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**Knowledge Rich Curriculum Plan**

English – Frankenstein

**Year 8**



| **Unit: Frankenstein** |  |  |  |  |  |
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| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Wider Curriculum Links** | **Assessment** |
| **Gothic Literature** | * Students will know that the key conventions of gothic horror could include: eerie settings, bad weather, threatening buildings, dark mood and atmosphere, a troubled protagonist, high emotion and supernatural events. * Students will know how to use vocabulary to enhance their descriptive writing; they will know how to use figurative devices including similes, metaphors, and personification to transport readers. |  | * ***Students need to already know that convention means a feature of a literary work that defines its genre.*** * ***Students need to already know that gothic horror is a genre of literature that links to supernatural events; they need to know that supernatural means something that cannot be explained by science.*** * ***Students need to already know that supernatural means something that cannot be explained by science.*** * ***Students need to already know how to select effective vocabulary to create descriptive writing. For example, they should know how to use pathetic fallacy to create setting.*** * ***Students need to know a range of descriptive writing techniques including adverbs and figurative language.*** | <Gothic Horror  >Heroes  >Short Stories  >Language paper 1  >A Christmas Carol | **Knowledge retrieval questions: Using the vocabulary**   1. Literary **conventions**, such as the use of foreshadowing and symbolism, help to enhance the depth and meaning of a novel 2. The **protagonist** of the novel embarked on a perilous journey 3. The rain pouring down during the protagonist's saddest moment was a classic example of **pathetic fallacy**, as the weather mirrored their emotional state. 4. The audience buzzed with **anticipation** as the curtains slowly drew back.   **Gothic Conventions in the extracts:**  **Bleak House:**  The gothic conventions present in the extract include:  Atmosphere and Setting: The description of smoke, soot, and fog creates a gloomy and oppressive atmosphere. The presence of fog, particularly in the river and city, contributes to a sense of mystery and foreboding.  Pathetic Fallacy: The imagery of the smoke, fog, and mournful atmosphere reflects the protagonist's emotional state or sets the tone for a dark and unsettling narrative.  Symbolism: The smoke and soot, resembling snowflakes, can be seen as a symbol of decay and pollution. The fog represents obscurity, isolation, and a sense of the unknown.  Desolate Surroundings: The mention of mire, defiled waters, and polluted cityscape evoke a sense of desolation and decay, which are typical elements in gothic literature.  **Wuthering Heights:**  Atmosphere and Setting: The moaning wind, violent storm, and the mention of darkness create a gloomy and foreboding atmosphere. The descriptions of wintry drifts, blackened leaves, and the destruction caused by the storm contribute to a sense of desolation and decay.  Pathetic Fallacy: The moaning wind and the storm reflect the emotional turmoil and unrest within the story. The destructive power of the storm mirrors the chaos and upheaval in the narrative.  Symbolism: The wintry drifts covering the spring flowers symbolize death and the suppression of life. The violent storm and the falling tree represent the disruptive forces that threaten the characters' safety and well-being.  Desolate Surroundings: The image of the house in a remote and desolate location, battered by the storm, evokes a sense of isolation and the vulnerability of the characters.  **Stevenson**:  Atmosphere of Mystery: The description of the fog as it "slept on the wing above the drowned city" creates an eerie and mysterious atmosphere, which is a common element in gothic literature.  Desolate Setting: The reference to the "drowned city" suggests a desolate and abandoned environment, evoking a sense of decay and isolation, which are characteristic of gothic settings.  Contrast of Light and Darkness: The comparison of the lamps to jewels and the use of the phrase "muffle and smother of these fallen clouds" creates a contrast between light and darkness, adding to the atmospheric tension often found in gothic literature.  Symbolism: The reference to the procession of the town's life rolling in through the great arteries, accompanied by the sound of a mighty wind, carries symbolic weight. It suggests the hidden undercurrents and secrets that exist beneath the surface of society, a common theme in gothic narratives.  Sensory Descriptions: The use of descriptive language, such as "glimmered like jewels" and "sound as of a mighty wind," appeals to the senses, creating a vivid and evocative portrayal of the scene. This attention to sensory details is often employed in gothic writing to intensify the reader's experience.  **Big Write:** Write a description of a setting from a gothic story.  The decrepit manor perched atop a desolate cliff, its dark silhouette casting eerie shadows under the moonlight. The wind wailed through cracks in the ancient walls, a chilling shriek echoing through the night. Nature appeared petrified; gnarled, withered trees reached skyward, entwined in a desperate grip by skeletal ivy.  Within, vulnerability hung heavy. Dust danced in dim corridors, whispering ancient secrets on creaking floorboards. Elongated shadows flickered, evoking a sinister presence in this realm of isolation.  The grand ballroom, now in ruins, held faded remnants of opulence. Tattered drapes, abandoned chandeliers, and a musty scent filled the air.  Time stood still in this desolate setting. The manor clung to its secrets, its walls imbued with tales of tragedy. A chilling embrace awaited those who ventured, forever marked by the forsaken manor's haunting specter. |
| **Mary Shelley and her inspirations** | * Students will know that Mary Shelley’s parents were radical thinkers especially her mother who wrote about female rights and how women should use their intelligence. * Students will know that Mary Shelley was extremely well educated. * Students will know that women (at this time) were expected to have accomplishments such as being able to sing and play the piano to impress a man * Students will know that the Church of England was the accepted religion in England. * Students will know that the church was powerful in the early 19th century: it owned land, ran schools and was linked to politics. |  | * ***Students need to know the role of women during the 18th/19th Century.*** * ***Students will need to know the role of the church during history.*** | < Oliver Twist  >A Christmas Carol | **Knowledge retrieval questions: Gothic Setting**   1. Setting: The dilapidated manor. 2. Nature Imagery: The description of tangled, gnarled trees and skeletal branches evokes a sense of foreboding and decay. 3. Atmosphere: The use of chilling breeze, dim candlelight, and eerie shadows contributes to a haunting and unsettling ambiance. 4. Architecture: The mention of ancient stone walls, ivy-clad exteriors, cobwebs, and hidden trapdoors allude to the decaying and mysterious nature of the manor. 5. Secrets and Hidden Passages: The presence of a hidden trapdoor leading to a winding staircase and long-forgotten secrets reflects the gothic theme of concealed knowledge and hidden mysteries within the depths of the manor.   **Exit Questions:**  Mary Shelley's early life might have encouraged her to become a writer because she was surrounded by influential literary figures and intellectuals, including her parents, Mary Wollstonecraft and William Godwin, who were prominent writers and thinkers of their time.  Mary Shelley's early life links to the plot of Frankenstein because her experiences and personal losses, including the death of her own mother, influenced and shaped the themes of creation, ambition, and the consequences of playing god that are central to the narrative of Frankenstein. |
