##### In the Student Book

**Video:** A marking the moment exercise for the scene where Elizabeth and Victor visit Justine

##### Assess to Progress



# 5 A story of innocence and experience

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- explore the shift in narrative perspective
- analyse how Shelley presents the creature's attempts to become human
- write the opening paragraph to an exam-style question
- examine Frankenstein and his creation as 'doppelgangers'.

## GETTING STARTED – THE STORY AND YOU

### Survival

**1 and 2** The Student Book sets up a creative writing task on this theme.

## GETTING CLOSER – FOCUS ON DETAILS

### Being human

**1** Suggested answers could be:

Human need	Event	Quotation as evidence
self-fulfilment (personal development)	He learns the cottagers' language.	'I improved rapidly in the knowledge of language, so that in two months I began to comprehend most of the words uttered by my protectors.'
self-esteem (self-respect and respect from others)	He gains pleasure in helping the cottagers.	'I discovered also another means through which I was enabled to assist their labours ... I observed, with pleasure, that he did not go to the forest that day...'

Human need	Event	Quotation as evidence
love and belonging (affection from family and friends)	He learns about human relationships from watching the cottagers, but feels he has no part in them.	Starting with 'I heard of ... all the various relationships which bind one human being to another in mutual bonds.' to 'I had never yet seen a being resembling me or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans.'
safety (shelter, freedom from fear)	He finds a place to live in a hovel next to a cottage.	'Having thus arranged my dwelling and carpeted it with clean straw, I retired ...'

### The character of the creature

**1 a** He survived by drinking from a brook, eating berries, discovering fire and stealing food.

### Differentiation

**b** The point here is that the creature's capacity for human sympathy is aroused by his observations of the family. You could support less confident students by giving them the following list of suggestions so that they can decide how they apply to the creature's feelings about the family:

- admiration
- respect
- wonder
- disapproval
- envy
- protective
- curiosity
- love
- pity
- gratitude.

### Extension

- c** The creature shows that he is by now capable of discernment and moral judgement, so he can assess Frankenstein's duties and behaviour towards him. Prompts for discussion may include:
- gratitude to his creator
  - respect for his superior being
  - anger at the rejection he has suffered
  - contempt for Frankenstein's failure to fulfil his duty.

### Extension

## PUTTING DETAILS TO USE

### The art of survival

- 1** This passage describes the awakening of the creature's senses and human feelings. He responds with pleasure to nature and is sustained by the food, water, warmth and light it provides.

### Differentiation

- 2** Reader's response to the creature. To help less confident students you could display possible responses in a line on the board:

pity – sympathy – respect – admiration

Students could add a comment or a quotation near the word that best describes their response. Once all have contributed, they should read the first round of comments, and then either contest or support a comment that was made by someone else.

### Loneliness and self-loathing

### Extension

- 1** Challenge students to show a sympathetic view of both the villagers and the creature.
- 2** Reasons might include:
- a he needs food and shelter; he could help them; he has shown himself to be capable of kind human feelings.
  - b he might scare them; he risks rejection; he is learning by simply observing and is safe where he is.

### Extension

- 3** The quotation shows his self-loathing ('hideously deformed', 'loathsome') and also his self-knowledge ('more agile', 'with a stature that far exceeded theirs'). He feels alienated from them ('not even of the same nature as man').

### Differentiation

- 4** To support less confident students, focus first on this quotation:
- 'But where were my friends and relations? No father had watched my infant days, no mother had blessed me with smiles and caresses; or if they had, all my past life was now a blot, a blind vacancy in which I distinguished nothing.'

Model an approach to analysing the writer's language

The **question** sentence expresses confusion and loneliness.

The repeated use of **negative** words emphasises his sense of loss.

In contrast, these **words** have connotations of the love and kindness that he has never experienced.

Words that suggest emptiness such as **blind vacancy** and **nothing** show that the creature suffers the pain of feeling that he has no identity.

Now ask students to comment on features of this quotation in a similar way:

- 'From my earliest remembrance I had been as I then was in height and proportion. I had never yet seen a being resembling me or who claimed any intercourse with me. What was I? The question again recurred, to be answered only with groans.'

### Shelley's characterisation of the creature

- 1** The creature is seen to develop a moral conscience or sense of fairness or empathy.
- 2** He feels terrified, incredulous and despondent.
- 3** Refer to the paragraph beginning 'My thoughts became more active ...' at the end of Chapter 12. He plans 'by my gentle demeanour and conciliating words' to 'win their favour and afterwards their love.'
- 4** He is eager – 'longed to discover...inquisitive'. He is exhilarated and hopeful. As a consequence he works even harder at learning the language. He makes a comparison with a fable from La Fontaine, which foreshadows the outcome of his efforts in Chapter 15.

Ask students to predict what will happen when he meets the family.

## Differentiation

**5** There is such a lot here that students might find it helpful to categorise their notes on his learning about:

- the natural world
- survival
- communication
- human nature.

Watching the clips from Cambridge Elevate will further help the students' understanding of the creature.

## Extension

## GETTING FURTHER

### The *doppelgänger*

**1 and 2** It is worth noting some of the similarities between Frankenstein and his creature. For example:

- both are troubled and alienated from society
- both show romantic sensibilities and appreciation for the natural world
- both seem to value domestic happiness
- both are driven to learn and study.

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**Video:** The creature's story

**Video:** An interview with the creature

### Assess to Progress

# 6 Rejection and revenge

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- investigate the character and characterisation of the creature
- examine the ethics of Frankenstein's creation of a companion for the creature
- investigate the themes of appearance, love, isolation and companionship
- explore the ideas and perspectives of Shelley's novel in a modern context.

## GETTING STARTED – THE STORY AND YOU

### What is beauty?

- 1 To help students with this task you could show them pictures of people of all ages to prompt discussion of our understanding of beauty. Include some historical portraits and explore how the concept of beauty has changed over time. Use the website of the National Gallery for good ideas and resources. A key idea is the establishment of the link between goodness, innocence and beauty.

## GETTING CLOSER – FOCUS ON DETAILS

### Narrative perspectives

#### Differentiation

- 1 To support less confident students in understanding the De Lacey story you could print and cut out this summary in eleven statements and get them to put them in the correct order. They could then find short quotations to match each statement:
  - The De Lacey family led a luxurious life among important people in Paris.
  - Safie's father, a Turkish merchant, was arrested and condemned to death by the French authorities because he was a wealthy Muslim, rather than for any real crime.
  - Felix was horrified at the injustice that Safie's father suffered. He vowed to save him.
  - Felix fell in love with Safie when he helped her father, and hoped to marry her once his rescue plan had succeeded.
  - Safie wrote to Felix telling him about her mother, a Christian, and her hopes of being able to live in a country where women had more freedom than in Turkey.

