

Weeks and key questions.	Suggested content with non-negotiables in red. Underlined content appears on the Knowledge Organiser.	Terminology with non-negotiables in red. Underlined content appears on the Knowledge Organiser.	Useful texts or links that enable the exploration of the content and terminology.
<p>Week One and Week Two:</p> <p><i>What is a gothic text?</i></p> <p><i>What are the characteristics of the gothic genre?</i></p> <p><i>What makes us human?</i></p> <p><i>Is revenge ever justified?</i></p>	<p>Begin with an introduction to the gothic genre. Pupils should be aware of the characteristics of gothic texts, including (but not limited to)</p> <ul style="list-style-type: none"> - Dark/nighttime settings - Supernatural elements - Mysterious characters - Fear and suspense - Monsters/monstrous characters. <p>Teachers will be implementing exposition here as it needs to be important that all students are clear on the gothic genre and characteristics.</p> <p>Stretch: HA pupils could be exposed to some of the “greats” of the genre – The Castle of Otranto, Dracula, Jekyll and Hyde, The Woman in Black. This could take the form of some book cover analysis, or extract reading.</p> <p>This is an opportunity to include Rosenshine’s principle 3 of targeted questioning. A great opportunity to ask students to identify gothic characteristics in a text. Ask student’s to justify why these book covers are gothic.</p> <p>Read the prologue: Page 10</p> <p>Prologue.</p> <p>-Philip Pullman explains that, ‘Frankenstein is a story about what it means to be human’. Begin with a whole class discussion of how we know if somebody is human; think biological, cultural and moral.</p>	<p>Gothic: <u>A style of writing that is characterised by elements of fear, horror, death, and gloom, as well as romantic elements, such as nature, individuality, and very high emotion.</u></p> <p>Play: <u>A dramatic composition or piece; drama.</u></p> <p>Prologue: <u>A separate introductory section of a literary, dramatic, or musical work.</u></p> <p>Monologue: <u>A monologue is a speech presented by a single character, most often to express their mental thoughts aloud, though sometimes also to directly speak to the audience.</u></p> <p>Stretch term:</p> <p>Romantic <u>A literary movement that emphasises the beauty of individuals and emotions, as well as the beauty of the natural world.</u></p>	<p>What is Gothic Literature? https://www.bl.uk/romantics-and-victorians/articles/gothic-motifs</p> <p>Suggested Texts (in the Week 1 folder):</p> <p>*A copy of the prologue.</p>

-The prologue is set in The Arctic. Discuss the connotations of this setting. Cold? Barren? New prospects and possibilities as it was largely unexplored land? Pullman uses the adjective '*bright*'. Does this connote something positive or negative? Is the light too blinding and could we later link this to the astounding but potentially damaging scientific advancements that Victor Frankenstein makes?

Stretch: Shelley's novel was written during the Romantic period. Characters escaping to isolated places, such as The Arctic, was known to be a form of spiritual reunion.

-Analyse the abstract noun 'revenge' in detail. Establish that this will be a key theme of the play. Is revenge ever justified? Is revenge helpful? Does revenge make us feel better?

An opportunity for the teacher to live model a good example of analysis. Model how to write connotations effectively and how to explode quotes and single word analysis.