| **Frankenstein Context** | * Students will know that Romanticism is a genre of literature which deals with high emotion and imagination. * Students will know that Romanticism has an appreciation for nature, emotion and purity of art. * Students will know that the Renaissance took place between the 14th and 17th centuries and was an explosion of culture where people where free to write about what they wanted. * Students will know that the Restoration happened at the end of the 17th Century and free expression was frowned upon and people were retrained in what they could write about due to social and religious beliefs. * Students will know that the Romantic era began in the late 18th century (around the same time as the Industrial Revolution) and people were free to write about what they wanted. * Students will know that the word sublime describes writing which excites the reader beyond one’s normal experience. * Students will know that Mary Shelley was the author of Frankenstein. * Students will know that science was advancing and while many embraced it other also feared it. * Students will know that Luigi Galvin was a scientist who experimented on frogs. * Students will know that writers are informed, affected and influenced by their context. | Tier 3  **Sublime:** greatness beyond all possibility  **Romanticism:** a style and movement in art, music and literature in the late 18th and early 19th century, in which strong feelings, imagination and a return to nature were more important than reason, order and intellectual ideas | * ***Students will know what the Industrial Revolution was and consequences on society*** * ***Students need to already know that a writer's context is the circumstances that affected their life, work and times.*** * ***Students need to already know how to relate a writer's context to their work. For example, that a writer's gender influenced how they were received and what was expected of them.*** | >Poetry: Power and conflict | **Knowledge retrieval: Identify the Fragments**  1. Encouraged her to become a writer.  4. Died shortly after birth.  6. A very influential writer.  **Full sentences:**  Mary’s father encouraged her to become a writer.  Mary’s mother dies shortly after birth.  Mary Shelley would become a very influential writer.  **Big Question: What may have influenced Shelley in her writing?**  Even though Mary Shelley's writing was primarily influenced by Romanticism, the sublime, scientific progress, and the supernatural, the works of Galvani and Volta ultimately played a significant role. As a prominent figure of Romanticism, Shelley drew inspiration from the movement's focus on individualism and intense emotions. The concept of the sublime, with its awe-inspiring and overwhelming qualities, is evident in her portrayal of nature. Scientific advancements, including Galvani and Volta's experiments on electricity and muscle movement, influenced her depiction of Victor Frankenstein and his scientific pursuits. The exploration of the supernatural in her writing reflects an interest in Gothic literature. Thus, while Romanticism and the sublime were primary influences, the scientific experiments of Galvani and Volta ultimately added depth and nuance to Shelley's works. |
| **Plot of Frankenstein** | * Students will know that the full title of the of the novel is Frankenstein or the Modern Prometheus * Students will know that Prometheus is credited with the creation of humanity from clay. * Students will know that the name Prometheus means Forethinker * Students will know why this is an important title for the novel. For example: Frankenstein was a forward thinker for the time and he created life * Students will know that Philip Pullman adapted the novel Frankenstein into a play script. * Students will know that Frankenstein is the story of a gifted scientist who succeeds in giving life to his own creation; only to see it go horribly wrong when the creature is rejected by Victor and society. * Students will know that Frankenstein is the scientist - not the monster (who is nameless). * Students will know how writers use language to influence readers' thoughts on character. For example, a character's behaviour can significantly influence how readers feel about them. |  | * ***Students need to already know what a scientist is.*** * ***Students need to already know about structural features of texts including: exposition, rising action, climax, falling action and resolution.*** * ***Students need to know that character, setting and themes are essential to a narrative's success.*** | < > Analysis of characters during reading key texts | **Knowledge retrieval questions:**   1. Luigi Galvani was famous for his pioneering work in the field of bioelectricity and his experiments that demonstrated the connection between electricity and muscle movement, known as galvanism. 2. Two conventions of the gothic horror genre are the use of atmospheric settings, such as decrepit mansions and desolate landscapes, and the presence of supernatural or monstrous elements that evoke fear and terror in the narrative. 3. Four synonyms for the word scary are frightening, terrifying, alarming, and spine-chilling. 4. Romanticism was an artistic and intellectual movement that emerged in the late 18th century, emphasizing individualism, imagination, intense emotions, and a deep appreciation for nature.. 5. Mary Shelley was a prominent English writer and novelist, best known for her novel Frankenstein. She was an influential figure of the Romantic period and her works often explored themes of science, morality, and the human condition.   **Exit Question:**  The subtitle "The Modern Prometheus" tells us that Victor Frankenstein, like Prometheus from Greek mythology, dares to do extraordinary things that have significant consequences. It helps us think about the dangers of exceeding our limits, the moral implications of wielding great power, and the importance of being responsible with our actions. |
| **The concept of a monster** | * Students will know that there are several definitions of the noun 'monster' and that their own experiences will influence their own definition. * Students will know key words associated with the concept of monster are: ugly, monstrous, frighten, grotesque, deviate, horror, wickedness, cruelty. * Students will know that Shelley uses the theme of monstrosity to illustrate that is isn’t someone’s outward appearance that makes them a monster but rather their actions towards others. * Students will know that there are a range of cinematic techniques which can be used to influence what an audience sees and how they react to the action. These include: close-up, long shot, high angle. |  | * ***Students need to already know that people can have different opinions and that opinions are influenced by context.*** * ***Students need to already know how to prioritise ideas and information and arrive at conclusions.*** | <Myths and legends  <Gothic Horror  >Heroes  >A Christmas Carol  >An Inspector calls  >Macbeth | **Knowledge retrieval sentences:**   1. Romanticism, a movement that celebrated imagination and intense emotions, influenced the artistic expressions of many writers during the 19th century. 2. The sublime, an overwhelming and awe-inspiring experience, can be found in nature's grandeur and power. 3. The Gothic genre, characterized by eerie atmospheres and mysterious narratives, captivated readers with its dark and haunting themes. 4. Mary Shelley's Frankenstein, a novel that was galvanized by her own personal experiences and scientific discoveries, explored the moral and ethical implications of creating life. 5. The setting, a decrepit and abandoned mansion perched on a desolate hill, added to the eerie and chilling atmosphere of the gothic tale.   **What does the word ‘monster’ make you think of? Think about the associations and connotations of the word.**   * Fear and terror * Unusual or frightening appearance * Danger or threat * Abnormal or unnatural characteristics * Misunderstood or outcast * Violence or destruction * Supernatural or mythical beings * Evil or malevolent intentions * Loneliness or isolation * Impact on society and morality   **Annotate the extracts:**  Lovecraft:  "Colossal and nameless blasphemy": The use of these words creates a sense of something enormous and indescribable, suggesting a terrifying and forbidden presence.  "Glaring red eyes": This description evokes a sense of intensity and malevolence, emphasizing the monstrous nature of the creature.  "Bony claws": The use of "bony" suggests a skeletal and unnatural aspect, emphasizing the creature's inhuman attributes and its ability to inflict harm.  "Thing that had been a man": By emphasizing the transformation of a human into a monstrous being, it highlights the abomination and horror of its existence.  "Gnawing at the head": This image creates a gruesome and unsettling scene, evoking the idea of devouring and destruction.  "Dog face with its pointed ears, bloodshot eyes, flat nose, and drooling lips": These physical characteristics align the creature with animalistic features, adding to its otherworldly and terrifying nature.  "Scaly claws, mould-caked body, half-hooved feet": These descriptions emphasize the non-human attributes of the creature, portraying it as unnatural and repulsive.  "Immortal fountain-head of all panic": This phrase suggests that the mere sight of the creature instils a deep and everlasting fear, establishing it as a source of perpetual terror.  Martin:  "A shadow emerged from the dark of the wood": The use of "shadow" immediately creates a sense of mystery and the unknown, suggesting a lurking and ominous presence.  "Tall, gaunt and hard as old bones": These physical descriptions convey a skeletal and emaciated appearance, emphasizing the creature's eerie and unnerving nature.  "Flesh pale as milk": The comparison to milk evokes a sense of paleness and lifelessness, enhancing the creature's otherworldly and ghostly quality.  "Armor seemed to change color as it moved": This description adds to the creature's mystique, suggesting an ability to blend with its surroundings and making it difficult to pin down.  "White as new-fallen snow, black as shadow, deep grey-green": The use of contrasting colors and the association with nature adds to the creature's enigmatic and shapeshifting nature, creating an atmosphere of unease.  "Patterns ran like moonlight on water": This simile evokes a sense of fluidity and ethereal movement, further enhancing the creature's supernatural attributes.  "Deeper and bluer than any human eyes, a blue that burned like ice": This vivid description of the creature's eyes creates a chilling and intense image, suggesting a sense of power and coldness.  **Big Question:**  As the director of a modern-day version of Frankenstein, I would employ various cinematic techniques to effectively convey mood and atmosphere in the scene. Here are some techniques I would consider to engage the audience:  I would utilize a combination of low-key lighting and shadows to create a dark and eerie atmosphere.  I would experiment with different camera angles to capture the unsettling nature of the scene. Low-angle shots would be employed to depict the dominance and power of certain characters, while high-angle shots would create a sense of vulnerability or helplessness.  The set design would be meticulously crafted to reflect the Gothic aesthetic, with decaying architecture, dimly lit corridors, and gloomy interiors. The use of symbolic objects like flickering candles, cobwebs, and antique laboratory equipment would contribute to the visual storytelling and add to the overall ambiance. |
| **Captain Walton's Letters** | * Students will know that Frankenstein is an epistolary novel and that an epistolary novel is a novel that is made up of letters. * Students will know that the prologue of Frankenstein documents a correspondence between Captain Robert Walton and his sister. * Students will know how writers use language to create specific atmospheres and moods, for example, bad weather can create a negative or threatening atmosphere. * Students will know that the prologue contains a number of gothic horror elements - such as isolated setting, strange noises and sights (unexplained events) | **Epistolary:** written or expressed in the form of letters | * ***Students will know that a prologue is an introduction to a piece of literary work which addresses the reader and introduces the text.*** * ***Students need to already know the important qualities of a text's opening or exposition. For example, they should know that characters and setting should be established at the start of a text.*** * ***Students need to already know how to infer meaning and make assumptions based on the language that a writer uses; they need to know that an assumption is something that is accepted without solid proof.*** | <Clockwork  >Romeo and Juliet  < > Analysis of writer’s craft | **Knowledge retrieval answers:**   1. b) Mary Shelley 2. c) His wife 3. a) Geneva 4. d) Old body parts, 5. c) He was disgusted by it. 6. d) He was strangled 7. a) Justine 8. c) a female mate 9. b) grief 10. c)sad   **Question: What is a prologue?**  A prologue serves as an introductory section that enhances the reader's understanding, establishes the story's context, and sets the stage for the main narrative. It can be a valuable tool for the author to establish key elements of the story and engage the reader from the very beginning.  **CCQ: What does this suggest about his character?**  **Annotations for prologue:**  Descriptive Imagery: The writer sets the scene in the Arctic with phrases like "bright snow and ice," which immediately paints a picture of a cold and desolate environment. This description contributes to the atmosphere of isolation and harshness.  Choice of Words: Words such as "strange things," "impossible things," "ghosts," and "evil spirits" evoke a sense of the supernatural and the unknown. These words suggest a world where reality becomes blurred and mysterious, heightening the atmosphere of suspense and unease.  Sensory Details: The writer engages the reader's senses by describing voices in the air, like someone crying in pain or howling of revenge. This use of auditory imagery immerses the reader in the eerie environment, adding to the overall atmosphere.  Contrast: The contrast between the "bright light glaring on the snow" and the haunting events creates a juxtaposition of beauty and darkness, enhancing the sense of foreboding and the unknown lurking beneath the surface.  **WHAT HOW WHY**  What: The quotation expresses the narrator's concern about the mental well-being of the sailors on the expedition.  How: The writer uses the language of worry and mental instability to convey the potential psychological impact of fear and isolation. The words "go mad with fear" and "crazy with isolation" suggest a gradual descent into madness and a loss of sanity.  Why: The writer introduces this concern to highlight the extreme conditions and isolation experienced by the sailors in the Arctic. The harsh environment, coupled with the uncertainty and confinement caused by the ice, creates a sense of tension and vulnerability. The narrator's worry reflects the real psychological effects that can occur when humans are subjected to extreme circumstances and prolonged isolation.  **Big Question: How does the writer use language to create atmosphere in the prologue?**  The writer skilfully uses language to create a chilling and ominous atmosphere in the prologue through the description of the creature. The phrase "a creature like a man, but huge and hideous beyond belief" evokes a sense of terror and repulsion. The use of the word "hideous" conveys the creature's grotesque appearance, suggesting something that is not only physically repulsive but also profoundly disturbing. The word "beyond belief" amplifies the magnitude of the creature's monstrosity, emphasizing its shocking and unimaginable nature. Through this vivid and impactful description, the writer generates a sense of foreboding and unease, setting the stage for the dark and unsettling events that will unfold in the story. |