- Felix used false passports in the names of his father and sister to smuggle Safie and her father out of prison to Italy.
- Even though he was grateful for Felix's help, Safie's father did not want her to marry a Christian, so he planned to take her back to Turkey with him.
- The French authorities discovered that Felix was responsible for Safie's father's escape, and so they imprisoned Mr De Lacey and Agatha.
- Felix returned to Paris to hand himself in, hoping that his father and sister would be freed.
- The French authorities kept the whole De Lacey family in prison for five months, and then took away their fortune and sent them in exile to the cottage in Germany.
- Safie heard about what had happened to Felix and his family, and she ran away from her father to be with him.

#### Extension

### The companion – debate the issue

- 1 This task is carefully set up in the Student Book and is self-explanatory.

#### Extension

- 2 This task will be aided by the clip from Cambridge Elevate.

## PUTTING DETAILS TO USE

### The creature's changing feelings

#### Differentiation

**1** Less confident students may need some prompts and support in categorising their responses before developing their interpretation of the ideas that the novel presents. You could display these prompts about aspects of ideas on family explored in chapters 14–16:

- the role of the father figure
- family loyalty and responsibility
- children's relationships with parents
- family and domestic happiness
- the pain of family bereavement.

Give students ten minutes to write down their thoughts on at least three of the prompts. They should write each one on a separate sheet of paper. Now collate the students' slips of paper under each heading. Put students into five groups, giving each group responsibility for one aspect. As a group they should discuss this aspect in more detail using the contributions made by the class. They could produce a summary of the idea and how it is explored in the novel supported by quotations, which they can present to the class.

#### Extension

### The creature meets the De Lacey's

**1 a** Shelley builds tension by expressing the creature's apprehension by describing its physical effects:

- 'My heart beat quick'
- 'my limbs failed me'.

**b** She establishes a mood of quiet:

- 'All was silent'

which may be interpreted as ominous. The reader might feel sympathy with the creature, understanding that this is a very significant moment.

**2** Students will have personal responses. Note the tension created by the poorly timed return of Felix and Agatha, which gives the creature no time to explain. Note also the violence and injustice of Felix's response, which may be seen as a contradiction to the behaviour and sympathy he showed to Safie's father. Perhaps Shelley is showing just how horrific the creature's appearance is when a man like Felix responds in this way.

Introduce the idea of irony by comparing passages that describe the creature's hopes for his relationship with the De Lacey's and what actually happens. Refer back to notes from Unit 5 and discuss how the contrast between hope and experience elicits the reader's sympathy for the creature.

**3** These tasks will be aided by the clip from Cambridge Elevate.

- a** 'anguish', 'despair' and 'misery' are some of the words used.

#### Extension

**b** The creature's language shows his anger and Shelley expresses the strength of his feeling in violent terms. She uses animal similes 'like a wild beast' and 'stag-like', which make him seem inhuman. Emotion is conveyed through the question and exclamation sentences. He is presented as dangerous when his evil intentions towards mankind are expressed in terms that refer to Satan.

#### Extension

### Night wanderings

**1** Use this quotation from Chapter 16:

- 'I travelled only at night, fearful of encountering the visage of a human being. Nature decayed around me, and the sun became heatless; rain and snow poured around me; mighty rivers were frozen; the surface of the earth was hard and chill, and bare, and I found no shelter.'

Shelley's language conveys an atmosphere of hopelessness and hostility through references to 'decayed' nature and the cold in 'heatless ... frozen ... hard and chill'.

### The murder of William

**1** Students will make personal responses.

**2** The murder is shocking because:

- William is an innocent young boy
- it happens so quickly
- the creature feels 'exultation and hellish triumph' at what he has done.

- 3 Here are some valid quotations, though students may find others:

Treatment by humans	Quotation
His creator rejects him as soon as he is 'born'.	'Unfeeling, heartless creator! You had endowed me with perceptions and passions and then cast me abroad an object for the scorn and horror of mankind.' Chapter 16
He is attacked by the people in the village.	'The whole village was roused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country ...' Chapter 11
He is attacked by Felix.	'Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung, in a transport of fury, he dashed me to the ground and struck me violently with a stick.' Chapter 15
He is shot after saving the young girl from drowning.	'...when the man saw me draw near, he aimed a gun, which he carried, at my body and fired.' Chapter 16
He approaches William in friendship but the young boy screams.	'Urged by this impulse, I seized on the boy as he passed and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream.' Chapter 16

## GETTING FURTHER

### Scientific advances

- 1 There are many news stories about scientific advances that give sensational accounts without showing much understanding of the underlying science. Support students with a list of some of the issues raised in the novel:
- what it is to be human
  - the relationship between a new creature and humankind
  - alienation and prejudice
  - identity
  - appearance.

### Extension

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**Video:** Should Victor make a companion for the creature? A dialectic

**Video:** The creature meets old man De Lacey and is attacked by Felix

### In this Teacher's Resource

**Link:** National Gallery

**Assess to Progress**



# 7 A journey through Europe

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- explore the various European settings for the novel
- understand the relationship between *Frankenstein* and *History of a Six Weeks' Tour* and the contexts in which they were written
- write about setting in the novel
- write some text for a website of a *Frankenstein* tour.

## GETTING STARTED – THE STORY AND YOU

### A setting of your own

- 1 Start by getting students to create mood boards of the settings they will use. Tear out images from magazines and newspapers or print them from the internet. They could work in pairs to devise two characters that will appear in the setting they have created, the events that brought them there and what happens next.

## GETTING CLOSER – FOCUS ON DETAILS

### A European novel

- 1 a St Petersburg: Walton writes his first letter from here at the start of his Arctic exploration.
- b the Arctic: Walton's exploration and his meeting with Frankenstein who is pursuing his creature – Letter 4.
- c Lake Geneva (Frankenstein's home): early life, death of William, unjust accusation of Justine – Chapters 2 and 7.
- d Lake Como: Frankenstein's mother finds the young Elizabeth living in poor conditions – Chapter 1.
- e Ingolstadt: Frankenstein studies at the university and creates his monster – Chapters 3–5.
- f the forest: the creature lives in a hovel adjoining the De Lacey family cottage – Chapters 11–15.
- g the creature's journey back to Geneva: he is treated badly by humans and swears revenge – Chapter 16.
- h Chamounix: Frankenstein meets the creature and hears its account of all that has happened since it left his rooms in Ingolstadt – end of Chapter 9–16.
- i the journey along the Rhine from Strasbourg to Rotterdam: the first stage of Frankenstein and Clerval's journey to England – Chapter 18.
- j London: Frankenstein collects materials for his second creature, while Clerval enjoys meeting learned people in the city – Chapter 19.

- k the journey through Britain via Oxford, Derby, Cumberland and Edinburgh: Frankenstein enjoys the trip, admiring the scenery and learning about history, but his mind is tormented by the thought of the creature pursuing him – Chapter 19.
- l the Orkneys: Frankenstein isolates himself to start building the creature's companion – Chapter 19.

You can find images and information to give a flavour of these settings online.

