 Year 12 English Extension

Literary worlds, elective 2 – Worlds of Upheaval

Duration**:**

1 year

Rationale

In this module, students examine the complexity of individual and collective human experiences by exploring the ways texts reflect their context and social values. Students will investigate texts in which representation and form are used, manipulated and re-crafted to portray diverse ways of thinking. Students are encouraged to re-evaluate their own values and understandings of the world around them and to appraise their understanding of conflicting morals, attitudes and perspectives. Students will experience set texts that are representative of the struggle between the individual and society in monumental and historical moments that have transformative power. Through the vastly differing contexts, texts and the subversive genres and forms, the composers provoke thought and change, which is a vehicle for students to experiment with the way literature can inspire shifts in societal and individual perspectives.

In Frankenstein, students will explore the search for solace, redemption and the desire for connection and acceptance. The text’s historical and literary context provokes students to consider the tension between dominant ideologies such as scientific rationalism and Romanticism. In Waiting for Godot, students will explore the experience of the search for meaning and the failure to find certainty in an Absurdist text sparked by the context of the Cold War period. The text’s challenge of literary conventions activates the audience consideration of changing values and assumptions in an unstable socio-political climate. In Do Not Say We Have Nothing, students will explore the enduring, layered impact of political revolution on the individual, and the potential for this to shift and alter across generations. Students will examine the complexity of language and communication as a means of preventing and provoking hope.

Students will be provided with significant opportunities to conduct independent investigation of the contextual backgrounds of the set texts, as well as being required to find at least two related texts which link to the concepts of the elective. Students are encouraged to make personal evaluations and engage subjectively to make critical and informed interpretations of the texts to share in written and verbal forms such as tutorials and Socratic discussion. They will experiment with their own style, form and language features to explore and reflect the relationship between the individual and society in times of upheaval. Students re-evaluate and reflect on their own values and assumptions and how these are informed by their own context, inspiring them to consider fresh ways of thinking about the world around them. As highly engaged students of literature, students will experiment with their own use of language as well as evaluating the distinctive qualities of texts.

Texts

* Frankenstein by Mary Shelley
* Waiting for Godot by Samuel Beckett
* Do Not Say We Have Nothing by Madeleine Thien
* various other related texts

Focus Questions

* How can texts, both collectively and individually, represent ‘worlds’ that are private, public, real and imagined?
* How can the content and form of texts be seen as a response to periods of monumental change and revolution?

Outcomes

* EE12-1 demonstrates and applies insightful understanding of the dynamic, often subtle, relationship between text, purpose, audience and context, across a range of modes, media and technologies
* EE12-2 analyses and experiments with language forms, features and structures of complex texts, discerningly evaluating their effects on meaning for different purposes, audiences and contexts
* EE12-3 independently investigates, interprets and synthesises critical and creative texts to analyse and evaluate different ways of valuing texts in order to inform and refine response to and composition of sophisticated texts
* EE12-4 critically evaluates how perspectives, including the cultural assumptions and values that underpin those perspectives, are represented in texts
* EE12-5 reflects on and evaluates the development of their conceptual understanding and the independent and collaborative writing and creative processes

Assessment

Part 1: Critical Response

Students are to a craft a 1000-1200 word critical response to the following:

* evaluate the way in which socio-political upheaval can shape representations of the relationship between the individual and society.
  + in their responses, students refer to one set text and at least one related text of their own choosing.

Part 2: Panel Discussion

Students are to participate in a panel discussion in groups of 3-4 discussing their exploration of their related text and its context, and their composition of the critical response. Students will also be required to reflect on how they have reconsidered and appraised their values in light of the Worlds of Upheaval module.

Discussions will be hosted by the teacher, who will provide a list of possible questions in advance.