| **Frankenstein Modern Drama Act 1** | * Students will know that the conventions of a playscript include: character names, stage directions (for directors and actors) and dialogue. * Students will know that the form of the story has changed and that the play version was written by a man, Philip Pullman and some people find that problematic in terms of gender and voice * Students will know that theatre has more limitations than prose as the performance depends on the director, actors and the adaptation of the story - things can often be left out * Students will know how the key character of Frankenstein thinks and feels. * Students will know that a writer uses specific words to communicate a character's thoughts and feelings. * Students will know how to use adverbs to influence line delivery when reading a script aloud. For example: frantically is more intense than excitedly * Students will know that Pullman has used a number of techniques to create tension such as withholding information and stage directions. Students will also know what the effect of these techniques are * Students will know that first impressions of characters are important and that they are created through a variety of methods such as: how they are described, what they say, how they say it and how they interact with others characters | Tier 2  **Motivation:** the reason why somebody does something or behaves in a particular way  **Immorality:**  behaviour that is morally wrong, or outside society's standards of what is acceptable | * ***Students need to already know who the key characters are in Frankenstein: Victor; the Monster; Henry Clerval; Elizabeth; Professor Waldman.*** * ***Students need to already know how adverbs are used to modify verbs.*** | >Blood Brothers  >An Inspector Calls | **Knowledge retrieval answers:**   * Where did Victor Frankenstein grow up? a) Geneva * Who was Victor Frankenstein’s friend? C) Clerval * What did Victor Frankenstein become obsessed with?   b) Scientific experiments   * What did Victor study in university?   b) Philosophy and Chemistry   * What technique uses the weather to reflect the mood?   a) Pathetic Fallacy  **WHAT HOW WHY Table**  What: Frankenstein is clearly uncomfortable in this situation.  How: Through the stage directions 'Frankenstein reacts with nervous anger'.  Why: This combination of emotions indicates that the character is experiencing a complex and intense response, possibly indicating inner turmoil or internal conflict. It hints at a deeper emotional state within Frankenstein and may foreshadow further developments in his character or the plot.  What: Frankenstein is clearly troubled and is possibly struggling with inner turmoil.  How: Through the stage directions '(Frankenstein) Drains the glass, fills it again, hands it to Clerval.'  Why: It hints at a potential inner turmoil or emotional burden that he seeks to alleviate through drinking. This action could be seen as a manifestation of his distress or as a coping mechanism for dealing with the consequences of his experiments and the creation of the monster.  What: Clerval has encountered something that repulses him, possibly indicating a shocking or disturbing sight that triggers a strong reaction within him.  How: Again through the descriptive stage directions 'Clerval peers, then stares back in disgust.'  Why: The word "disgust" implies a strong feeling of aversion, repulsion, or revulsion. It suggests that whatever Clerval is observing elicits a deep sense of distaste or disapproval. This reaction creates distance between himself and Frankenstein.  What: Clerval has come to a distressing realization or has developed a troubling suspicion regarding the rucksack's contents or significance.  How: Pullman uses stage directions to good effect when he describes how 'A thought strikes him [Clerval] suddenly – he looks at the rucksack with horrified suspicion.'  Why: This highlights Clerval’s heightened emotional state and suggests a pivotal moment in the narrative where Clerval's perception and understanding undergo a significant shift.  What: Frankenstein experiences a state of unease or worry.  How: The stage directions 'He [Frankenstein] gets up anxiously, crosses to where the rucksack is lying… He starts nervously.'  Why: Pullman is suggesting that he is restless or agitated, potentially anticipating or fearing something. |
| **Act 1 Clerval** | * Students will know that there are connotations connected to words and that words are carefully selected by writers. * Students will know that the writer's language choices influence how readers feel about a character. * Students will know that Clerval realises that Frankenstein is planning something important and the actor playing Clerval will be given specific instructions on how to convey this to the audience. For example: through stage directions, fractured sentences and punctuation | Tier 2  **Flaw** - a weakness in somebody’s character  **Morality** - principles concerning the distinction between right and wrong or good and bad behaviour. | * ***Students need to already know about the conventions of a play script*** * ***Students need to already know how to use evidence from a text to support their thoughts and ideas.*** | < > Analysis of writer’s craft | **Knowledge retrieval responses:**  Mary Shelley, the writer of Frankenstein, crafted a ground-breaking and enduring work of Gothic literature.  Victor Frankenstein, the story's protagonist, is a brilliant and ambitious scientist who becomes consumed by his obsession to create life.  Romanticism, a style of writing popular in the late 18th century, celebrated the power of emotions, imagination, and the beauty of nature.  Frankenstein, considered to be an epistolary novel, unfolds through a series of letters, journal entries, and narrative frames.  Philip Pullman, the writer who adapted the novel into a play, skilfully brought the haunting tale of Frankenstein to the stage, capturing its essence and presenting it in a dramatic and visually captivating form.  **WHAT HOW WHY Table**  What: Clerval is caught off guard and struggles to comprehend or process what he has just heard.  How: Clerval's response of "You mean there's more?" and the subsequent question "You what?" indicate his surprise or disbelief regarding what has happened.  Why: Clerval’s repeated questioning suggests he is astonished by his friend’s actions.  What: The writer reinforced Clerval’s shock in the stage direction.  How: The stage directions ’Clerval is taken aback’  Why: The stage direction implies that Clerval's initial reaction is one of being emotionally startled or taken aback, indicating a momentary disruption of his composure or expectations.  What: Clerval has come to a distressing realization or has developed a troubling suspicion regarding the rucksack's contents or significance.  How: The stage directions reveal how 'A thought strikes [Clerval] suddenly – he looks at the rucksack with horrified suspicion.  Why: This highlights Clerval’s heightened emotional state and suggests a pivotal moment in the narrative where Clerval's perception and understanding undergo a significant shift.  What: Clerval's question raises doubts about the sanity of either Frankenstein or himself.  How: The question "Frankenstein, are you mad, or am I?"  Why: By posing the question, he implies that the situation or events they have experienced are so extraordinary or disturbing that it challenges their perception of reality. The use of "mad" indicates a state of mental instability or irrationality.  What: Clerval's statement indicates that he is quite intuitive and realises Frankenstein’s actions will lead to dire consequences.  How: The declaration "There's going to be a storm soon, I can feel it,"  Why: Clerval's premonition of the storm contributes to the overall atmosphere of tension and suspense in the story. It hints at the potential risks or turmoil that may lie ahead, heightening the reader's anticipation and curiosity about the unfolding events. |