## Differentiation

- 2 Students will have their own responses. You could help less confident students to approach this question on the significance of settings by giving them a grid like this to complete individually, before sharing with the group to develop their ideas:

**Choose three settings from the novel that you have found memorable**

Setting	Its contribution to the action or events of the story (You could use notes from the previous task as a reminder)	What this setting shows the reader about characters	The ideas that Shelley has conveyed by presenting this place as the setting for events in the novel

## PUTTING DETAILS TO USE

### A difficult decision

- 1 Frankenstein is deeply troubled by guilt for having brought the monster into the world with all the evil that has followed from his actions. He is now confused by how to put it right. Making a companion for the creature might ensure that it disappears from his life, but doing so would compound the evil of which he already feels guilty. Not to do so, however, will bring on the terrible consequences that the creature has threatened in revenge, and people that he loves will suffer.
- 2 Reasons:
  - a companion is a human necessity for him as for anyone
  - by making him happy, a companion would stop him from seeking revenge

- he asks only what is 'reasonable and moderate' – a creature as hideous as himself
  - if Frankenstein gives him a companion both creatures will leave Europe and go to the wilds of South America away from humankind.
- 3 They agree that Frankenstein will give the creature a companion and then the two creatures will leave Europe and never again be seen by humankind.
  - 4 The imagery compares the creature with an eagle to suggest its speed. It is an apt description for the setting where eagles will be powerful and perhaps dangerous. Again, Shelley uses animal imagery, which reminds the reader that the creature is not human. There is a useful clip on Cambridge Elevate to prompt further ideas.

### Alphonse Frankenstein

- 1 Alphonse is worried by the melancholy moods that overtake Frankenstein. He is also concerned about the relationship between his son and Elizabeth and wonders what is preventing their marriage. When they agree on the journey to England, he does not want Frankenstein to be alone, so he arranges for Clerval to accompany him.
- 2 Again, there are parallels between the two characters, as both Frankenstein and the creature's thoughts turn to marriage and companionship.
- 3 One reason that Frankenstein gives is that Clerval might 'stand between me and the intrusion of my foe'.

### Snapshots of Europe

- 1 It conveys a sense of a long journey in an economical style. It would interest readers who may not have travelled beyond England.
- 2 The place is suitable because it is isolated from other people, so Frankenstein could live 'ungazed at and unmolested'.

### Extension

## GETTING IT INTO WRITING

### Writing about setting

#### Differentiation

Less confident students could be helped by first identifying language that describes the setting. What atmosphere does it create? Next, they should compare the atmosphere of the setting to the mood of the character and the type of events taking place. Does the setting mirror the character and events? Does it provide a contrast? Does it bring about a change in character or action? Does the description of the setting have any connection with ideas and themes in the novel?

#### Extension

## GETTING FURTHER

### Literature tours

Here you could direct students to take a look at some websites from holiday tour companies as a model for this task.

#### Differentiation

**1 a and b** Students could use their notes from the tasks above to help them to plan this writing.

Here, you could help less confident students to explore the presentation of Henry Clerval and his significance in the novel. Put students into groups. Each student is responsible for researching one or two of the following aspects of the character:

- Clerval's family background and early interests in Chapters 2 and 3.
- The contrasts between Clerval's and Frankenstein's temperaments in Chapter 2.
- Clerval's relationship with Frankenstein in Chapter 5.
- Clerval's academic interests in Chapter 6.
- Clerval's attitude towards Frankenstein and influence upon him in Chapters 6 and 18.
- How Clerval's presence moves the plot forward in Chapters 6 and 7.

Students should make notes on their section and then share them with the group. The group could draw an outline figure on a large sheet of paper. On one side they could annotate the figure with details about Clerval's background, character and relationships. On the other side they could write their conclusions about his contribution to the plot, to the development of Frankenstein's character, and to ideas about the friendship, morality and education in the novel.

### Extension

#### CAMBRIDGE ELEVATE RESOURCES

##### In the Student Book

**Video:** Victor and the creature discuss making a companion

##### Assess to Progress

# 8 Female companions

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- analyse the female characters and the theme of gender
- explore and interpret the character of Elizabeth
- write a first-person account of Frankenstein and Elizabeth's marriage.

## GETTING STARTED – THE STORY AND YOU

### Helpful Helen the agony aunt

#### Differentiation

- 1 This task is self-explanatory, but less confident students might find it useful to take a look at some responses on a website from a real-life agony aunts for teens, such as Suzy Hayman.

## GETTING CLOSER – FOCUS ON DETAILS

### Elizabeth in the hot-seat

- 1 Additional points might include: her compassionate nature shown by the sympathetic feelings she expresses towards Frankenstein; her generous spirit in wanting to release him if he loves someone else.
- 2 Students will have their own responses. Watching the clip from Cambridge Elevate will help to prompt ideas.

#### Differentiation

- 3 Less confident students may find it helpful to revise what we know of Elizabeth from elsewhere in the novel. Share out the following passages and ask students to skim read them and prepare some notes to summarise what each one shows of Elizabeth's character:
  - description of her as a child at the end of Chapter 1
  - her influence on others in Chapter 2
  - her place in the family following the death of Frankenstein's mother in Chapter 3
  - her letter about family members in Chapter 6
  - her support of Justine in Chapter 8.

### An interview with the author

- 1 Ask students to find evidence in the novel to support the four suggested arguments for the reasons behind Shelley's presentation of Elizabeth. There is also a clip on Cambridge Elevate to help with this task.

#### Extension

## PUTTING DETAILS TO USE

### Frankenstein's fatal decision

- 1 His concerns are:
  - that he has already gone through this process when 'creating a fiend' and is left feeling bitter remorse
  - there is a danger in not knowing how a second creature might turn out
  - she might refuse to accompany the creature to South America
  - the two creatures might hate each other
  - even if they left Europe together, they might start to breed 'a race of devils' that would inflict a 'curse upon everlasting generations'.
- 2 Students will have their own responses, but note the words 'the task which he had allotted to me'. What do they suggest about the balance of power between Frankenstein and his creation?

#### Extension

- 3 **a and b** Students may be astute enough to understand that the creature can make Frankenstein suffer without killing him. Frankenstein, however, misunderstands the threat by thinking that the creature intends to kill him. He expresses this concern repeatedly. Show the clip from Cambridge Elevate to help them understand Frankenstein's frame of mind.
- 4 **a** It's about the effect of understatement. The creature's arrival is preceded by an ominous sound of footsteps. The creature's arrival is delayed until the end of the sentence. His voice is 'smothered' – perhaps more sinister than a shout.  
**b** The build-up of a feeling of dread with footsteps along a passage and the slow opening of a door to reveal a horror will be familiar to students through ghost stories and gothic films.

## The theme of guilt

- 1 Suggested quotations could be:
  - ‘How they would, each and all, abhor me and hunt me from the world did they know my unhallowed acts and the crimes which had their source in me!’ – note the exclamation and the adjective ‘unhallowed’ which speaks of sin. The paired phrasing is emphatic: ‘each and all’; ‘abhor me and hunt me’; ‘unhallowed acts and the crimes’.
  - ‘I am the cause of this—I murdered her. William, Justine, and Henry—they all died by my hands’ – the list of names conveys the extent of Frankenstein’s guilt.
  - ‘I checked, therefore, my impatient thirst for sympathy and was silent when I would have given the world to have confided the fatal secret’ – unable to confess his actions, Frankenstein suffers alone.