Program

| Outcomes/ content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| **EE12-1**  Students engage personally with texts by appreciating and examining the complex connections between texts, composers, responders and contexts.  Students insightfully respond to and compose complex texts using a variety of modes, media and technologies for a range of purposes, including their own pleasure.  Students evaluate how complex texts construct meaning and communicate values.  **EE12-2**  Students articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts. | Session 1: Deconstructing the Rubric - Common Module  Part A  During this component, teachers should display the rubric for ‘Literary Worlds’ and ask students to note down key concepts or ‘big picture’ words. Students should be asked to create definitions and find synonyms for these key words, and then to create poster for the classroom. They will be able to refer back to these during writing activities to extend their vocabulary.  Part B  Teachers should ask students to compose an extended creative piece of writing which explores either of the following:   * Notions of identity, voice and point of view * The construction of private or imaginary worlds.   The writing must incorporate; a shift in narrative perspective, two sections of lexically dense description of a character or place, and an extended metaphor.  Part C  Students are to engage in the writing and presentation of a 3 minute persuasive speech responding to the following question.  Why is literature important?  Students should peer-mark and reflect on the speeches. | Students complete posters based on the rubric  Students produce a piece of extended creative writing which demonstrates personal engagement with the concerns of the common module  Students present speeches which demonstrate personal reflection and literary knowledge  Students complete insightful feedback for peers, offering constructive criticism |
| EE12-1  Students experiment with a range of literary forms and media in presenting critical and creative responses and compositions.  **EE12-2**  Students manipulate textual form and stylistic features to construct original texts that express an informed perspective.  **EE12-3**  Students analyse the ways social, historical, cultural and personal values are inscribed in texts. | Session 2: We Should All Be Feminists  Part A  Students complete a piece of extended persuasive writing of between 500-700 words entitled either: Why We Should All be Feminists or Why We Should Not All be Feminists.  Teachers should collate the pieces of writing to distribute to the class for reading. They should have the opportunity to ask follow up questions of the writers of each piece in a structured class discussion.  Part B  Students should read, annotate and complete close critical analysis of the text. Teachers should consider asking students to discuss rhetorical techniques and use the opportunity to teach some that they may be unfamiliar with. The resource “[a handbook of rhetorical devices](https://virtualsalt.com/rhetoric.htm)”  Part C  Students view the TED Talk, “[We should all be feminists](https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists)” (duration 29:29) and complete the “[Think” and “Dig Deeper” sections](https://ed.ted.com/on/WwTf6rSB#watch) of Jessica Fletcher’s lesson plan.  Homework: students complete an extended response to the following question: How has your response to the text differed when reading compared to listening/viewing? | Students complete persuasive writing, articulating their personal position on feminism using anecdotal and contextual examples to support their argument  Students annotate and evaluate the text  Students submit a piece of writing reflecting on the difference textual form can make to reader interpretation |
| EE12-1  Students critically analyse and appreciate how content, and the ways in which it is represented, may be value-laden and shaped by context.  **EE12-3**  Students critically examine the multiple ways texts are valued in different contexts and by different audiences.  Students analyse the ways social, historical, cultural and personal values are inscribed in texts.  **EE12-4**  Students strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts. | Session 3: Book from the Sky, Xu Bing  Part A  Students complete independent research on Xu Bing as an artist and write an artist’s profile or watch the documentary “[Intellectual By Nature, Poet at Heart: Xu Bing](https://www.youtube.com/watch?v=jxHWJjaUDQg)” (duration 24:10)  Part B  Teacher introduces the artwork “Book from the Sky”. Students watch the video at Khan Academy to gain a sense of the work in the space as an installation. [Xu Bing, Book for the Sky](https://www.khanacademy.org/humanities/ap-art-history/global-contemporary/v/xubing-book)  The video references Mao Zedong, the Cultural Revolution and the construction of Chinese characters. Students may like to explore these ideas in more detail.  Part C  Using the following questions, students should discuss in small groups and then present their answers back to the class.   1. How does Xu Bing explore the notion of creating meaning through language? In your discussion, refer to “Book from the Sky” as well as contextual information. 2. How has Xu Bing’s art been shaped by social and cultural context? | Students complete research and/or view and take notes from the documentary  Students take notes and discuss the viewing of the documentary  Students conduct insightful discussions in small groups and articulate these ideas to the class |