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<p>Week Three:</p> <p><i>How is setting used to establish atmosphere?</i></p> <p><i>Who creates life?</i></p>	<p>Act One.</p> <p>-Provide students with a copy of the map. Show students where Ingolstadt is. What do they make of this long journey? Was such lengthy travel typical of the period?</p> <p>-Consider interior and exterior settings. On Page 11, the stage directions describe the <i>'high, arched windows'</i> and how the natural world can be seen from Frankenstein's room. Start to make links between the natural world and the world of science.</p> <p>-Discuss how Clerval and Frankenstein are established as opposites, <i>'intense and poetic'</i> versus <i>'stout, cheerful and matter of fact'</i>. Is this typical in a narrative? Could link to Propp's character types; this is provided in the folder.</p> <p>Opportunity for the principle of questioning where teacher's can probe and ask follow up questions on how this can be aligned to Propp's character types and how Clerval and Frankenstein are the antithesis. Chance for terminology as well.</p> <p><i>-'So they call me a wizard, do they? I expect two hundred years ago they'd have burnt me at the stake.'</i> P14 Discuss the suggestion here that what Frankenstein has done/will do is comparable to devil's work and discuss the introduction of this theme of 'playing God'.</p> <p>-Discuss Frankenstein's anecdote on p15/16 where he reveals the catalyst for his experiments, <i>'...the power of life and death...I'll harness it.'</i></p>	<p>Act: <u>An act is a way to divide an opera, play, or other drama. Each act is a group of scenes that form an important part of the story.</u></p> <p>Scene: <u>A scene is a part of an act, defined with the changing of characters, environments, time and other specific elements.</u></p> <p>Stage directions: <u>An instruction in the text of a play indicating the movement, position, or tone of an actor, or the sound effects and lighting.</u></p> <p>Stretch term: Grotesque - Comically or repulsively ugly or distorted.</p>	<p>Suggested texts:</p> <p>*A copy of some basic retrieval questions.</p> <p>*Map – The Arctic to Ingolstadt.</p> <p>*Vladimir Propp's character types.</p> <p>*Extract from Shelley's novel.</p>

-‘There’s no cause for shock or disgust in nature.’ P17
Is Frankenstein right?

-Elizabeth arrives on p21. Introduced as Frankenstein’s cousin. This character introduces the moral dilemma. Should Frankenstein leave to support his family or stay to complete his experiment?

-Elizabeth also has dreams that are quite portentous, ‘...*something horrible pursuing him*’. Opportunity here to link to dreams and visions being a key Gothic convention. These dreams reoccur when William goes missing.

-P24/25 Discuss the increasing tension created by the building storm and rolling thunder and Clerval’s hammering on the door.

-As the lightning takes effect, we see Clerval’s reaction and this can be linked to the ‘**grotesque**’ which is the **stretch term** in the key terminology column. ‘*This is pure evil, Frankenstein*’. P26

-Discuss Frankenstein’s change of heart: ‘*My creature!*’ to ‘*I thought I was making an angel...this isn’t what I wanted.*’ P26

Opportunity for Live modelling. Socratic talk or modelling how to use tier 3 and 2 terminology when analysing and discussing the monster so students are able to do this when they discuss and analyse for themselves.

-Pullman describes the Monster: ‘*He looks up and around, seeing everything for the first time.*’ P27 Does this remind us of something quite childlike? He has just been born.

	-Stage direction ends with <i>'The thunder crashes out and dies away as darkness falls.'</i> P27 Discuss how this creates a sense of foreboding.		
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<p>Week Four:</p> <p><i>Is the Monster a vulnerable character?</i></p> <p><i>How important are our parents and carers?</i></p> <p><i>How do we see ourselves?</i></p> <p><i>How does society see us?</i></p>	<p>Read Act Two. Pages 28 -37.</p> <p>-Discuss the emphasis on the natural world (forest, sunlight, birds etc), described in the stage directions, as this links to the Romanticism of the original novel.</p> <p>-Discuss the symbolism of the Monster blocking the light in the doorway.</p> <p>-Agathe and Felix are described as 'political refugees'. Ask students if they know what the term 'refugee' means (SMSC). How might Felix and Agathe be able to relate to the Monster, considering their own circumstances?</p> <p>Great opportunity for the teacher to really link previous learning and new ideas like dehumanisation in their questioning. By making the learning correlate to 'refugees' is a way to probe ideas about prejudice and discrimination which can be expanded upon and relevant in future modules.</p> <p>-On P30 an exchange between the characters act as a pre-cursor to many of the emotions that the Monster goes on to share: Felix, <i>'But it's very lonely for you.'</i> Agathe, <i>'Better than prison'</i>.</p> <p>-Contrast Agathe's love and devotion to her father with the Monster's absence of a father (due to Frankenstein's rejection of</p>	<p><u>Embedded narrative:</u> The main story is told within a framing narrative.</p> <p><u>Conventions:</u> A common way of showing something in art or writing. For example, a convention of a Gothic novel is the presence of a curse or prophecy.</p> <p><u>Dehumanisation:</u> The process of depriving a person or group of positive human qualities.</p> <p><u>Epistolary novel:</u> A novel told through the medium of letters written by one or more of the characters.</p> <p>Stretch term: <u>The Uncanny</u> – Freud's description of the category of frightening things that leads us back to what is known and familiar.</p>	<p>Gothic words activity from The British Library.</p> <p>Gothic origins pack from The British Library.</p> <p>Links:</p> <p>The Uncanny. https://www.freud.org.uk/2019/09/18/the-uncanny/</p> <p>Shelley and the Villa Diodati https://www.bl.uk/romantics-and-victorians/articles/mary-shelley-frankenstein-and-the-villa-diodati</p>

him). *'I wish we'd said goodbye before they took you away. Though I don't know how I could have let you go.'* P33