## Frankenstein and Elizabeth

- 1 Students will have their own responses. Can they think of other examples in which the revelation of a secret is delayed in this way? (*Tess of the D’Urbervilles* contains a similar plot line, and there may be others in books and films they know.) It is used to increase tension with a kind of dramatic irony; knowing more than the unsuspecting character, the reader/audience may expect the worst.
- 2 Students’ interpretations will be based on the connotations of these words and phrases. They may like to consider the extent to which Frankenstein may be considered worthy of Elizabeth.

### Differentiation

Does he deserve her? Set up a discussion of the type seen on social media, such as Twitter. If you don’t have access to technology, simply start a few threads by displaying comments on sheets of paper on the wall. More confident students could start their own threads; others may be provided by the teacher. Students should write brief responses on slips of paper, which they display under the appropriate threads. They should read and respond to each other’s comments as the discussion develops. Make sure that the starter threads cover a range of opinions, and contribute additional comments to provoke deeper thought as the debate goes on.

- 3 In this quotation Frankenstein again reflects on his actions with the benefit of hindsight. This reminds us that he is relating an account of events to Walton after they have happened.

- 4 It furthers the reader’s anticipation of something truly terrible, ‘the hellish intention’ that has yet to happen.
- 5 Elizabeth expresses the beauty of the scene in a way that is meant to provide solace and calm Frankenstein’s mind. This reminds us of the words applied to her character, which were explored earlier. Her role in the novel, as in the family, is as the representative of virtue providing love and contentment to those around her.

### Extension

## GETTING IT INTO WRITING

### Writing in the first person

- 1 This task is structured in the Student Book.

## GETTING FURTHER

### Gender and the role of women

#### Differentiation

Start to develop students’ critical awareness of how gender is constructed and presented in life and in literature. You could give students a selection of resources that present gender roles in stereotypical ways, such as:

- a traditional fairy story; clips from a romantic film; a magazine article or newspaper report; a toy catalogue.

Consider the impressions that each of them conveys for males and females. Less confident students might find some of these words helpful:

- destructive
- passive
- imaginative
- strong
- weak
- clever
- powerful
- influential
- victims
- heroic
- harmful
- loving
- nurturing
- vulnerable
- capable
- ambitious.

Discuss the extent to which the impressions created match real life and their own experiences. How would they use the same words about the male and female characters in the novel?

More confident students might want to consider some resources that deliberately subvert the stereotypes. Can students suggest children's books they have read or films they have seen? Use literature such as a poem from Carol Ann Duffy's *The World's Wife*. Also, consider what the links below suggest about gender roles. There is scope here for linking with their preparation for GCSE English Language.

### CAMBRIDGE ELEVATE RESOURCES

#### In the Student Book

**Video:** A character hot-seat with Elizabeth before her marriage to Victor

**Video:** An interview with Mary Shelley

**Video:** Victor breaks the companion to pieces

#### In this Teacher's Resource

**Link:** Real-life Agony Aunt Suzy Hayward

**Link:** Subverting stereotypes

**Link:** Professional women

**Assess to Progress** (with example responses)



# 9 The legacy

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- consider an adaptation of the novel for the stage written in 1823
- investigate the legacy of the novel and its adaptation
- adapt an episode of the novel as a screenplay for a film.

## GETTING STARTED – THE STORY AND YOU

### Retelling Frankenstein’s story

#### Differentiation

**1** For students who are less confident in retelling the whole story in this spoken language task you could provide some artefacts or pictures as prompts. They should identify the characters and events to which they are linked and discuss how they might be arranged to represent the story. Note that some of them may be used in more than one way. More confident students could be asked to find their own artefacts and pictures to challenge each other:

- a letter postmarked St Petersburg addressed to Margaret Saville
- a sledge pulled by dogs
- an Italian passport for a fair-haired girl
- a blasted tree
- chemistry equipment
- a dull yellow eye
- a dictionary of Oriental languages
- a letter addressed to Frankenstein postmarked Geneva
- a miniature portrait on a necklace
- a picture of Chamounix
- the moon
- a woodpile
- a copy of *Paradise Lost*
- a shotgun
- a rowing boat
- a rock with a message inscribed on it ‘My reign is not over yet’
- Arctic ice.

## GETTING CLOSER – FOCUS ON DETAILS

### Reacting to murder

**1**

- When Frankenstein leaves Elizabeth alone the creature kills her in her bed: ‘She was there, lifeless and inanimate, thrown across the bed...’
- Frankenstein returns to Geneva where the news of Elizabeth’s death kills his father: ‘He could not live under the horrors that were accumulated around him; the springs of existence suddenly gave way; he was unable to rise from his bed, and in a few days he died in my arms.’
- Frankenstein is sunk in despair and swears revenge on the creature: ‘...desired and ardently prayed that I might have him within my grasp to wreak a great and signal revenge on his cursed head.’
- He tells a magistrate the whole story in the hope of getting official help to find the creature, but is refused: ‘You refuse my just demand’.

**2 a** Himself.

- b** There is some irony in Frankenstein’s conviction that the creature intends to kill him. The reader may have guessed what will happen, and the anticipation heightens the tension. It may be seen as another example of Frankenstein’s lack of complete understanding, despite his impressive learning.

### Extension

#### Frankenstein on stage

- 1** In the adaptation, Frankenstein senses danger for someone other than himself; Agatha rather than Elizabeth is the victim; Frankenstein witnesses the murder rather than finding the victim’s body.
- 2** Students will have their own responses.

## PUTTING DETAILS TO USE

### Light, dark and death

**1**

- ‘transitory light’
- ‘obscured in darkness’
- ‘the moon’
- ‘clouds ...dimmed her rays’.

## Differentiation

- 2 Students who are less confident with the text might find the following examples helpful.
- 'Darkness had no effect upon my fancy, and a churchyard was to me merely the receptacle of bodies deprived of life, which, from being the seat of beauty and strength, had become food for the worm.' Chapter 4
  - 'Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world.' Chapter 4
  - '... 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.' Chapter 5
  - 'The light became more and more oppressive to me, and the heat wearying me as I walked, I sought a place where I could receive shade.' the creature speaking in Chapter 11
  - from 'gentle light stole over the heavens and gave me a sensation of pleasure. I started up and beheld a radiant form rise from among the trees' to 'and I again went out in search of berries.' the creature speaking in Chapter 11
  - 'Oh! Stars and clouds and winds, ye are all about to mock me; if ye really pity me, crush sensation and memory; let me become as nought; but if not, depart, depart, and leave me in darkness.' Chapter 17

To what extent are goodness and innocence associated with light? Why is evil associated with darkness?