| EE12-2  Students use the aesthetic qualities of language in composing complex and original texts for pleasure, reflection and understanding.  **EE12-3**  Students use creative and critical thinking to enhance the quality of their personal responses and compositions.  **EE12-4**  Students experiment with language to craft creative and critical compositions, communicating particular perspectives and values effectively | Session 4: “neither”, Samuel Beckett  Part A  Using the Absurdism lecture at <https://www.youtube.com/watch?v=_QFpB0ZXBkk> (15:03) students are required to listen and make notes and then provide a 1 page summary of the history, significance, and trademarks of Absurdist literature and theatre.  Part B  Teacher introduces the text “neither” by providing some contextual details and brief information about Beckett (this will be returned to later in the Elective). The text can be accessed in the book available in The Complete Short Prose 1929-1989 or in the Journal of Beckett Studies.  In small groups, students are given the text and without teacher guidance, are asked to explore it and try to make meaning from it.  Teacher conducts a whole class discussion framed around the question “how do you make meaning from a text which defies convention and expectation?”  Part C  Creative writing task for students to explore and play with the concepts of absurdism and their use of language.  Create a piece of short writing which experiments with aspects of absurdism.  Show it to a classmate. Ask them to try to explain “what it means”.  Write a reflection on the similarities or differences between what you intended to communicate and what the reader interpreted. | Students take notes from the lecture and submit their 1-page summary  Students conduct discussion of the text and make individual assessments of the language and meaning  Students produce and reflect on a piece of Absurdist creative writing |
| EE12-1  Students evaluate how complex texts construct meaning and communicate values  **EE12-2**  Students articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts  **EE12-3**  Students respond to and challenge theoretical perspectives to test their own personal responses to a range of complex texts  Students evaluate composers’ stylistic choices to inform their own compositional choices  Students use creative and critical thinking to enhance the quality of their personal responses and compositions | Session 5: Chimerica, Lucy Kirkwood  Part A - Excursion  Students chould visit the Sydney Theatre Company to view the archived version of Chimerica in the viewing room. NSW teachers could contact Sydney Theatre Company via email on: education@sydneytheatre.com.au to arrange the visit; however this lesson sequence is achievable with just the script.  Part B  Students should explore some of the key contextual issues surrounding the play’s content, such as:   * simplified Chinese versus traditional Chinese * “Smash the Four Olds” * Mao’s Speech at Tiananmen Square   Part C  Teachers should select one key scene from the play to explore in detail with the students. The opportunity to teach explicit dramatic techniques here will be useful for pre-teaching Waiting for Godot in the Elective.  Part D  In teacher-allocated groups, students are to listen to one of three podcasts about the play. Each is between 10-20 minutes in length.  [Audio: Chimerica on Books and Art](https://www.sydneytheatre.com.au/magazine/posts/2017/march/audio-chimerica-on-books-and-arts):  [Podcast: Chimerica Q&A](https://www.sydneytheatre.com.au/magazine/posts/2017/march/podcast-chimerica-qa):  [Audio: Chimerica on Radio National](https://www.sydneytheatre.com.au/magazine/posts/2017/march/audio-chimerica-on-rn):  As they listen, students should note down Socratic discussion questions or ideas they would like to pose.  Following this, students should use their podcast knowledge, their viewing of the play, and the scene analysis, to conduct a Socratic discussion. For details about how to run this, go to [Read Write Think Socratic Seminars](http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html): | Students view the play  Students conduct independent research  Students demonstrate listening skills and comprehension, retaining this information to be discussed in the Socratic seminar  Students articulate ideas fluently and engage with other student’s ideas academically |
| EE12-2  Students use sophisticated, controlled language with clarity in their compositions to meet the demands of complex thought and expression  **EE12-3**  Students synthesise a range of theoretical perspectives and integrate these into sophisticated analytical responses  **EE12-4**  Students strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts  **EE12-5**  Students critically engage in the drafting, revising, refining and publishing processes of composition | Session 6: Deconstructing the Rubric - Elective  Part A  To consolidate their knowledge of the Common Module, student will sit for their first formal assessment task, an in-class essay response to an unseen question. The question may be:  Texts have the power to illuminate the complex relationship between the individual and the collective experience. In what ways do the studied texts demonstrate this statement? Refer to at least two studied texts in your response.  Part B  To continue consolidating their knowledge of the Common Module (or as an alternative formal assessment task) students should be required to complete a hand-in creative writing task. This task will help them to begin to make conceptual connections between the Common Module and the Elective.  Create a creative text (narrative, poetry, script or artwork) which is prompted by significant political, social, or cultural issues which matter to you.  Include a short artist’s reflection statement about your compositional intentions and choices.  Part C  Introduce the rubric from the elective “Worlds of Upheaval”. As a class, note down key concepts or ‘big picture’ words. Students should be asked to create definitions and find synonyms for these key words, and then to create poster for the classroom. They will be able to refer back to these during writing activities to extend their vocabulary. | Students draft, refine and submit their formal assessment task. |
| EE12-1  Students appreciate and examine the complex connections between texts, composers, responders and contexts  Students critically analyse and appreciate how content, and the ways in which it is represented, may be value-laden and shaped by context  **EE12-2**  Students evaluate how changing contexts and values influence how texts are composed and interpreted  **EE12-4**  Students strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts | Session 7: Introduction to Frankenstein  In this learning sequence, students investigate narrative context and the literary style of the text to understand the conventions and values.  Scientific Rationalism and Romanticism  Research the ideals underpinning these movements and compare them. Which aspects of the story reflects these conflicting values?  Find examples from the text which effectively show the contrast in these opposing ideologies.  Discuss “Frankenstein” as an example of a classic Gothic Horror novel. Discuss the literary conventions associated with that style. | Students will compare and contrast the representation of these opposing ideologies in the text through short responses:   1. Complete the Table in Appendix A. 2. How does the narrative present the struggle between these two ideals and is there an inherent warning imbedded in the text?   Consider the opposing interests of Victor Frankenstein and Henry Clerval, as well as the various academics presented to the reader at Ingolstadt University. Consider authorial intention in your discussion. |
