

7:3 Frankenstein



The Golden Idea

In this unit students will read the play version of the novel Frankenstein, developing their knowledge of gothic fiction and tension building methods, as well as some of the basics of drama and play-structure (which will be built on further later on in the year). Students will be able to further develop their own creative writing skills as well as their analytical skills, drawing in context to help their analysis. The unit thus builds on the first two units studied during term 1 of year 7.

Our Golden Threads

Planning	<ul style="list-style-type: none"> <input type="checkbox"/> Annotating extracts clearly, using the PETER paragraph structure to help note down evidence, techniques and effects.
Control of paragraph organisation	<ul style="list-style-type: none"> <input type="checkbox"/> Use of introductory and concluding paragraphs. <input type="checkbox"/> Clear use of controlled paragraphs for different points. <input type="checkbox"/> Clear use of discourse markers for new paragraphs.
Vocabulary	<ul style="list-style-type: none"> <input type="checkbox"/> Be able to use a variety of different verbs to explore the effect on the reader (particularly synonyms for 'show') <input type="checkbox"/> Use literary and language terminology to analyse quotations. <input type="checkbox"/> Use of gothic terminology.
Control of purpose and tone in writing	<ul style="list-style-type: none"> <input type="checkbox"/> Addressing the question throughout <input type="checkbox"/> Use of formal language.
Homework	Seneca

Wider Weblinks

[Frankenstein: Plot, Character & Themes | BBC Teach - YouTube](#)

The Golden Product

Students are working towards an analysis of tension within the play, Frankenstein, using PETER (Point – Evidence – Technique – Effect on the Reader)

Making insightful points that show personal interpretation of the play and the gothic features it uses.

Philip Pullman uses gothic features to shock and terrify his audience, in order to make them see that all of mankind has the potential for good or evil and that it is the way we are treated by others that determines who we are, not how we were born.

Using quotation marks and embedding quotes into sentences.

The Monster's declaration that "You'll never beat me like this. Why don't I kill you now? Why don't I snuff your life out like a candle?" p50

Embedding the naming of techniques into explanations of the effect on the reader.

Utilises rhetorical questions, as well as the gothic theme of violence and death in order to shock the reader into seeing the true potential of the monster. His idiom 'snuff you life our like a candle' evidences how powerful he is and how easily he can cause devastation...

Exploring the effect on the reader in detail and proving with further evidence.

but it also shows us that he is now an eloquent, educated and intelligent monster and is a complete contrast to the stumbling, wordless creature that was first created by Frankenstein.

7.3 Knowledge Organiser – Frankenstein



Frankenstein:

Obsessed by creating life itself, Victor Frankenstein plunders graveyards for the material to fashion a new being, which he shocks into life by electricity. But his botched creature, rejected by Frankenstein and denied human companionship, sets out to destroy his maker and all that he holds dear.

Mary Shelley:

The rebellious, revolutionary, female writer of the novel, Frankenstein

key Terminology:

- | | |
|--------------------------------------|--|
| <input type="checkbox"/> Gothic | <input type="checkbox"/> Pathetic Fallacy |
| <input type="checkbox"/> Tension | <input type="checkbox"/> Sensory Language |
| <input type="checkbox"/> Protagonist | <input type="checkbox"/> Simple, Compound and Complex Sentences. |
| <input type="checkbox"/> Antagonist | |
| <input type="checkbox"/> Character | |
| <input type="checkbox"/> Prologue | |
| <input type="checkbox"/> Epilogue | |
| <input type="checkbox"/> Context | |

Connectives: Time

- | | |
|---|---|
| <input type="checkbox"/> After | <input type="checkbox"/> In the end |
| <input type="checkbox"/> Eventually | <input type="checkbox"/> Afterwards |
| <input type="checkbox"/> In the beginning | <input type="checkbox"/> Lastly |
| <input type="checkbox"/> Shortly | <input type="checkbox"/> Next |
| <input type="checkbox"/> Earlier | <input type="checkbox"/> First |
| <input type="checkbox"/> In the blink of an eye | <input type="checkbox"/> While |
| <input type="checkbox"/> Before | <input type="checkbox"/> Then |
| <input type="checkbox"/> Finally | <input type="checkbox"/> Eventually |
| <input type="checkbox"/> In the end | <input type="checkbox"/> Previous |
| <input type="checkbox"/> When | <input type="checkbox"/> Second |
| <input type="checkbox"/> During | <input type="checkbox"/> Suddenly |
| <input type="checkbox"/> Eons later | <input type="checkbox"/> Milliseconds later |

Ethics:

Ethics are what we as individuals or a society think are the right/wrong courses of action. Our novel makes us think carefully about Science and ethics.



Adjective Searing, shocking, boiling pain flooded his mouth!

Simile Like a volcano, the pain erupted.

Preposition In his mouth, the chillies danced.

ing verb Cursing and wailing, he dived for a glass of water.

Connective But there was hope!

ed verb Relieved, he drank the water.



Gothic Literature:

Sometimes called Gothic Horror, gothic literature is characterised by its focus on **fear** and **haunting**. It has a range of typical features from grim, unsettling and isolated locations to wild, uncontrolled characters taking huge risks. The novel **Frankenstein** combines Gothic elements with **Science** in order to create a revolutionary novel and characters that are still world famous, today.

Clever structures or interesting approaches for your own creative writing:

- Use varying perspectives – zoom in or out.
- Addressing the reader.
- Using flashbacks in your writing.
- Using gothic features
- Using pathetic fallacy.

7.3 Vocabulary Boost



Ambitious

Adjective

A strong desire to achieve.

The cat looked up at the bird at the top of the tree. It was an ambitious hunt but nothing would stop her.

Arrogant

Adjective

Believing that you are better than others or that you are more important than you are.

The way he looked at me told me how arrogant he was and how useless he thought I was. I'll show him, I thought.

Despondent

Adjective

Unhappy and with no hope or enthusiasm

I came out of the exam despondent and crying. I couldn't have been more shocked on results day when I discovered I had passed.

Integrate

verb

Integrate To mix with and join society or a group of people, often changing to suit their way of life, habits, and customs

To integrate was my dream, but alas, as I was a foot too tall and had blazing red hair, I stood out like a sore thumb wherever I went.

Irrational

Adjective

Not using reason or clear thinking

My plan was irrational and I knew it, but I still intended to follow it.

Naive

Adjective

Having or showing a lack of experience, judgement, or information.

The year 7s naively entered the MUGA, thinking it would be just like their primary school playgrounds – they soon learned it was another world entirely.

Remorseful

Adjective

Feeling sad and guilty.

I sat looking at her crying, feeling remorseful about my part in it all.

Reckless

Adjective

Not thinking about the danger of a situation; acting rashly and without thinking.

Reckless, unstoppable and a constant worry to his mother, Reginald had been always whirlwind of a child.

Vengeful

adjective

Expressing a strong wish to punish someone who has harmed you or your family or friends.

I was vengeful, but I hadn't got a clue how best to get him back for humiliating me in front of the whole class.

Start your thinking...

In my heart I felt...

It was totally...

As I collapsed into the chair...

All around me were...