- 3 Use the quotations from the previous task and ask students to explore how light and dark are used to convey ideas and present characters.

## Extension

- 4 Frankenstein summarises the deaths in Chapter 23:
- 'The death of William, the execution of Justine, the murder of Clerval, and lastly of my wife; even at that moment I knew not that my only remaining friends were safe from the malignity of the fiend; my father even now might be writhing under his grasp, and Ernest might be dead at his feet.'

Considering why Shelley surrounds Frankenstein with so much death, students might explore the concept of irony, and suggest that he is being punished for his over-reaching ambition. It might be useful to watch the clip from Cambridge Elevate here.

## Extension

### The final pursuit

- 1 From Geneva Frankenstein travels via the Rhone, The Mediterranean and Black Sea, Tartary (which refers to northern and central Asia) and Russia to the edge of the Arctic Ocean.
- 2 The creature mocks Frankenstein and leads him with scoffing messages such as:

- 'My reign is not yet over'

and

- 'Come on, my enemy; we have yet to wrestle for our lives, but many hard and miserable hours must you endure until that period shall arrive.'

Students might comment on the way in which these inscriptions show the changed balance of power, and should consider the extent to which the creature seems to enjoy the chase.

- 3 Frankenstein is driven by a desire for revenge:
- 'Again do I vow vengeance; again do I devote thee, miserable fiend, to torture and death'

## Extension

## GETTING IT INTO WRITING

### Adapting an episode as a screenplay

- 1-3 The tasks and the clip in this section of the Student Book are valuable in consolidating students' understanding of the novel and preparing them for the writing assessments in English Language.

## Differentiation

For less confident students you can find some helpful material about genre and adaptation on the Film Education website.

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**Video:** Victor confesses his deeds to the magistrate

**Video:** A discussion about adapting the novel for the stage

### In this Teacher's Resource

**Link:** Material about genre and adaptation

### Assess to Progress

# 10 The monstrous and the human

## AIMS AND OUTCOMES

By the end of this unit students will be able to:

- consider what it is to be human and what it is to be a monster
- investigate the way Shelley presents the monster and Frankenstein through the technique of doubling
- take part in a discussion about the monster and Frankenstein
- answer an exam-style question about the relationship between these two characters.

## GETTING STARTED – THE STORY AND YOU

What does it mean to be human?

**1–3** Students will have their own responses to the tasks in this section. Additionally, they might also find the link in this Teacher’s Resource of Bill Gates’s Blog on ‘What does it mean to be human?’ helpful.

### Extension

## GETTING CLOSER – FOCUS ON DETAILS

The ‘mirroring’ of Frankenstein and the creature

Possible examples or quotations for both Frankenstein and the creature (note that there will be other equally valid responses):

Frankenstein	Example or quotation	The creature	Example or quotation
Born into a loving and caring family.	‘My mother’s tender caresses and my father’s smile of benevolent pleasure while regarding me are my first recollections.’	He has no one to love him and has to fend for himself.	‘I retreated and lay down happy to have found a shelter, however miserable, from the inclemency of the season, and still more from the barbarity of man.’

Frankenstein	Example or quotation	The creature	Example or quotation
He is ‘father’ and ‘mid-wife’ at the birth of the creature.	‘...the being to whom I gave existence’	The first human he sees is Victor at his ‘birth’.	‘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.’
His father, Alphonse, is always there for him and shows unconditional love.	Alphonse supports his son even when he behaves strangely and inexplicably, and even comes to his side when he is accused of murder in Ireland.	His ‘father’ Frankenstein deserts him at ‘birth’.	‘Unable to endure the aspect of the being I had created, I rushed out of the room.’

**1** The answers are as follows:

- a** Frankenstein
- b** Frankenstein
- c** the creature
- d** Frankenstein
- e** Frankenstein
- f** the creature
- g** the creature
- h** Frankenstein
- i** Frankenstein

## A dialectic about the monster and Frankenstein

**Differentiation**

**1** Less confident students may find it helpful to read these quotations from the creature's speeches and consider how they elicit the reader's sympathy for him before doing the task in the Student Book:

- '... I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king if thou wilt also perform thy part, the which thou owest me.' To Frankenstein in Chapter 10
- 'Believe me, Frankenstein, I was benevolent; my soul glowed with love and humanity; but am I not alone, miserably alone? You, my creator, abhor me'. To Frankenstein in Chapter 10
- 'Once I falsely hoped to meet with beings who, pardoning my outward form, would love me for the excellent qualities which I was capable of unfolding'. To Walton at the end of the novel
- 'I desired love and fellowship, and I was still spurned'. To Walton at the end of the novel
- 'Am I to be thought the only criminal, when all humankind sinned against me?' To Walton at the end of the novel
- 'Polluted by crimes and torn by the bitterest remorse, where can I find rest but in death?' To Walton at the end of the novel
- 'You hate me, but your abhorrence cannot equal that with which I regard myself.' To Walton at the end of the novel

**Extension****PUTTING DETAILS TO USE****The characterisation of Margaret**

- 1** The recipient of Walton's letters, she reveals his affectionate nature and represents the family life that he has left behind in pursuit of his dream of discovery. In this way her function is similar to Elizabeth's with Frankenstein. She is another example of the patterning and parallels that Shelley has created in the novel.
- 2** Similarities and differences between them are:
- both are loved by the active men in their lives
  - they receive letters

- they are influences for good on the men's lives
- they have a confessional role. However, Elizabeth's character and place in the story is more developed. She is active in the narrative and directly affected by its events.

**A 'glorious expedition'**

- 1** Frankenstein's rousing speech to the mutinous sailors overlooks the disaster of his own experience. Perhaps this shows optimism in the belief in man's potential, or perhaps he is incapable of really learning from his experience. 'Even the sailors feel the power of his eloquence; when he speaks, they no longer despair; he rouses their energies, and while they hear his voice they believe these vast mountains of ice are mole-hills which will vanish before the resolutions of man'.

**The end of dreams**

- 1** Some examples could include:
- 'Yet it is terrible to reflect that the lives of all these men are endangered through me. If we are lost, my mad schemes are the cause'
  - 'I have consented to return if we are not destroyed. Thus are my hopes blasted by cowardice and indecision; I come back ignorant and disappointed'
  - 'It is past; I am returning to England. I have lost my hopes of utility and glory'.
- 2** Both have a grand ambition for the glory of discovery; both leave behind loving families to explore new worlds; both are disappointed in their ambitions.
- 3** Students will have their own responses.

**Differentiation**

Help students to understand how Shelley uses Walton to present Frankenstein. Give less confident students this list and ask them to consider which words best describe Walton's feelings towards his guest:

- disapproval
- admiration
- respect
- dislike
- hero-worship
- envy
- love.

More confident students could be directed to read independently Walton's Letter 4, dated August 19th, and give their interpretations of Walton's feelings about Frankenstein. They should also consider the extent to which they trust Walton's judgement. This leads to a consideration of multiple narrators; how has Shelley used the voices of Frankenstein, the creature and Walton to present a complex main character?