| **Character analysis: Elizabeth** | * Students will know how to comment on the presentation of a character and that this can change throughout a text * Students will know how to use structure markers in their writing such as: at the start, then, at the end | Tier 2 –  Sympathy: feelings of pity and sorrow for someone else's misfortune. | * ***Students need to already know about the characters of Elizabeth and Frankenstein*** * ***Students will need to words fluctuate and conflicted*** | < > Analysis of writer’s craft | **Knowledge retrieval answers:**   1. What are ‘word classes’? A 2. What is a simile? A 3. What is a metaphor? B 4. What is personification? C 5. What is an adverb? C   **WHAT HOW WHY Table**  What: Initially, Elizabeth is presented as deeply concerned and anxious for Victor's well-being and the ominous nature of their relationship.  How: The question ‘I’m worried. I have such dreams…I see Victor in them, and there’s something horrible pursuing him – or is he pursuing  it?’  Why: Pullman shows Elizabeth’s protective and caring nature, indicating her deep emotional connection to Victor.  What: Elizabeth feels neglected by Victor.  How: The remark that ‘I’m tired and I’m cold. I haven’t seen you for six months – you haven’t even asked me why I’m here.’  Why: Elizabeth's statement that she is tired and cold suggests physical discomfort, but it also symbolizes her emotional state. Elizabeth feels betrayed by Victor.  What: Elizabeth is frustrated and unable to understand Victor’s choices.  How: The question 'How can I understand someone who shuts himself up in a dirty, dusty, smelly, freezing cold room like this?'  Why: Pullman highlights her frustration, disbelief, and concern for his well-being, suggesting a disconnect between the two characters.  What: Elizabeth is very emotional, both angry and determined.  How: The frustrated comment ‘No – don’t try to hold me back. If this is what matters to you, Victor, then so be it.’  Why: Elizabeth's statement reflects her assertiveness and strong-willed nature. She refuses to be held back or restrained by Victor's desires or priorities. |
| **Set Design** | * Students will know that there are a range of jobs and careers in the theatre including: director, playwright, set designer, costume designer, lighting technician. * Students will know what each of the jobs in the theatre industry entails. * Students will know how to make links between a writer's setting description and a theatre set design. | Tier 2  **Atmosphere**: the tone or mood of a place, situation, or creative work. | * ***Students need to know that the creation wakes up in a laboratory.*** * ***Students need to already know how to infer meaning and read between the lines. They need to draw on knowledge of hooking and engaging audiences.*** | >An Inspector calls | Knowledge retrieval answers:   1. The artist's painting depicted a grotesque creature with twisted limbs and distorted features. 2. The abhorrent crime shocked the community, leaving them appalled and disgusted. 3. Her passion for helping others was the main motivation behind her decision to become a doctor. 4. Despite his troubled past, I couldn't help but feel sympathy for him as I learned about the hardships he had endured. 5. Standing at the edge of the cliff, I gazed at the sublime beauty of the sunset painting the sky in vibrant hues.   CCQ: What is the role of a set designer?  A set designer is responsible for creating and positioning the props on stage for a performance. They design the appearance of the stage on which the actors perform.  CCQ: How has the set designer designed the set of Wicked to engage the audience?  The designer has first of all designed an arch to go in front of the arch of the theatre. This makes the set seem closer to the audience, which helps the audience to feel engaged in the dialogue and action.  CCQ: What is the role of a special effects’ designer?  A special effects designer works with the director of a production to design impressive visual surprises, for example using fire (pyrotechnics), cannons, or make up.  CCQ: How are special effects used to engage the audience?  Special effects can surprise and shock audiences by bringing key moments in a play to life. |
| **Victor's Thoughts and Feelings** | * Students will know that sentence structures can be used to create a range of different effects. * Students will know how to use specific sentence types for specific purposes. For example, a complex sentence can be used to demonstrate that a character is complex or complicated. * Students will know that Victor's rejection of the monster leads to conflict: internal and external. They will understand that actions have consequences. | Tier 3  **Imperative sentence**: a sentence that expresses a direct comment, request, invitation, warning or instruction.  **Declarative sentence**: simply statements that relay information  **Exclamative sentence**: a statement that expresses strong emotion, typically ends with an exclamation mark  **Interrogative sentence**: asks a direct question and is punctuated with a question mark. | * ***Students need to already know that there are three main types of basic sentences: simple, compound and complex*** * ***Students will already know that Victor's creation did not turn out as planned and it was a catastrophic disaster.*** * ***Students need to already know what first person narrative is and how first person narrative influences readers by making the narratives more personal.*** | < > Crafting writing  > Abstract nouns useful for academic writing at GCSE (nominalisation). | Knowledge retrieval:   1. The role of a set designer is to be responsible for creating and positioning the props on stage for a performance. They design the appearance of the stage on which the actors perform. 2. The role of a special effects designer is to work with the director of a production to design impressive visual surprises, for example using fire (pyrotechnics), cannons, or make up. 3. Atmosphere means the tone or mood of a place, situation, or creative work.   Grammar answers:   1. Simple 2. Complex 3. Compound 4. Complex 5. Compound 6. Simple   CCQ: How do you think Victor Frankenstein is feeling? List as many abstract nouns as you can.  At different times: frustration, despair, turning to horror and excitement in equal parts.  CCQ: What do you think he is thinking?  Frankenstein is perhaps relieved that his obsession has finally come to fruition. Yet, at the same time, he might be horrified by its monstrous nature.  Model for diary  After all that work, I am done. I am done, yet I feel nothing but despair. When I started this experiment, I had grand ambitions: to be the modern Prometheus, to create life from death. I did not think it would end this way. What have I done?  At first, when I saw that little flicker of movement in the monster's hand, a buzz of excitement rattled through me. All those years of work had been worth it. Then life worked its way through the monster's body, and my excitement began to cool, replaced by an overwhelming sense of horror. This thing, this beast, must be stopped. But it was too late. |
| **Act 2: stage directions** | * Students will know how to comment on stage directions linked to setting/set design. * Students will know how to make comments on atmosphere and how this has been created by a writer * Students will know how to make links to gothic horror conventions in particular those surrounding character: such as frightening monster and damsel in distress |  | * ***Students will need to know ideas surrounding the concept of a villain and how they are viewed by others*** * ***Students will already know the function of stage directions*** * ***Students need to already know gothic horror conventions and how Frankenstein conforms to the Gothic genre through its atmosphere of darkness and interest in the supernatural.*** | <Gothic horror  <Clockwork  >Blood Brothers  >An Inspector calls | Knowledge retrieval answers   1. c 2. a 3. a 4. b   First extract questions:   1. The cottage perhaps belongs to people living a rural lifestyle – maybe they are hunters or farmers. I envision them to be simplistic in their lifestyle as Pullman describes them as having 'a couple of rough chairs, a simple fireplace' and 'some bread, an apple, a piece of cheese' to eat. 2. Pullman seems to be creating a peaceful atmosphere at this point. The setting is idyllic. 3. The description makes me feel at peace; clearly this is the kind of atmosphere that Pullman is trying to create here by describing this simple lifestyle.   Second extract:   1. The atmosphere changes quite quickly through these three sentences. The barking of dogs arguably foreshadows that something ominous is about to happen, then when 'the light is blocked in the doorway', the atmosphere quickly becomes darker, both literally and metaphorically.   Third extract:   1. From the stage directions, we learn that the monster seems to have been through a tough time. Pullman tells us that 'his hands and arms are torn and bloody', suggesting that the monster has been persecuted in some way or has been in an accident or altercation. Moreover, the monster is hungry and desperate. Despite being nervous, Pullman describes how the monster should be seen 'devouring' food 'ravenously'. Pullman clearly wants the audience to understand how desperate the monster is. Perhaps he is afraid of human beings after being targeted them before this scene (which is why he has bloody and torn hands and arms).   Link to prior knowledge: bullet point links to Gothic genre   * Dark and gloomy atmosphere * Supernatural creature * Sense of tension and fear * Interest in deathliness |