| EE12-1  Students appreciate and examine the complex connections between texts, composers, responders and contexts  Students evaluate how complex texts construct meaning and communicate values  **EE12-5**  Students reflect on the ways deep personal engagement with texts enhances understanding of the complex relationships between texts, composers, responders and contexts | Session 8: Intertextuality and authorial intent  The alternative title for the text is “The Modern Prometheus”. Consider the symbolism of the title. How is Victor Frankenstein similar to Prometheus and what does this comparison suggest about the Shelley’s social context?  Consider the subversion of the original Promethean tale and how Victor is presented as a Romantic hero through his suffering. Consider allusions to Shelley’s “Prometheus Unbound”, Milton’s “Paradise Lost” and Coleridge’s “Rime of the Ancient Mariner”. There is an ongoing preoccupation with the defiance of God and the natural order in the text. Consider the purpose and origin of this. | Students undertake research and find summaries of the content of these works. |
| EE12-2  Students articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts  Students critically evaluate the ways in which voice and point of view can be shaped in a range of complex texts to create meaning and evoke particulate responses  **EE12-3**  Students evaluate composers’ stylistic choices to inform their own compositional choices | Session 9: Form and Structure  Students consider the parallel narratives in the texts and comment on the way they story of Walton is designed by the composer to mirror that of Frankenstein. What is the composer’s intention in doing this? Discuss how the moral and ethical concerns with scientific advances are reflected in this aspect of the text.  The narrative is told in an epistolary style, letters which are a mixture of Walton’s reflections on what he has been told, and first person confession of Frankenstein himself. How effective is this mode of presentation and how does it reflect the social context? | Appendix A – Questions to consider. |
| EE12-3  Students evaluate composers’ stylistic choices to inform their own compositional choices  Students evaluate how language, style and form are used to represent particular perspectives in ways appropriate to context, for example the representation of a diverse range of voices | Session 10 : Imagery and Figurative devices  Pathetic fallacy is evident in the opening chapters of the text. Consider how it contributes to mood and is responsible for shifts in the narrative as the text progresses.  Analyse the use of intertextuality within the text. There is a heavy Romantic influence in the text, discuss the effectiveness of these references.  Values and Ideals within the text:   1. Mary Shelley’s text reflects a concern with the advancement of science and how it will impact on society and individual from a moral and ethical perspective. There are several intertextual references which focus on the consequences of defying the natural order. How is this reflective of the social context? 2. The preface of the text states the tale is a moral one, “displaying the amiableness of domestic affection, and the excellence of universal virtue”. Consider the characters that reflect these values in the text and their eventual fate. What could Shelley be trying to suggest to her audience? 3. Consider the religious references and symbols throughout the text and analyse their purpose within the narrative. | Question sheet, Appendix B |
| EE12-1  Students critically analyse and appreciate how content, and the way in which it is represented, may be value-laden and shaped by context  Students use sophisticated metalanguage in textual analysis, including digital elements  **EE12-3**  Students use creative and critical thinking to enhance the quality of their personal responses and compositions  **EE12-4**  Students experiment with language to craft critical and creative compositions, communicating particular perspectives and values effectively  **EE12-5**  Students reflect on and evaluate the growth of their conceptual understanding of complex ideas and how they are represented in texts | Session 11: Gender Representation   1. Consider the representation of women in the text. Frankenstein’s mother, Elizabeth Lovenza, Justine Moritz, Agatha De Lacey, Safie and the “mate” requested by the monster each have a distinctive purpose in the narrative. Discuss the use of women as symbols and narrative tools within the context of the story and complete the accompanying table. You could consider the representation of Justine in Volume One, Chapter 8 as a starting point for your discussion. 2. What does their role reflect of the social and cultural context of the time? Given Shelley’s own unique upbringing, consider the reasons for this representation of her gender. 3. Contrast your findings to the men in the text. Consider the more developed and well-rounded nature of many of the male characters. For instance, Henry Clerval is used as a foil to Frankenstein which allow us to view the philosophical conflict of the time through their interests and pursuits in the novel. 4. What are the values represented in the male characters and how do they mirror the social and political context of the time?   Reflect on your learning thus far and compose an individual or small group response to the following question.  How is “Frankenstein” successful in presenting a World of Upheaval? | Students complete Appendix C  The Table of Characters, to determine their narrative purpose and how they are reflective of the social context.  Evaluate student responses to the critical reflection question. Peer mark the responses and ask student to post individual examples, with analysis from the text, to a Google doc. Students must ensure they have covered all aspects of the text such as: genre, form, style, values, social and political context, gender representation and intertextuality. |