### Language and imagery

- 1 It brings the narrative up to date – no longer a story that happened in the past, but something with the immediacy of horror in the present. Note the question to build mystery and the mood created by the time of day and the stillness. The reader anticipates what will follow because of the voice, which is not quite human.
- 2 While Frankenstein has grown weak and feeble, the creature remains huge and difficult to understand – the 'extended hand' suggests that the creature has sucked the life out of his creator. The creature's corpse-like appearance visually 'mirrors' Frankenstein's own death: Frankenstein has been trying to cheat death ever since childhood, even by creating the creature in the first place. On the flip side, the existence of Frankenstein was what was keeping the creature alive, and now he's gone there's nothing left. This may be quite a difficult concept for students to grasp, but the clip from Cambridge Elevate will help with understanding this concept.

### How do you feel about the creature?

- 1 Students will have their own responses.
- 2 Birth was on a 'dreary night of November', rain pattering and a dull light in 'a solitary chamber' in Ingolstadt. Frankenstein collected 'the instruments of life'. For his death the creature 'will collect my funeral pile' in 'the most northerly extremity of the globe'.
- 3 This task in the Student Book invites readers' interpretation.

## GETTING FURTHER

### Reconsidering what is 'humane'

- 1 a The creature does e, f, h; Frankenstein does c, d, f, h.
  - b He works in the horror of graves and charnel houses to find body parts and build his creature; he abandons his creation with no sympathy. Some of his human attributes are the capacity to love, to learn and to exercise his moral conscience.

- c He learns, loves, shows compassion and moral discernment, regrets his mistakes. But his killings are monstrous.

## CAMBRIDGE ELEVATE RESOURCES

### In the Student Book

**Video:** Discussing the essay plan – how Mary Shelley uses the narrative technique of mirroring in the novel

**Video:** The creature appears at Victor's death

### In this Teacher's Resource

**Link:** Bill Gates's Blog entry 'What does it mean to be human?'

### Assess to Progress

# 11 Plot and structure

## AIMS AND OUTCOMES

This unit takes a whole text approach to plot and structure. By the end of this unit students will be able to:

- examine Shelley's narrative technique and how it affects the reader's understanding and response.

## NARRATIVE TECHNIQUES IN *FRANKENSTEIN*

An important learning point for students is that the story has been deliberately constructed by the author. Its **plot** is a product of Shelley's imagination with characters and details chosen purposefully for their ability to enhance the reader's enjoyment and understanding in the way she intended.

The **structure** of the novel is a product of the author's choices as a writer; students should be aware that Shelley could have structured the novel in other ways and be able to comment on the effects she has achieved by the methods she uses.

### The non-linear structure of *Frankenstein*

#### Differentiation

Less confident students may find it helpful to complete a visual summary of the structure of the novel such as the one started in Unit 4. Their summary should show the narrator; the type of narrative (e.g. speech or letter), and the key events presented in each section. By the end of the novel it is important to understand that the embedded narrative converges with the one that frames it: the creature comes aboard Walton's ship and Walton witnesses the final events of the story to which he has so far been only a listener.

#### Extension

### Who is the storyteller?

#### Extension

### The multiple narrators

#### Differentiation

A good exercise here would be for students to identify the 'audience' – listener or reader – of selected sections from the novel. More confident students could be asked to give their own interpretation of the effect that each narrator hopes to have on the audience.

How would students summarise Mary Shelley's purpose in writing the whole novel? You could ask them to rate its success in:

- conveying horror and fear
- revealing human nature
- providing a lesson or moral
- presenting exotic and beautiful places
- making the reader feel pity or other emotions for tragic characters.

### A reliable narrator?

You could take short extracts in which the three main narrators reflect on their early lives: Walton in Letters 1 and 2; Frankenstein in Chapter 2; the creature in Chapter 11. How do these early experiences influence the characters' views of what happens to them?

### THE MYTH OF PROMETHEUS

Students may have researched this myth for Unit 1. Now that they have read the whole novel they should be able to compare the fate of Prometheus with that of Frankenstein.

#### Extension



## DEVELOP AND REVISE

### Understand the effects of multiple narrators

1 The table could be completed as follows:

Character	Form of narrative	Purpose of story	Quotation
Frankenstein	spoken to Walton on board his ship	to let Walton learn from his experience	'I imagine that you may deduce an apt moral from my tale, one that may direct you if you succeed in your undertaking and console you in case of failure.' Letter 4
creature	spoken to Frankenstein and later to Walton	to explain his feelings and justify his behaviour	'Thou canst listen to me and grant me thy compassion.' Chapter 10

### Extension

2 The creature's account makes him appear vulnerable to the bombardment of sensations that greet him. Whereas Frankenstein's account suggests that he was horrific and a potentially dangerous being in phrases like 'the wretch', 'horrid contrast' and 'one hand was stretched out seemingly to detain me', the creature sounds fearful and harmless. He recalls feeling 'troubled', 'tormented' and 'half frightened'.

3 Other examples include the accounts of Clerval's death given by Frankenstein and the creature. Frankenstein says:

- 'the murderer had come to mock at my misery and taunt me with the death of Clerval, as a new incitement for me to comply with his hellish desires.'

Whereas the creature says:

- 'Think you that the groans of Clerval were music to my ears? My heart was fashioned to be susceptible of love and sympathy, and when wrenched by misery to vice and hatred, it did not endure the violence of the change without torture such as you cannot even imagine.'

### Retelling the story

The Student Book provides tasks with plenty of support.

### Writing practice

#### Differentiation

Focus on details to show students how Shelley's narrative technique works in practice. For example, both Walton and Frankenstein refer to the events that followed the 'ground sea', in Letter 4 and in Chapter 24. This gives authenticity to their stories and provides the point at which their narratives converge. Before writing their answers, students should find two examples of where the reader is reminded that Frankenstein is speaking to Walton.

# 12 Context and setting

## AIMS AND OUTCOMES

This unit takes a whole text approach to context and setting. By the end of this unit students will be able to:

- explore how settings contribute to the novel.

## CONTEXT

### The birth of *Frankenstein*

#### Differentiation

Help all students to understand the quotation of Shelley's words from the 1831 introduction. Once they understand her purpose, they will be able to make a personal judgement about her success in achieving what she set out to do. There is a link provided in this Teacher's Resource, which may help further understanding. Support less confident students by putting them into groups to consider these specific phrases from the quotation:

- 'mysterious fears of our nature'
- 'thrilling horror'
- 'make the reader dread to look round'
- 'curdle the blood and quicken the beatings of the heart'.

They should first discuss what each phrase means. Next, they should identify passages in the novel that achieve what Shelley intended.

#### Extension

### Britain and Europe in 1800

Discuss how the novel reflects the social and political context described in the Student Book. Consider the following:

- Clerval's father is mentioned in Chapter 5 as a wealthy merchant who has little respect for liberal education.
- The creature comments on human society in Chapter 13.
- Several characters suffer injustice: Justine, Felix, Frankenstein in Ireland, and the creature.
- How the power of one person over another is shown in the relationships between parents and children.
- How Walton and Frankenstein are determined to stretch beyond what is known and accepted.