-The mirror P33. Mirrors, especially in Gothic texts, highlight how we see ourselves, vanity and what it is to be human. They are also symbolic of a reflection of our society. Which negative aspects of society does the Monster experience?

Time for exposition. Elaborate on the notion of vanity and how it may become a mirror to society.

Why does the writer focus on the notion of a mirror?

What could this scene be a mirror for in society?

-P34 When you have finished this act, this is a good point to come back to as the Monster's outlook on life is very different. *'I will not hurt anyone. I am their friend. Friend of everyone.'* Compare to *'I shall be terror and hatred and revenge – revenge!'*

-P35 Discuss the Monster's vulnerability and consider his childlike state. He can't fully articulate his thoughts and he requires protection.

-p37 Agathe articulates one of the bigger morals of the story: *'We should have understood him, Felix. He was an outcast just like us.'* Nice opportunity to discuss here what other factors or circumstances can lead to people becoming outcasts.

Possibly an opportunity for the teacher to model an analytical paragraph in reference to a section in the play about Felix and Agathe.

Stretch: There is a really interesting article about the origins of Mary Shelley's novel. There is a little bit of sexual content so it

	<p>does need editing a bit. You can pull out simpler strands for the rest of the class, like the telling of ghost stories that took place at Villa Diodati.</p>		
<p>Weeks and key questions.</p>	<p>Suggested content with non-negotiables in red. Underlined content appears on the Knowledge Organiser.</p>	<p>Terminology with non-negotiables in red. Underlined content appears on the Knowledge Organiser.</p>	<p>Useful texts or links that enable the exploration of the content and terminology.</p>
<p>Week Five:</p> <p><i>Who is the true villain of the play/novel?</i></p> <p><i>What role does religion play in the novel/play?</i></p> <p><i>Does everybody have a right to love somebody?</i></p>	<p>Read Act Three. Page 38 -46.</p> <p>-Discuss how Frankenstein is once again cast in a darkened room. His supposed enlightenment and discovery have led to a dark existence.</p> <p>-Consider Pullman’s structural choice; we enter a part of the plot ‘mid crisis’ with William’s disappearance.</p> <p>-Elizabeth describes portentous dreams: ‘There’s a monstrous figure – I can’t see him clearly, but when he appears, there’s such a sense of doom and horror...’ P38 Link back to Act 1.</p> <p>Opportunity to use questioning:</p> <p>-How does this sense of doom link back to Act 1?</p> <p>-Why do you think Pullman uses a Mind Crisis here?</p> <p>-How does this structural choice impact the tension or progression of the play?</p> <p>-When William’s body is discovered, Frankenstein cries out, ‘<i>Oh dear God, this is my doing!</i>’ P39 This could be a good opportunity to consider the value placed in religious beliefs and also the irony here as Frankenstein has actually ‘played God’ by creating life.</p>	<p><u>Conscience: A person’s moral sense of right and wrong.</u></p> <p><u>Discrimination: Treating someone differently based on a category that they belong to e.g. race.</u></p> <p><u>Lookism: Prejudice or discrimination on the grounds of a person's appearance.</u></p> <p><u>Prejudice: Forming an opinion before becoming aware of the relevant facts.</u></p> <p><u>Rising Action: Rising action in a plot is a series of relevant incidents that create suspense, interest, and tension in a narrative.</u></p> <p>Stretch term: <u>Transgression – This is the violation of a particular societal, moral or natural law.</u></p>	<p>Suggested texts:</p> <p>Suggested texts:</p> <p>*Extract from p41.</p> <p>*Extract from P44.</p> <p>*Extract from Shelley’s novel. Chapter 16.</p>

-The Monster arrives. Note that he blocks the window, link back to the blocking of light in the previous act. Wider theme of binary opposites – light and dark.