| EE12-1  Students insightfully respond to and compose complex texts, using a variety of modes, media and technologies for a range of purposes, including their own pleasure.  Students experiment with a range of literary forms and media in presenting critical and creative responses and compositions  **EE12-3**  Students use creative and critical thinking to enhance the quality of their personal responses and compositions  **EE12-4**  Students experiment with language to craft creative and critical compositions, communicating particular perspectives and values effectively | Session 12: Solace and Alienation  Students are to consider the human desire for solace and the healing power of nature as represented in the text.  How is this contrasted to the alienation that comes from Victor being consumed by ambition and the monster being forced away from civilisation because of his appearance?  Find further examples in the text that represent these different concepts.  What is Shelley’s intention in presenting these ideas to us?  The story of “Frankenstein” has been subverted and adapted many times since its conception. Discuss the appeal of the Gothic Horror Genre is appealing to the audience and Shelley’s success in using this style of fiction.  Imaginative recreation:  Consider the concerns and dilemmas of our time. Brainstorm ideas for a subversion of an existing story, myth or fable that could reflect the concerns of our time and strike fear into the heart of modern readers. What would be the best mode of presentation for your story? Justify our response with a consideration of audience engagement within our modern context. Compose the introduction to the story to focus on establishing context, genre and atmosphere. | Class discussion on the need for solace within the text and both its healing powers and the ability to cause despair.  Discuss the concept of alienation as seen through the eyes of Victor and the monster.  Students research adaptations of the “Frankenstein” story and consider their medium and style. How were the adjustments to the original story reflective of the social and political context of the time they were produced?  Present to the class your story. |
| EE12-1  Students appreciate and examine the complex connections between texts, composers, responders and contexts  Students critically analyse and appreciate how content, and the ways in which it is represented, may be value-laden and shaped by context | Session 13: Waiting for Godot- Contextual Introduction  Social, cultural and historical context: Post WWII Europe  Students need to have a comprehensive understanding of the emotional and psychological impact of WWII in Europe, and its influence perspective and values.   * Students to watch Khan Academy’s video ‘Origins of the Cold War’ available on youtube. As students watch, they are to create a timeline of events. [Origins of the Cold War](https://www.khanacademy.org/humanities/ap-us-history/period-8/apush-postwar-era/v/origins-of-the-cold-war): * Working individually or in pairs, students are to conduct further research into Europe post WWII. They are to find a significant photograph taken between 1945-1955 that shows the experiences and lives of individuals in this time period. They are to caption the photo with the date, photographer, source and a brief description that outlines how the photo reflects the post war context. * Once completed, these images are to be displayed around the classroom in a gallery. Individually, students examine each image and complete the following questions, possibly in a table:   See: What are the noticeable elements of this image? What captures your attention and why?  Think: What understanding and ideas does this generate about post war experiences in Europe?  Wonder: What questions or wonderings does this raise about the nature of humanity and society? | Students develop a timeline and articulate their understanding of the context of Waiting for Godot  Students photograph selection and caption reflect a deepening understanding of the social and ideological context of post WWII Europe. |
| EE12-1  Students appreciate and examine the complex connections between texts, composers, responders and contexts  **EE12-2**  Students articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts  Students evaluate how changing contexts and values influence how texts are composed and interpreted | Session 14: Engaging with Post WWII Text  The purpose of this activity is to allow students to understand and appreciated the value of texts in representing and navigating periods of upheaval. Through the study of a number of short post WWII texts, students should come to identify common elements in the ways texts represent individual experiences of upheaval and relationship between the individual and society  Depending on the number of students in the class and their ability, this can be run as an expert group activity, where the class is split into a number of expert groups that focus on one text OR the class might focus on one or two texts together.   * Texts: * Metamorphoses, Kafka (Short Story) * Hard Rain’s Gonna Fall, Bob Dylan (Song) * Nineteen Eighty- Four, George Orwell * Subway, by George Tooker * The Lottery, Shirley Jackson   Questions:   1. What perspective of humanity and society does the text offer? 2. In what way does the text reflect the values, experiences and perspectives of the Post WWII context? 3. What is the author’s purpose in composing the text? 4. Discuss the language, style and form of the text. Is it conventional? Why has the author chosen to construct the text in this manner?   Assessment for Learning: Students to compose an extended response to the following:  Discuss how the post WWII period was characterised by an intense shift in ideologies and values?  In your response, make detailed reference to at least two of the texts studied. | Students deepen their understanding of the post WWII context through engaging with and responding to a range of Post WWII texts  Students consolidate their analyses of the texts and their understanding of the post WWII context into a sustained written response |