| **The monster – tracking a character** | * Students will know how to track a character through a text. For example: using a table to collate ideas. * Students will know that at this point in the play the monster is solitary and isolated, but also innocent and moral. | Tier 3  **T3: Monologue:** One person performing a speech of their thoughts and feelings to the audience.  **T2: Solitary:** Done or existing alone. | * ***Students will need to already know the experiences of the monster*** * ***Students will need to know how to construct an appositive sentence.*** * ***Students will need to know the definitions of the words grotesque, sympathy and isolated.*** | >Blood Brothers  < > Analysis of writer’s craft | Knowledge retrieval   1. The cottage of Felix and Agathe is described in a peaceful and idyllic way. 2. The monster has been targeted and persecuted before this scene. 3. The monster is nervous around humans. 4. The monster is desperate and hungry. 5. Pullman creates a dark and ominous atmosphere as soon as the monster enters the scene.   Big Question: How has Pullman presented the monster at this point in the play?  WHAT HOW WHY table:  WHAT: The monster deserves sympathy.  HOW: The simple sentence 'I want to help and love'  WHY: The monster is not an evil person – nurture is more important than nature.  Model paragraph:  At this point in the play, Pullman presents the monster as someone who is deserving of sympathy. This is indicated when the monster, helpless and innocent, declares 'I want to help and love'. Through this simple sentence in the monologue, Pullman highlights to readers how it is nurture that determines how kind we are as people. The monster is clearly not an evil person, suggesting that Frankenstein's abandonment of him was unfair. The monster has the ability to be a moral and good person. |
| **The Hunchback in the Park** | * Students will know that a hunchback is a medical condition caused by the spine curving. * Students will know that the Hunchback of Notre Dame is a novel by Victor Hugo and the key character - Quasimodo - has a hunchback. * Students will know how to communicate their thoughts on 'The Hunchback in the Park.' * Students will need to know how to identify and make notes on key images in a poem * Students will need to know how to comment on how the Hunchback is presented in the poem. * The man is presented as almost blending into his environment due to his solitariness ('Like the water he sat down') * The man is tormented by others in society 'Mister they called Hey mister' * The man is cut off from society. Even if he is not physically chained, he is metaphorically: 'Slept at night in a dog kennel, But nobody chained him up''. * The man whittles a figure out of wood during the day. Thomas suggests, perhaps, that this figure gives him a sense of satisfaction and purpose – things that have been taken away from the man by his ostracism from society. * The use of the definite article in 'the hunchback' identifies the man by his disability. This perhaps marks him out as different and is related to his ostracism from society. * This language is also seen in Dickens's anti-Semitic description of Fagin as 'the Jew'. | Tier 2  **Ostracised:** cut off from society  Tier 3  **Stanza:** a group of lines making the basic form of a poem | * ***Students will already need to know what is meant by the term 'monstrosity'.*** * ***Students will need to know a range of poetic techniques and their definitions (recapped in starter).*** * ***Dickens presents Fagin in an anti-Semitic way – identifying him often as 'the Jew', as if that is the only characteristic about him that matters.*** | >Riots and rebels  > Poetry: power and conflict  > the word ostracised is very useful when discussing the poem Kamikaze at GCSE. Perhaps also Lady Macbeth as the play goes on.  < Fagin in Oliver Twist. | Suggested annotations:  Slept at night in a dog kennel  But nobody chained him up.  Metaphorical language that suggests that the man has been reduced to the state of an animal. He is not literally chained up but he is metaphorically as he is neglected by society.  Like the water he sat down  And Mister they called Hey mister  The simile seems to suggest that the man has almost blended into his environment – he has become 'like the water'. Moreover, the next line reveals how the man is tormented by the boys truanting from school – an insight into how the man is ostracised by society.  Made all day until bell time  A woman figure without fault  The man is preoccupied with the figure he is sculpting. He takes care and time over it. The figure is perhaps a symbol of his isolation, but it might also represent how even this man who is neglected by society, can still leave an impression on this world and leave something behind.  Possible cold call questions (should be in booklet – this needs correcting for next year. Saved in M Drive):  CCQ: Do you think it is fair to refer to the man in question as 'the hunchback'?  The use of the definite article in 'the hunchback' identifies the man by his disability. This perhaps marks him out as different and is related to his ostracism from society.  CCQ: How is this language similar to how Dickens described Fagin in Oliver Twist?  This language is also seen in Dickens's anti-Semitic description of Fagin as 'the Jew'. In both cases, the character is not seen as a human being. Instead they are defined by their characteristics, in a negative way.  Why is the language that we use important?  The language that we use is important because we can end up labelling someone in a derogatory way, therefore ostracising them from society. |
| **Writing about the poem** | * Students will use their annotations from yesterday's lesson (indicative content above) to plan and write a response to the question, 'How does Thomas present the homeless man in the poem 'The Hunchback in the Park'? |  | * ***Students by now should know how to use WHAT HOW WHY questions to write an analytical response.*** | <>Analytical writing across the curriculum. | WHAT HOW WHY table (again this is different in the booklet to the edited version in the M Drive):  WHAT: Thomas shows us how the man is tormented by others in the park.  HOW: Through the repeated shouts of the truanting boys.  WHY: Thomas highlights to readers how this man, perhaps because of his disability, has been ostracised by others in society.  (This first row has a model paragraph below).  Suggestion for second row:  WHAT: Thomas suggests that the hunchback is seen as little more than an animal.  HOW: Through the metaphorical language 'Slept at night in a dog kennel, But nobody chained him up'.  WHY: This metaphorical language is used by Thomas to highlight the poor state that the man is living in. He is not literally chained up but he is metaphorically due to his neglect by society.  Model paragraph. How does Thomas present the homeless man in the poem 'The Hunchback in the Park'?  Thomas immediately highlights in the poem how the man in the park is tormented by others, perhaps because of his disability. This is indicated when Thomas describes the shouts of truanting boys: 'Mister they called Hey mister'. Thomas wants us to understand the significance of the impact of this man's disability. The poet highlights to readers how this man has been ostracised by others in society. He is only referred to in a mocking way, and thus lives in isolation: he is 'solitary'. |