## Romanticism and the romantics

#### Differentiation

What does Shelley's description of the setting show about her romantic interests? Read again Frankenstein's account of his journey through England in Chapter 19. Plot the places he mentions on a map. Now compare this with a map showing places where growth and development took place during the early industrial revolution. Notice that the industrial landscape is ignored in favour of the beauty of the natural scene, in spite of Frankenstein's journey passing through London, the north of England and finally to Scotland. How does the language here celebrate the beauty of nature?

#### Extension

### THE HISTORY OF *FRANKENSTEIN*

The Student Book provides an excellent table showing some differences between the texts of the novel from 1818 and 1831.

#### Extension

### The landscapes of the novel

#### Differentiation

Help students to understand how the novel moves through a large number of landscapes by setting up a classroom display and task. The novel opens and closes in the Arctic, so make this a significant marker appropriately illustrated. Work around the room placing pictures to represent Frankenstein's journey in the story. There are some suitable links at the end of this Teacher's Resource. Put students in pairs or small groups with responsibility for each one. They should use the text to identify the main events and characters for their setting, choosing two quotations to display at their 'station'. When all groups are ready, the class should perform a spoken tour of the novel in which the groups make short presentations in turn to revise the significance of their settings. This will prepare them for completing the table in the next section.

## DEVELOP AND REVISE

### Understanding settings

The task above will prepare students to complete the table.

### Extension

#### CAMBRIDGE ELEVATE RESOURCES

##### In this Teacher's Resource

**Link:** Information about Shelley and what led to the writing of Frankenstein

**Link:** Romanticism: life, literature and landscape

**Link:** Early romantic landscapes

**Link:** Images from Turner's sketchbooks in the Alps

# 13 Character and characterisation

## AIMS AND OUTCOMES

This unit takes a whole text approach to character and characterisation. By the end of this unit students will be able to:

- understand how Shelley presents characters.

## DRAWING CHARACTERS

### In their own words...

There is plenty of information in the Student Book to start off a whole class discussion about first-person narrative and each characters' motivation.

### Extension

### Who tells the story?

#### Differentiation

You could help less confident students to understand the concept of an embedded narrative by using this approach to a spoken language task.

Put the students in pairs. Speaking for one full minute, they each should tell their partner something about their lives. It can be a confession of something they did wrong; something they regret; something they are proud of; a powerful emotion; details of a significant event. The pairs then split up and find another partner to whom they relate the story they have been told. In this re-telling they should include their response to it (e.g. admiration, disapproval, pity etc.). The pairs split again and repeat this process twice more. At the end of the fourth round, the final narrator tells the story they have heard to the class, taking into account the opinions and expressions it has accreted on its journey. The original pair report on how it has changed or developed in the re-telling.

## MAJOR CHARACTERS

### Victor Frankenstein

#### Differentiation

You could support less confident students by showing them the clip and by giving them the following quotations to match to the characteristics listed in the Student Book:

- 'How can I describe my emotions at this catastrophe?' Chapter 5
- 'I believed myself destined for some great enterprise. My feelings are profound, but I possessed a coolness of judgment that fitted me for illustrious achievements.' Chapter 24
- 'I, who had ever been surrounded by amiable companions, continually engaged in endeavouring to bestow mutual pleasure—I was now alone. In the university whither I was going I must form my own friends and be my own protector.' Chapter 3
- 'It was the secrets of heaven and earth that I desired to learn.' Chapter 2
- 'When happy, inanimate nature had the power of bestowing on me the most delightful sensations. A serene sky and verdant fields filled me with ecstasy.' Chapter 6

### Extension

### The creature

#### Differentiation

Less confident students may need support to explore the significance of the nouns used to refer to the creature. Start by examining the definitions and connotations of the four terms used in the text. Get students to rank them in order from the most neutral to the most critical.

Do names matter? This is relevant for both English Literature and English Language study. Introduce the terms noun and noun phrase. Consider a variety of non-fiction texts to explore how people are identified. Discuss how the terms used influence the reader's response to the person described. There is a link to a current debate in this Teacher's Resource.

## Extension

### Captain Robert Walton

The important question here is about Walton's significance in the novel. Why did Shelley choose to use a character to mediate the story, and why did she choose this character in particular?

### Differentiation

Help less confident students to shape a response to Walton's role by asking them to consider these statements of his contribution to the novel:

- An Arctic explorer was needed to fit in with Frankenstein's journey in pursuit of the creature.
- He gives an outsider's opinion of Frankenstein and the creature that helps the reader to understand these characters.
- The story of his voyage to the Arctic and the danger he finds himself in adds an extra layer of excitement to the novel.
- He stands in the reader's place and learns from Frankenstein's experience.

Can they think of others? Can they rank them in order of importance?

### Elizabeth Lavenza

Refer back to the notes made about Elizabeth in Unit 8, and read again the description of her as a 'heaven-sent' being in Chapter 1.

Considering her role in a horror story, how important is it that she has been made to seem so innocent?

## MINOR CHARACTERS

### Henry Clerval

Explore Shelley's presentation of Clerval by analysing a passage from Chapter 18 in which Frankenstein describes him. It concludes with a quotation from Wordsworth's poem 'Tintern Abbey'. What romantic traits from the list given earlier does he possess? In Clerval these traits combine to make a happy person and a strong contrast with Frankenstein.

### Differentiation

Help less confident students to understand Clerval's role in the novel by getting them to consider these statements:

- He represents the idea of friendship and unconditional love.
- By providing a marked contrast, he makes Frankenstein's character and actions seem even more extreme.
- He moves the plot forward by bringing in news and taking Frankenstein on a trip.
- He increases the horror of the novel by being another innocent victim.

Can students suggest any more?

### Alphonse Frankenstein

What sort of father figure is he? Compare Alphonse's treatment of his son with Frankenstein's treatment of his creature.

### William Frankenstein

Read the description of William in Elizabeth's letter in Chapter 6. How has Shelley used his physical appearance to suggest innocence?

### Justine Moritz

Why is Elizabeth's account of Justine in her letter in Chapter 6 important to the story?

## Extension

### Caroline Frankenstein

The novel says a lot about domestic and family happiness. Read again the account of her relationship with Alphonse Frankenstein in Chapter 1. Identify parallels with the other idealised female characters in the novel: Elizabeth, Justine, Agatha, Safie.

What does Shelley's presentation of these characters say about attitudes to women? How are these attitudes linked to the novel's themes and ideas?

### The De Lacey family

Shelley devotes three chapters of the novel to the De Lacey family. Using these prompts, ask students to consider the family's significance in the novel:

- how they reveal and develop other characters
- how they contribute to the development of the plot
- how they contribute to the novel's themes.