-‘I am exactly what you made me.’ P39 Consider how this can be interpreted literally and metaphorically.

-Superlatives ‘kindest’ and ‘sweetest’ are used to intensify the tragedy of William’s death. P40

-Analyse the Monster’s long speech on P41. Explore the contrast between what the Monster expected and what he actually got. Link to the key terms of ‘prejudice’ and ‘lookism’.

Opportunity for modelling: take a small section or a few sentences from the speech and demonstrate how to write an analytical paragraph where key words and devices are analysed and linked to the terms ‘prejudice’ and ‘lookism’.

Stretch:

The Monster asks, ‘Do you know how beautiful things are when they are new?’ P41 Nice bit of psychology here with the ‘Blank Slate’ or Tabula Rasa’ theory. Behaviourists believe you are born with your mind as a blank slate and you learn all your behaviour from the environment you live in. The Monster is like a new-born baby. Would he have developed into a good human being if society hadn’t corrupted him?

-P42
Frankenstein, ‘My God?’

The Monster, *'Your God has nothing to do with me. You are my God.'*

Consider whether Frankenstein had a moral obligation to care for the Monster. Is he the true villain of the play?

A massive opportunity here to really push our students in high level questioning.

Can you play God?

How is the concept of playing God evident in society today?

Was Frankenstein's neglect the major reason for the Monster's actions and growth in the play?

-Discuss the Monster's naïve plan to make friends with William, hoping he would exhibit less prejudice than an adult.

-P44 Analyse the extract where the Monster requests his companion. Discussion: Can anybody live a life without love?

-The act ends with the stage direction, *'Darkness falls'*. This is the same as at the end of Act 1. Why are the acts 'synched' in this way?

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<p>Week Six:</p> <p><i>If Frankenstein could go back in time, what would he do differently?</i></p> <p><i>How do the events in Act Four embody typical Gothic conventions?</i></p> <p><i>Who is more monstrous, Frankenstein or the Monster?</i></p>	<p>Read Act Four. Page 47 – 54.</p> <p>-The Act opens with the focus on The Monster’s Bride. Link to the key term ‘moral’ and discuss with students whether Frankenstein has learnt anything so far? Was he right to make another creation?</p> <p>-Discuss Elizabeth’s comparison of the laboratory to Bluebeard’s castle. For most students, a quick description of the plot will suffice: <i>The History of Blue Beard is a centuries-old fairy tale. It tells the story of a murderous husband named Blue Beard, and a locked chamber filled with the bodies of his previous wives. Moral – curiosity leads to death!</i></p> <p>Opportunity for questioning here.</p> <p>Opportunity for Exposition here where the teacher can explain the story of Bluebeard in detail. Questioning will then feed in: Why is this story relevant in relation to Frankenstein?</p> <p>Stretch: There is a more comprehensive article and analysis of Bluebeard, here: https://www.bl.uk/collection-items/the-history-of-blue-beard</p> <p>Opportunity for questioning where Teacher’s can probe students apply their understanding of a theme or idea in the play and apply it to modern day.</p>	<p>Climax: <u>The climax (from the Greek word meaning "staircase" and "ladder") is the point of highest tension and drama.</u></p> <p>Nature versus Nurture: <u>Nature refers to the belief that our genetics determine our behaviour and personality. Nurture refers to the belief that our environment, upbringing and life experiences determine our behaviour.</u></p> <p>Moral: <u>A moral is a message that is conveyed or a lesson to be learned from a story or event.</u></p> <p>Hubris: <u>A tragic flaw in a character. Frankenstein’s hubris is his obsession for creating human life.</u></p> <p>Stretch term: The sublime - The ability to create a grandeur of emotion in language, usually creating delight, confusion and terror.</p>	

-When does genius become madness? Can students think of any modern figures who blur this line? David Blaine, for example?

-P48 *'Victor is creating life.'* What sort of life does he create for the Monster? Is this a satisfactory form of existence?

-P48 Elizabeth and Clerval discuss the storm from Act One. Could link to pathetic fallacy and the foreshadowing it created.