| EE12-2  **S**tudents articulate and justify personal responses to representations of a range of complex human emotions  **EE12-3**  Students respond to and challenge theoretical perspectives to test their own personal responses to a range of complex texts  **EE12-4**  Students consider a range of critical perspectives to test their own perspectives in understanding and evaluating particular ways of thinking, cultural assumptions and values represented in texts | Session 15: Existentialism and Theatre of the Absurd  Introduction to Existentialism:  Students to read and highlight the literature online [article on Existentialism](http://www.online-literature.com/periods/existentialism.php), After reading, students are to create a mind map in their book that outlines the key aspects of the Existentialist movement.  Optional Activity: As a class, look back over Metamorphoses, and discuss identifiable Existentialist ideologies within the text  Theatre of the Absurd  Introduce the Theatre of the Absurd. Students should read either the following summary ‘[Absurd drama- Martin Esslin’](http://www.samuel-beckett.net/AbsurdEsslin.html) or the chapter on Samuel Beckett in Martin Esslin’s, Theatre of the Absurd. Students are encouraged to develop open ended discussion questions during their reading of the text, which can then be used for a classroom debate.  Introduction to Samuel Beckett  Teacher will research, locate and print a number of Samuel Beckett quotes onto A3 paper. Ask students to circulate around the room to a quote. In response to each quote, student is to answer the following questions:   * What perspective does this quote give of humanity and society? * How does this quote shape your expectations of the content, form, style and meaning of Waiting for Godot? | Students should be able to articulate a confident understanding of the values and ideologies of Existentialism  Students should be able to articulate a confident understanding of the values and ideologies of the Theatre of the Absurd |
| EE12-1  Students evaluate how complex texts construct meaning and communicate values  **EE12-2**  Students articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts  Students critically evaluate the ways in which voice and point of view can be shaped in a range of complex texts to create meaning and evoke particular responses | Session 16: Responding to the text  Students are to engage with the text Waiting for Godot. It is recommended that students watch the film version of the play. A significant proportion of play’s meaning lies in its action, which is more effectively understood when seen. The film can be accessed online via youtube, ‘[Waiting for Godot](https://www.youtube.com/watch?v=Wifcyo64n-w)’ (duration 1:53:07). Whilst watching, students should follow allow in their play scripts. Pause regularly to discuss and record annotations on the text.  Post viewing discussion: Students to prepare at home for a Socratic seminar style discussion of the text. Please hand out discussion questions and ask students to plan their ideas at home. Students may bring in an A4 page sheet with ideas to generate discussion, but reading of pre-prepared responses is discouraged. | Student’s contribution to classroom discussion and annotations reflect a developing understanding of the play and appreciation of its representation of individual experiences.  Student preparation and contribution to classroom discussion reflects an emerging critical engagement with the play. |
| EE12-2  Students critically evaluate the ways in which voice and point of view can be shaped in a range of complex texts to create meaning and evoke particular responses  **EE12-3**  Students evaluate composers’ stylistic choices to inform their own compositional choices  **EE12-4**  Students evaluate how language, style and form are used to represent particular perspectives in ways appropriate to context | Session 17: Deepening understanding of the text  A significant proportion of class time should be allocated to the close study of the play. This should be conducted through a range of differing teaching and learning activities, which enable students to critically deconstruct the play and explore how language forms and features represent worlds of social and political change and challenge literary convention.  Setting:  As class, read the opening stage directions of the play. Discuss and respond to the following:   * Why do you think Beckett chose to use a single setting throughout the play? * What is the significance of the setting of the play? * How does the setting of the play reflect the psychological and cultural context of the play? * What is the symbolic significance of the tree? * It has been suggested that the setting of the play reflects purgatory, however in “Beckett’s purgatory, we face something worse than pain or penalty: the meaninglessness of a kitten chasing its tail.” (Vivian Mercier) * In what ways does the setting of the play embody a purgatory?   Character  Students should spend time deconstructing the portrayal of characters in the play and the ways in which they represent the experiences and perspectives of individuals in times of upheaval.  Working in pairs or individually, assign students a character from the play to conduct a close study on. Students should prepare a presentation and handout on their character that addresses the following:   * Define the qualities and values of the character. * How does the character respond to and interact with events and others within the play? What does this reveal about individual experiences of upheaval? * How does the character embody and reflect the shifting attitudes and values within the context?   Form and Style   * The play is structured into two acts, create a venn diagram that compares and contrasts the plot of the two acts. Then, compose a response to the following: * How does the structure of the play serve to reflect and critique the nature of human existence itself? * "A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an irremediable exile, because he is deprived of memories of a lost homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity." (Albert Camus) How is this reflected in the structure and language of Waiting for Godot? * To what extent does Waiting for Godot offer an existentialist view of the human existence? (refer back to notes on Existentialism) * How does Beckett challenge literary conventions to offer a new perspective of society and humanity? | Students analyse how Waiting for Godot employs language forms and features to challenge literary convention and represent the relationship between the individual and society in times of upheaval |