## DEVELOP AND REVISE

### Getting to know the characters

**1-3** The Student Book contains helpful tasks here.

### Understanding characterisation

**1-4** These text-based tasks will help students to write useful notes for revision.

#### CAMBRIDGE ELEVATE RESOURCES

##### In the Student Book

**Video:** The trial of Victor Frankenstein – case for the prosecution

**Video:** The trial of Victor Frankenstein – case for the defence

##### In this Teacher's Resource

**Link:** Do names matter?

# 14 Themes and ideas

## AIMS AND OUTCOMES

This unit takes a whole text approach to themes and ideas. By the end of this unit students will be able to:

- understand and be able to comment on the novel's key themes.

## KEY THEMES

It is important for students to do more than simply identify the themes in the novel. They need to be able to explain how Shelley presents and explores related ideas in a variety of ways, and how the novel makes the reader consider different perspectives on a particular theme. Students who make confident critical responses will take an exploratory approach to the ideas in the text and present a well-structured argument to support their interpretation.

### Exploration

#### Differentiation

Quotations on a theme. Print out the following quotations on separate slips of paper.

Walton:

- 'you cannot contest the inestimable benefit which I shall confer on all mankind, to the last generation, by discovering a passage near the pole to those countries ... or by ascertaining the secret of the magnet, which ... can only be effected by an undertaking such as mine.'
- 'I feel my heart glow with an enthusiasm which elevates me to heaven, for nothing contributes so much to tranquillize the mind as a steady purpose—a point on which the soul may fix its intellectual eye.'
- 'And now, dear Margaret, do I not deserve to accomplish some great purpose? My life might have been passed in ease and luxury, but I preferred glory to every enticement that wealth placed in my path.'
- 'One man's life or death were but a small price to pay for the acquirement of the knowledge which I sought, for the dominion I should acquire and transmit over the elemental foes of our race.'

Frankenstein:

- 'Do you share my madness? Have you drunk also of the intoxicating draught? Hear me; let me reveal my tale, and you will dash the cup from your lips!'
- 'The world was to me a secret which I desired to divine. Curiosity, earnest research to learn the hidden laws of nature, gladness akin to rapture, as they were unfolded to me, are among the earliest sensations I can remember.'
- 'I was surprised that among so many men of genius who had directed their inquiries towards the same science, that I alone should be reserved to discover so astonishing a secret.'
- 'Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow.'
- 'Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me.'

The creature:

- 'I would remain quietly in my hovel, watching and endeavouring to discover the motives which influenced their actions.'
- 'My thoughts now became more active, and I longed to discover the motives and feelings of these lovely creatures.'
- '...from you I determined to seek that justice which I vainly attempted to gain from any other being that wore the human form. My travels were long and the sufferings I endured intense.'

Put students in pairs to sort them in any way they consider appropriate. They need to develop their interpretation of the theme using the quotations to support their argument. Less confident students may find the following prompts helpful:

- Which character is speaking?
- What do the quotations suggest about the characters' motives?
- Does the language suggest that their ambition is a god or bad thing?

More confident students should be able to find additional quotations to support their interpretation.



## Creation

Here you could ask the students to use these quotations to help them to compare Frankenstein's attitude towards his creature with the love he experienced from his own parents:

- From 'I was their plaything and their idol' to 'With this deep consciousness of what they owed towards the being to which they had given life.'
- From 'At length the thought of you crossed my mind. I learned from your papers that you were my father, my creator' to 'You had endowed me with perceptions and passions and then cast me abroad an object for the scorn and horror of mankind.'

## Appearance

Students will have notes from earlier units about Shelley's presentation of characters' appearance. They need to consider whether Shelley has used this technique simply as a narrative convention as seen in traditional fairy tales, or whether the novel contains a deeper message about the significance of people's appearance.

## Family

### Differentiation

Less confident students may need to be reminded about the families in the novel. You could ask them to draw a diagram representing the relationships between characters:

- Robert Walton and Margaret Saville
- the Frankenstein family
- Justine Moritz
- Henry Clerval
- Elizabeth Lavenza
- the De Lacey family
- Safie and her father.

Add notes to show what happens to them all. Next, discuss what is suggested by these about family relationships and domestic happiness.

## Fate and free will

### Differentiation

Put students in groups to work on relevant extracts. They could use the text lasso approach to identify relevant passages and then analyse how the language in them conveys ideas about free will and responsibility. You may prefer to support less confident students by identifying a passage of about 300 words for them. They should share their analysis with the rest of the class.

## Injustice

Students will have their own responses.

## The monstrous and the human

Read this section in the Student Book and then ask students to summarise in three sentences what the novel suggests about human nature.

## DEVELOP AND REVISE

### Make a 'themes' display

The tasks in the Student Book aim to explore and connect the novel's themes.

### Extension

# 15 Language

## AIMS AND OUTCOMES

This unit takes a whole text approach to language. By the end of this unit students will be able to:

- discuss the author's use of language.

## THE LANGUAGE OF THE EARLY 19TH CENTURY

### Changing language

#### Differentiation

Help less confident students to overcome the barrier of archaic language by getting them to consider unfamiliar words in an extract before they start to read and respond to it. They should be given a few minutes to skim read a section. The teacher should identify words and phrases that may present a challenge and students could say where they should be placed on a 'scale of understanding'. In this way all students will have to engage with the language and there will be the opportunity for peer support and discussion. Keep the display for them to see how their 19th century vocabulary is growing. The scale could be labelled like this, and the words placed on it on sticky notes:

haven't a clue — vague idea — something like — know what it means — can use it confidently in a sentence

### The language of romantic and gothic fiction

#### Extension

## THE LANGUAGE OF THE CHARACTERS

### Robert Walton

Walton's wonder and appreciation of the beauty of the Arctic is apparent in his description. He presents it as a strange place, which Frankenstein later tells him makes it appropriate for the strange tale he will hear. Its unfamiliarity and wild beauty heighten Walton's desire to explore it. Like Frankenstein, Walton celebrates the majesty and power of nature in his description of it. The link to the British Library on landscape and the sublime could be helpful here.

### Victor Frankenstein

#### Extension

### The creature

The creature learns his language from the best examples: the 'perfect' De Lacey family and great writers such as Milton. Look again at the notes from Unit 10 on how Shelley elicits the reader's sympathy for the creature.

#### Extension

## DEVELOP AND REVISE

### Character study

The Student Book contains a number of activities which will help students to develop their understanding and prepare useful notes for revision.

### Hidden meanings

The Student Book contains a modelled analysis of a passage.

#### Extension

## CAMBRIDGE ELEVATE RESOURCES

### In this Teacher's Resource

**Link:** The British Library on landscape and the sublime

# Preparing for your exam

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There is a practice paper in the Student Book which has been fully annotated and includes annotated example answers for students to compare their own responses to, as well as guidance for approaching the question and developing further practice questions of their own. Assess to Progress is available for you to use to mark and track student responses

## **CAMBRIDGE ELEVATE RESOURCES**

**In the Student Book**

**Assess to Progress (x2)**