-P49 Clerval says, *'There must be some other way for him to use his gifts...'* Is knowledge always a gift? Are scientific advancements always gifts?

-P50 *'It's because when I see a living thing I revere it – I want to cherish it and love it. When a human sees a living thing, his first impulse is to destroy it.'* How accurate is the Monster's observation? Is he more humane than a character like Victor Frankenstein? Are human beings generally drawn to being destructive? Link back to the Literary Timeline unit:

- *Science and technology—and even reason and logic—are inherently destructive and oppressive, because they have been used by evil people, especially during the 20th century, to destroy and oppress others.*

Opportunity for Exposition here where the teacher has a chance to reiterate and explain in detail the theme of Science and technology and how it has been prevalent throughout the 20th century. I has been destructive and oppressive.

-P53 An eye for an eye? Was it just for the Monster to kill Elizabeth in revenge for Victor Frankenstein killing or stopping the awakening of The Bride?

-P53 Is this the Monster's final moment of transition into being truly evil? He laughs as Frankenstein holds the body of Elizabeth.

-P54 Could discuss the antonyms of '*destruction*' and '*creation*' which appear as the Monster and Frankenstein argue.

-P54 Could discuss the superlatives, '*coldest, wildest, emptiest*' used to heighten the Monster's parting exchanges.

-Explore how Frankenstein's final promise '*I'll find you, however long it takes me...*' seals his fate and also acts as a typical Gothic convention – a curse.

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<p>Week Seven:</p> <p><i>Why do you think the play is a story within a story?</i></p> <p><i>Why do you think the play starts and ends with Captain Walton?</i></p> <p><i>What lessons do you think Captain Walton might have learnt?</i></p> <p><i>Why do you think the Monster chose to kill himself?</i></p> <p>Word of the Week:</p>	<p>Read the epilogue. Page 55.</p> <p>-Think back to what we discussed in Week One, with the prologue. We return to this cold, barren place. Does this mean something new now? Is the landscape barren like Victor Frankenstein's existence, now that he has lost all who he loved?</p> <p>-Stretch: The Arctic represented isolation and pain in Victor Frankenstein's creation. Mary Shelley used the arctic setting to correlate the Monster's internal feeling with its environment that surrounded him. She used the Arctic to symbolise Victor's creation as empty, unaided, isolated, and confused.</p> <p>-Captain Walton is an explorer. How does he parallel with Frankenstein? I am thinking about curiosity and the quest to know more. Link back to the warning of the Bluebeard fairy tale.</p> <p>-The Monster declares he will burn his own body 'until my bones have turned to ash.' Is there something metaphorical here about the use of fire? Could link to hell and eternal damnation. Does the Monster acknowledge his guilt and crimes by condemning himself to such an end?</p> <p>Many opportunities here for questioning. Relating back to earlier Acts in the play now is important as students can now start to see links between the beginning and end and how it becomes circular.</p>	<p>Epilogue: <u>A section or speech at the end of a book or play that serves as a comment on or a conclusion to what has happened.</u></p> <p>Circular narrative: <u>Where events start and end at the same place.</u></p> <p>Resolution: <u>The resolution is the part of the story's plot where the main problem is resolved or worked out.</u></p> <p>Stretch term: Catharsis - The purging of the emotions or relieving of emotional tensions, especially through certain kinds of art, as tragedy or music.</p>	<p>Suggested texts (All in the Week Six folder):</p> <p>*Pullman epilogue. *Shelley's novel ending.</p>

-Do the students like the ending of the play? Was there no other resolution but the death of both lead characters? Will the Monster actually kill himself?

Many opportunities here to question students and give them the chance to engage in inference.

-Is it understandable that the very act of retelling his story is enough to kill Victor Frankenstein?