| EE12-5  Students use evaluative language to articulate the processes of independent investigation and the insights gained through the research process  Students evaluate the effectiveness of individual and collaborative research, critical and creative compositions and presentations | Session 18: Research and Academic Readings  Students should conduct their own independent further research into Waiting for Godot using google scholar, or the free access to academic databases (such as Jstor) via the NSW Library’s webpage.  The following resources are excellent starting places:   * "[Waiting for Godot](http://www.jstor.org/stable/25781175):" A Beckettian Counterfoil to Kierkegaardian Existentialism, Anurag Sharma * [Nick Mount Lecture on Godot](https://www.youtube.com/watch?v=1ddsl5nPfAc): * [Professor Melinda Jack on Godot](https://www.youtube.com/watch?v=Kv1CsurLHDQ)   Students should be encourage to share their findings with the class. This may be facilitated through a short presentation or a shared google doc | Students demonstrate an increasingly insightful and critical understanding of the Waiting for Godot. |
| EE12-3  Students develop sustained, critical arguments, that express deep understanding of complex texts and concepts, using appropriate academic language  **EE12-4**  Students strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts | Session 19: Developing extended responses  Conceptual engagement with the Rubric  Students should develop their understanding of the text and its representation of the experience of individuals in times of upheaval by re-reading the prescription rubric and turning it into questions. These questions can then be placed into a box. Students can draw out questions and compose timed mini extended response  Making Connections with Frankenstein  Working individually, or in pairs, students are to be given a Venn diagram with a keyword or phrase from the prescription rubric in the centre of the diagram (see document non) and make connections between Frankenstein and Waiting for Godot  Mini Extended response  In periods of upheaval, texts have the potential to prompt reflection and challenge social values and structures.  To what extent does this statement align with your study of Shelley’s Frankenstein and Beckett’s Waiting for Godot? | Students develop the confidence, clarity and sophistication of their discussion of Waiting for Godot and its representation of Worlds of Upheaval  Students deepen their understanding of the elective and texts by synthesising the texts.  Students are encouraged to consider the power of text, form and language to challenge values and structures. Stronger students will be able to discuss how the texts invite them to reconsider their own values and social structures. |
| EE12-1  Students appreciate and examine the complex connections between texts, composers, responders and contexts.  Students critically analyse and appreciate how content, and the ways in which it is represented, may be value-laden and shaped by context.  EE12-4  Students consider a range of critical perspectives to test their own perspectives in understanding and evaluating particular ways of thinking, cultural assumptions and values represented in texts. | Session 20: Context and Background; “Do Not Say We Have Nothing”  In this learning session, students undertake background research necessary to understanding the thematic, structural and historical complexity of the novel, Do Not Say We Have Nothing. Students will consider how the way we think is a product of our context and explore how our ways of thinking and assumptions impact the way we both represent ideas and interpret texts.  How do cultural contexts affect ways of thinking?   * Students are given a range of statements and decide whether they agree or disagree with these providing justification for their answers. See (resource 1)   Class discussion: What do these statements reveal about the way you think? How is your thinking influenced by your cultural, social and political context?   * Students view Yang Liu’s minimalistic artworks representing her perceptions of contrasts between Eastern and Western culture. Teacher will locate the east meets west infographic portraits from the internet. Search “east meets west portrait”.   What conclusions can be drawn about her perceptions?   * Students examine articles and research on Western ways of thinking vs. Chinese ways of thinking and complete a comparison table identifying the contrasting ways of thought.   [Westerners and Easterners see the world differently](https://www.newscientist.com/article/dn7882-westerners-and-easterners-see-the-world-differently/):  [West and East and How We Think](http://scholars-stage.blogspot.com.au/2013/04/west-and-east-and-how-we-think.html):  [Are You a Holistic or a Specific Thinker](https://hbr.org/2014/04/are-you-a-holistic-or-a-specific-thinker):  View TED Talk ‘[Understanding the Rise of China’](https://www.ted.com/talks/martin_jacques_understanding_the_rise_of_china/transcript):  In what ways does Jacques suggest that Chinese thinking is different from Western thinking? What influences does he attribute these differences to?  Consider the statement: “For 200 years the west has been so dominant in the world that it’s not really needed to understand other cultures”. What does Jacques mean by this statement? Do you agree with this assertion? Why/Why not? | Students complete reflections in a class journal on their class discussions.  Thinking back to the statements given at the beginning of this unit, students write a reflective response considering alternative positions to these statements based upon ways of thinking influenced by other cultures. |