| **Act 3 The Monster** | * Students will know that Elizabeth suffers from recurring dreams (a gothic horror convention) and that this is a technique used by the writer to create tension * Students will know that the encounter between Frankenstein and the monster is one of the most significant moments in the play. * A prominent theme in Frankenstein is the idea of nature vs nurture. Nature refers to how genetics influence an individual's personality, whereas nurture refers to how their environment (including relationships and experiences) impacts their development. | **T2 - Heinous:** hatefully or shockingly evil. | * ***Students will already need to know the relationship between Frankenstein and the monster*** * ***There are many factors that make up who we are. Staff may wish to use the analogy of people who grow up with books in households and people who do not (or something similar) to explain different education outcomes.*** | <Gothic Horror  >a Christmas carol  >Blood Brothers nature vs nurture. | **Knowledge retrieval task from booklet on M Drive (retrieval in printed booklet is an error as students have not covered this part of the play).**  How does Pullman present the monster's treatment by society in the play?  Pullman consistently shows how the monster has been ostracised and neglected by society in the play. For example, when the monster appears at the rural cottage of Felix and Agathe, he is ravenously hungry and desperate for food. He is also suffering from cuts on his hands and arms. These signs imply that the monster has been persecuted before his reappearance in the play.  CCQ: Why is the monster’s first encounter with his creator significant?  The theme of nature versus nurture is an integral one in *Frankenstein*. Pullman explores this theme through the significant first encounter between the monster and his creator, when the monster pleads with Victor 'How can I love, when I'm met with nothing but hatred and disgust'. Pullman wants his audience to understand how the monster's lack of nurture has turned him into someone capable of committing a heinous crime such as murder. Due to the fact that the monster has never been loved, he is incapable of loving. This lack of love, Pullman suggests, is what drives people to extreme actions. |
| **Tracking the monster** | * Students will develop the skill of tracking how an author has developed a character across a text. * At the beginning of the play, Pullman develops sympathy for the monster as he emphasises his good intentions: 'Men see me, they hurt me – dogs – they shout they throw stones' * This is reinforced with the monster's declaration that 'I want to help and love' * However as the monster is rejected and ostracised at every turn he becomes increasingly willing to commit heinous crimes. 'you want evil – then I shall be evil!' |  | * ***Students will need to recall how the monster is presented earlier in the play – something covered in previous lessons on the monster's monologues.*** | Tracking a character is a crucial skill at GCSE Literature and A Level. | Knowledge retrieval:  1. The monster is seeking revenge, because Frankenstein has failed to deliver on his promise of a wife.  2. The monster is seeking revenge, but the audience still feel sympathy for him due to the lack of care he has received.  3. The monster is seeking revenge, so Frankenstein has placed his friends and family in danger through his experiment.  4. Despite the monster seeking revenge, we still wonder whether there is a possibility that he might be redeemed.  5. Although the monster was seeking revenge, Frankenstein should bear most of the responsibility for the tragedy of the play.  How does Pullman present Frankenstein's monster as a character who changes throughout the play?  WHAT HOW WHY table suggestions   1. What: The monster is deserving of sympathy 2. How: The monster's pitiful declaration that ''Men see me, they hurt me – dogs – they shout, they throw stones' 3. Why: Pullman suggests to the reader that the monster deserves sympathy for the way he has been treated by society. Another idea suggested by this description is that humanity can be cruel without reason. 4. What: The monster is essentially good. 5. How: The simple sentence, 'I want to help and love' 6. Why: Pullman wants the reader to understand that it is nurture that determines how kind we are as people. The monster is clearly not an evil person, suggesting that Frankenstein's abandonment of him was unfair. The monster has the ability to be a moral and good person. 7. What: The monster becomes evil because he never receives any nurture or love from society. 8. How: The exclamation: 'Evil? Evil – you want evil – then I shall be evil!' 9. Why: Pullman reveals how even though the monster has the ability and potential to be a moral and good person, he is forced into a life of evil through the way people treat him. This is a major turning point in the play. 10. What: It is impossible to be a good person without support. 11. How: The question that the monster asks: 'How can I be good alone? How can I love, when I'm met with nothing but hatred and disgust?' 12. Why: Pullman further emphasises how essential love and support are to morality.   Model answer (note discourse markers in bold)  **At the beginning of the play**, Pullman presents the monster as a character deserving of sympathy. This is indicated when develops he emphasises the monster's good intentions through the monster's pitiful declaration that 'Men see me, they hurt me – dogs – they shout they throw stones'. Pullman suggests to the reader that the monster deserves sympathy for the way he has been treated by society. Another idea suggested by this description is that humanity can be cruel without reason.  **This idea is reinforced through** the monster's declaration that 'I want to help and love'. **At this point in the play,** Pullman wants the reader to understand that it is nurture that determines how kind we are as people. The monster is clearly not an evil person, suggesting that Frankenstein's abandonment of him was unfair. The monster has the ability to be a moral and good person.  **However,** Pullman presents a major shift in the monster's character when the monster is rejected and ostracised at every turn. The writer uses an exclamative sentence to emphasis how the monster is becoming increasingly willing to commit heinous crimes: 'you want evil – then I shall be evil!' Through these later exclamations, Pullman reveals how, when humanity is at its most unkind, it can encourage evil in those who might otherwise have been good. |
| **Act 3 Gothic features** | * Students will know how each character is responsible for the actions of the monster * Students will know that the writer has subtlety used gothic horror conventions such as references to curses and misfortune * Students will know that Frankenstein is not willing to accept that he has brought the events of the play on himself. * Students will know that Clerval is not willing to accuse his friend or voice his suspicions | **Ethics:** moral principles which govern a person’s behaviour | * ***Students will need to already know the events of the play*** * ***Students will need to already know a range of gothic horror conventions*** | <Gothic Horror  >An Inspector Calls – ethics  > Reinforcing ideas around the Gothic – A Christmas Carol | Knowledge retrieval Gothic features:   * Gloomy atmosphere * Interest in the supernatural * Themes of death and decay * Use of pathetic fallacy – in particular storms or lightning   CCQ: Who is the more ethical character: Clerval, or Frankenstein?  I believe the more ethical character is Clerval as he has consistently pointed out his friend's unethical behaviour. Clerval from the start of the play has been sceptical about Frankenstein's obsession to become the modern Prometheus.  How does Pullman use Gothic conventions to present Frankenstein's unethical actions?  Pullman uses Gothic conventions to reveal how immoral Victor Frankenstein, the 'modern Prometheus', is. In the stage directions at this point in the play, there are consistent references to 'darkness', 'doom and horror'. Pullman uses these Gothic conventions to create a dismal and sinister atmosphere. We also get the impression that other characters are starting to become unnerved by the atmosphere in the play. This is indicated when Elizabeth notices 'a monstrous figure'. Pullman uses these supernatural conventions of the Gothic to build tension as the play escalates towards its climax, and to make the consequences of Frankenstein's actions clear. |