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<p>Week Eight:</p> <p><i>Can I reflect on my knowledge of the text, and fill in any gaps in my knowledge that I have identified?</i></p> <p>Word of the Week:</p>	<p>The data entry for the Application Check is the 28th March. You may wish to get your students to sit their Application Check in this week or the next.</p> <p>-Classes should spend some time in this week reflecting on the messages and morals of the story of Frankenstein. This can take the form of a verbal class debate, a “silent” debate in which pupils write their responses, or other activities at teacher’s discretion.</p> <p>Some reflection questions are provided below – teachers may choose from these as a starting point, or develop their own as required.</p> <p>NOTE: Many of these reflection activities spiral back to themes or questions covered in previous weeks. Depending on the ability range of your class, you may wish to re-read some sections of the text in order to refresh memories.</p> <ul style="list-style-type: none"> - In Week 1, we saw a quote from writer Phillip Pullman, who said ‘<i>Frankenstein is a story about what it means to be human</i>’. According to the story, what does it mean to be human? - In Week 2, we discussed the idea of Dr Frankenstein “playing God” with science. What modern-day scientific advancements could be seen as “playing God” in a similar way? Is there anything that the story can teach us about science? - In Week 4 we discussed who might be the true villain of the story. Has your response to this question changed, now we know the whole story? 	<p>Reflection: serious thought or consideration.</p> <p>Moral: a lesson that can be derived from a story or experience.</p>	

- There are only two female characters in the play. What purpose do these females hold within the story? How are they presented?
- What does the play teach us about violence and revenge?

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<p>Week Nine:</p> <p><i>What choices does a writer get to make, when writing a story?</i></p> <p><i>What impact can these choices have, on both the story and the reader/audience?</i></p> <p><i>What choices has Phillip Pullman made in describing the monster?</i></p> <p>Word of the Week:</p>	<p>In this week, pupils should spend time familiarising themselves with PEE-style analysis, with a focus on commenting in detail on the effect of language.</p> <p>Opportunity for modelling here to show students how to write a strong PEE-style analysis. It gives you opportunity to narrate through how to put one together.</p> <p>Pupils should stick in a copy of Phillip Pullman's face and consider his intentions when writing the play version of Frankenstein: what did he want his reader/audience to think, or feel, when watching the play? HA classes may complete the same activity with Mary Shelley in addition to Pullman, if groups have managed to study additional extracts from the original in previous weeks. Mindmap ideas about the writer's intentions around his picture.</p> <p>Pupils should also have an awareness of the writer's toolkit, from word-level tools e.g. adjective, noun and verb, through to more complex language features like simile, metaphor, and personification.</p> <p>There are far too many features to list here – teacher judgement should be used in gauging how comfortable their classes are in identifying and commenting on these features and, where necessary, implement appropriate scaffolding.</p> <p>Opportunity for Exposition here in relation to connotations and how to uncover hidden feelings. This will also lead to modelling in relation the description about the Monster.</p>	<p>Toolkit: a personal set of resources, abilities, or skills, used for a particular purpose.</p> <p>Connotations: an idea or feeling which a word invokes for a person in addition to its literal or primary meaning.</p> <p>Depending on the prior knowledge of your class, you may also wish to cover the following key terminology from KS2:</p> <p>Adjective Noun Verb Adverb Simile Metaphor Personification Repetition Alliteration</p>	<p>Lesson on connotations based on initial Monster description, in Resources folder.</p>

Introduce pupils to the key term **connotations** and how it can be applied to analysing a piece of writing – uncovering the hidden meanings or feelings behind specific word choices. To begin, use the description of the Monster on P26 to illustrate this key term. There is a lesson provided in the Resources folder to help with this, if you would like to use/adapt it.

LA classes/pupils may start their analytical work with a simpler labelling/drawing activity to help embed the skills of picking relevant quotes from the text.

Modelling opportunities here

Pupils should engage with some of the imagery-heavy extracts from the play, practicing PEE paragraphs and exploring how Pullman uses his writer's toolkit to create different effects.

Some suggested extracts/pages (not all of these need to be used):

- The description of the initial setting, P11.
- The description of the Monster's movements, P27
- The description of the cottage in the forest, P28
- The description of the Monster's movements, P28 (this could be used as a comparison activity to his description at the end of Act 1 for HA pupils).
- The Monster's speech, P41/42 (*How does Pullman create sympathy for the Monster?*)
- Descriptions of William, P43
- Description of the Monster's Bride, P50/51

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<p>Week Ten:</p> <p><i>What choices do I get to make when I'm writing creatively?</i></p> <p><i>How can I use the writer's toolkit in order to create different effects?</i></p> <p>Word of the Week:</p>	<p>Following on from the themes of Week Eight, pupils now get the opportunity to become the writer themselves, making creative choices and using the writer's toolkit in order to create different effects and connotations.</p> <p>Begin by returning to the description of the Monster on P26. Encourage pupils to change the vocabulary of the description so that the Monster appears <u>beautiful</u> and <u>welcoming</u> instead of horrifying and ugly.</p> <p>Model a couple of examples of how you can rewrite a few sections on the board to demonstrate how this can be done.</p> <p>Pupils should reflect on their choices – what particular words or phrases did they choose to use, and why? What are their most powerful words? What connotations have they created through their language choices? Depending on Covid restrictions, pupils could swap books and complete this task in pairs, rather than self-reflecting. This goes for all creative tasks in this week.</p> <p>In the rest of the week's lessons, pupils should continue to develop their sense of being a writer and making choices that have impact. Teachers should choose one of the below tasks to get pupils writing creatively:</p> <ul style="list-style-type: none"> - Create your own gothic-style monster - Write the opening to a gothic story - Create a description of Captain Walton's ship, or of the Arctic (based on the prologue/epilogue) 	<p>Toolkit: a personal set of resources, abilities, or skills, used for a particular purpose.</p> <p>Connotations: an idea or feeling which a word invokes for a person in addition to its literal or primary meaning.</p>	

Note: I have deliberately not included “create a gothic setting” in this choice of tasks, as this forms part of the Application Check. Please do not set this task, or anything like it, during this week.

Alongside writing creatively, pupils should also be given the opportunity to write a “creative commentary” about their writing, including their thoughts on the following key questions:

- What specific word choices have you made in your writing, and what effect do these create?
- How have you used language features (such as similes, metaphors, or personification) in your writing? What connotations/effects do these create?
- Have you used any other tools that you think have been particularly effective?
- Are there any parts of your writing that you think are not very effective? How would you improve them?

LA pupils may benefit from a more structured, scaffolded approach to these questions, whereas HA pupils could hone their PEE skills further by writing analytically about their own work.

Again, depending on Covid books could be swapped and pair tasks undertaken for any of these creative tasks.

Weeks and key questions.	Suggested content with non-negotiables in red.	Terminology with non-negotiables in red.	Useful texts or links that enable the exploration of the content and terminology.
<p>Week Eleven and Twelve:</p> <p>Word of the Week:</p>	<p>At some point in these two weeks, DIRT must be completed on the Application Check. The form of DIRT activities is down to teacher judgement and discretion.</p> <p>These weeks fall outside of any testing requirements, so they can be used to have a little bit of fun with classes!</p> <p>Below are some suggested activities that will enrich pupils' cultural understanding, as well as give them some opportunities to sharpen their creative writing skills.</p> <p>Teachers are advised to complete at least one reading and one writing activity with each class in these weeks.</p> <p><u>Writing activities</u></p> <ul style="list-style-type: none"> - Using the description pupils wrote for their Application Check as a starting point, write a short gothic story. It should include the key elements of gothic fiction as you have learned them: supernatural, monsters, dark settings etc. - Create an additional monologue for either Dr Frankenstein or the Monster, to be added to the end of Act 4, just before both characters disappear into the Arctic. How does this character feel, after everything they have been through? Do they have any regrets, or sympathies for the other character? (these could then be performed to the class) - The Monster's Bride never gets the chance to live in the story. But what if she did? Write an alternative ending to Frankenstein, in which the Monster and his Bride get to live together. 	<p>Depending on the tasks undertaken in these weeks, teachers may wish to cover 2-3 of their own key terms for each week.</p>	<p>There are some lessons on 'The Tell-Tale Heart' in the Resources folder to begin with.</p>

- Turn the plot of Frankenstein into a different format. Depending on resources this could be a storyboard, a poem, a newspaper article, a short film etc.

Reading activities

- A small range of resources on Edgar Allen Poe's 'The Tell-Tale Heart' is provided in the resources folder. Pupils could read this entire text to enrich their understanding of gothic fiction.
- Compare the presentation of Frankenstein's Monster in the text to the other famous gothic monsters – Mr Hyde and Dracula. Pupils could consider why these are considered the “big three” in terms of famous literary monsters.
- Engage with extracts from the original Frankenstein by Mary Shelley, including the description of the Monster coming to life (if not already covered in Week Two of the scheme).