| **Humanity** | * Students will know that humanity means the qualities of being human. * Students will know that the monster believes that humanity is not always kind and compassionate. Instead it often destroys what it does not understand. * Students will know the monster believes that humans, far from being kind and compassionate, are driven by impulses and not rational thought. | Tier 2  **Humanity:** the quality of being kind to people and animals by making sure that they do not suffer more than is necessary; the quality of being humane  **Impulses:** a sudden strong wish or need to do something, without stopping to think about the results | * ***Students will need to already what each of the characters are like*** * ***Students will need to know how to analyse the language choices of a writer.*** | >The Hunger Games  >An Inspector calls | Knowledge retrieval:  Pullman uses gothic conventions in the play such as a gloomy atmosphere, aided by pathetic fallacy, and consistent references to death and decay.  By incorporating these elements Pullman creates an ominous atmosphere throughout the play.  Perhaps the audience watching the play would recognise the unethical behaviour of Victor Frankenstein, and note the dangers of becoming obsessed with playing God.  CCQ: What is the monster trying to say about humanity?  The monster believes that humanity is not always kind and compassionate. Instead it often destroys what it does not understand.  CCQ: What does the monster believe humans are driven by?  The monster believes that humans are driven by impulses and not rational thought.  Big Question: What is Pullman trying to say about humanity in the play?  Through the monster, Pullman makes the point in this play that humanity is not always defined by kindness. Instead, humanity can be driven by destructive impulses, especially when it is afraid. As the monster declares, 'When a human sees a living thing, his first impulse is to destroy it'. Pullman wants the audience to understand that the monster is an advocate for love and care in the first instance. By contrast, Clerval here is at his most afraid, and insists on the need to destroy the monster rather than show it any compassion. |
| **Victor Frankenstein – Tracking a character** | * Victor Frankenstein is a character whose hamartia is his obsession with his work, which represents an over-ambitious nature. * Frankenstein's over-ambition makes him the modern Prometheus: ' Yes, if we're lucky tonight and it storms…well, my dear fellow, we’re in the threshold of a new age.' Frankenstein thinks that he is shepherding in a new age for mankind; in fact he is creating something that is beyond his control. * Frankenstein ends the play in despair at what he has done as he questions himself: 'What have I done? What have I done...' | **T3- Hamartia**: a fatal flaw leading to the downfall of a tragic hero or heroine.  Example: Sarah's hamartia, her overwhelming pride, ultimately lead to her downfall.  Non-example: The hamartia spread through the voters.  **T3: Epilogue**: a final or concluding act, scene or chapter in a text. Usually the epilogue occurs after the main narrative has finished.  **T2- Ambition**: A strong desire to do or achieve something.  Example: Her ambition was to work in the field of astrophysics.  Non-example: The project proposes the most ambition plans for the parish church in over 100 years. | * ***Students are building here on their prior knowledge of tracking a character across a whole text, developed in the lesson on the monster.*** | <> Tracking a character.  >Ambition as hamartia in Macbeth | How does Pullman present Victor as a character who changes throughout the play?  WHAT HOW WHY table suggestions:   1. What: Victor is obsessed with his work. 2. How: Frankenstein's dialogue: 'well, my dear fellow, we’re in the threshold of a new age.' 3. Why: Pullman wants the audience to understand Frankenstein's arrogance: he thinks that he is shepherding in a new age for mankind. In fact, he is creating something that is beyond his control. 4. What: Victor has isolated himself for the sake of his project. 5. How: The revelation in his dialogue that ‘You’ve no idea how lonely it’s been…I’ve been working at this for six years now.’ 6. Why: Pullman reinforces how obsessed Victor has become with his project, foreshadowing how this will lead to his downfall as a character. 7. What: Frankenstein is quickly repulsed by his invention. 8. How: Frankenstein's remark that ''you're not what I thought you'd be', 9. Why: Pullman shows the audience how quickly Victor realises the error of his ways – that he has been over-ambitious, despite his determination. 10. What: Victor's despair 11. How: Frankenstein's rhetorical question: 'What have I done? What have I done...' 12. Why: Pullman highlights to the audience how Frankenstein ends the play in despair at what he has done, as his hamartia, his ambition, leads to disastrous consequences and the deaths of innocent people.   Model paragraph to be used at teacher's discretion.  **At the beginning of the play,** Pullman clearly suggests that Victor Frankenstein is a character whose hamartia is his obsession with his work. Pullman, through Victor's dialogue, highlights his loneliness and obsession with his project, hinting at his over-ambitious nature. Frankenstein's over-ambition makes him the modern Prometheus: 'well, my dear fellow, we’re in the threshold of a new age.' **At this point in the play,** Pullman wants the audience to understand Frankenstein's arrogance: he thinks that he is shepherding in a new age for mankind. In fact, he is creating something that is beyond his control. This idea is also suggested when Pullman emphasises how far Victor has isolated himself for the sake of his project, saying 'you've no idea how lonely it's been'. Again, Pullman is perhaps foreshadowing how dangerous this obsession will turn out to be.  **As the play develops, however**, Pullman reveals how quickly Frankenstein is repulsed by his invention. By having Frankenstein remark that 'you're not what I thought you'd be', Pullman shows the audience how quickly Victor realises the error of his ways – that he has been over-ambitious, despite his determination.  **This change in Victor's character is also evident at the end of the play,** when Frankenstein questions himself: 'What have I done? What have I done...' Pullman highlights how Frankenstein ends the play in despair at what he has done, as his hamartia, his ambition, leads to disastrous consequences and the deaths of innocent people. |
| **Epilogue** | * Students will know the use of lighting is a dramatic technique used in plays * Students will know light represents knowledge, enlightenment, electricity, life and has religious connotations. * Students will know that the writer had used a range of techniques to create sympathy for the monster. For example: emotive language, stage directions | T2 - Sympathy: the feeling of being sorry for somebody; showing that you understand and care about somebody’s problems | * ***Students will need to already the events of the play*** * ***Students will need to already know how the monster has been treated*** | >An Inspector Calls – ethics and responsibility. | Knowledge retrieval: Summarise Act 4 in 3 sentences  Elizabeth and Clerval are seen discussing Victor's long period of isolation and the locked door of his laboratory. Clerval has his suspicions about what Frankenstein is doing, and he and Elizabeth reveal the second monster, intended to be the monster's bride. A tussle then takes place between Clerval and the monster, which culminates in the monster's bride dying alongside Elizabeth, killed at the hands of the monster. The play finishes with Frankenstein's vow to find the monster at any cost.  CCQ: How does the writer creates a feeling of sympathy for the monster?  Pullman clearly creates sympathy for the monster, who has been neglected and ostracised at every turn in its life.  CCQ: How does the writer present themes surrounding responsibility in the play?  Pullman explores responsibility in the play through Frankenstein's complete failure to consider the ethics of his actions. Nor does he take responsibility for the monster once he has been created, which leads to disastrous consequences |