| EE12-4  Students examine how perspectives represented in texts might be understood and valued differently in a range of personal, cultural, historical and social contexts.  EE12-3  Students make judicious choices in the selection of independent research and wide reading  EE12-1  Students deliver sophisticated critical and creative presentations using a variety of digital technologies for communication and collaboration. | Session 21: Contextual Research Task – China  Teacher allocates students/small groups of students one of the following areas to research. Students create a short presentation to share with the class on their allocated area. Students are also required to compose a one-page summary sheet (including relevant images) for the other students. Areas for research should include:   1. The Chinese Civil War (1927-1950) – communist defeat of the nationalists, Mao Zedong’s Tiananmen Square speech (October 1, 1949)   [Chinese Civil War](http://www.newworldencyclopedia.org/entry/Chinese_Civil_War):   1. Mao Zedong (including examining why perceptions of his leadership are divided)   [Mao Zedong Historical Figure](http://www.bbc.co.uk/history/historic_figures/mao_zedong.shtml):  [Mao Zedong Biography](https://www.britannica.com/biography/Mao-Zedong):  [Impact and Effects of Communist Mao Zedong in China](https://owlcation.com/humanities/Mao-China):   1. Mao’s Campaigns – The Great Leap Forward, The Hundred Flowers Campaign, Anti-Rightist Movement, The Cultural Revolution (Smash the Old Fours)   [Impact and Effects of Communist Mao Zedong in China](https://owlcation.com/humanities/Mao-China):  [Cultural Revolution](http://depts.washington.edu/chinaciv/graph/9wenge.htm):   1. Tiananmen Square (including the Tiananmen Square massacre, martial law and tank man)   [Student Demonstrations in Tiananmen Square](https://www.infoplease.com/student-demonstrations-tiananmen-square):  [Tiananmen Square 1989 Pictures and Images](http://www.gettyimages.com.au/photos/tiananmen-square-1989):   1. China today (social media, Chinese gov. surveillance, censorship)   [Media Censorship in China](https://www.cfr.org/backgrounder/media-censorship-china):  [Tiananmen Square: the silences left by the massacre](https://www.theguardian.com/books/2017/jun/09/tiananmen-square-silences-massacre-censored-words): | Students create concise and well-researched presentations on their area of research that uses both visual and written forms of communication. Students produce a succinct summary sheet. |
| EE12-1  Students critically analyse and appreciate how content, and the way in which it is represented, may be value-laden and shaped by context.  Students experiment with a range of forms and media in presenting critical and creative responses and compositions.  EE12-2  Students evaluate how changing contexts and values influence how texts are composed and interpreted. | Session 22: Further Research: Key Figures and Terms  The following research could be done through Socratic seminars or a ‘gallery walk’. Students should record their investigation, and reflections on their findings and the processes of their investigation in their journals.  Simplified Chinese: What is simplified Chinese? What were the reasons for the changes to Chinese characters? What have been some of the positive and negative reactions to changes to the Chinese characters? Could the simplification of language be seen as repressive or as a form of control? Compare to 1984’s ‘Newspeak’. The following websites may be a starting point.  [More than you want to know about simplified characters](http://pages.ucsd.edu/~dkjordan/chin/SimplifiedCharacters.html):  [The Chinese Language, Ever Evolving](https://roomfordebate.blogs.nytimes.com/2009/05/02/chinese-language-ever-evolving/):  [What is Newspeak and is it now a Reality?](https://www.sporcle.com/blog/2017/02/what-is-newspeak-is-it-reality/)  Musical Terms: Research Johann Sebastian Bach and his style of music. Research his composition ‘Goldberg Variations’ including their form and structure. What is meant by the term ‘counterpoint’? Who was Glen Gould? Research Dmitri Shostakovich including his complex political relationship with the Russian government and Stalin. In what ways was his music influenced by his political environment and emotional state? Research the Chinese composer, He Luting. What is the significance of his musical defiance?  Madeleine Thien: Students read articles about and interviews with Madeleine Thien (see examples below). Students should extract key points about Thien’s life, discuss experiences and factors that influenced her writing, and conjecture about some of her perspectives on the world. In what ways has her life and experiences impacted her writing and some of the concerns of the novel?  [The inspiration behind Canadian author Madeleine Thien’s latest works](https://www.theglobeandmail.com/arts/books-and-media/the-inspiration-behind-canadian-novelist-madeleine-thiens-latest-works/article32474462/):  [A conversation with Madeleine Thien](https://medium.com/anomalyblog/a-conversation-with-madeleine-thien-author-of-do-not-say-we-have-nothing-b62a04644f7e):  [The Advertiser, Madeleine Thien](http://www.adelaidenow.com.au/lifestyle/sa-weekend/madeleine-thien-i-was-troubled-by-the-friction-between-idealism-revolution-and-violence/news-story/a9022c44b4d5d53a59f6d6ceb403a140): | Students will record and reflect on their findings in their journals. They will also engagement in small group and whole class discussion.  Imaginative composition – experimenting with ideas: Imagine a world where language was restricted to only positive expressions, and all negative terms were illegal. Write the interview transcript between an outsider who is interviewing a member of this imagined world about their way of life. |
| EE12-4  Students strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts.  EE12-5  Students reflect on and evaluate their own conceptual understanding of complex ideas and how they are represented in texts. | Session 23: Initial engagement with the text: Plot, Character and Themes  Due to the complexity of the plot in its layered narratives, as well as the large number of characters in this novel and the complexity of their relationships, in this learning sequence, students will complete activities in order to familiarise themselves with both the characters and plot. They will also begin to identify how central thematic ideas are represented within this text and map these ideas to the rubric.  Plot and Character  Character relationships:  During their reading of the novel, students should create a visual representation mapping the character relationships in the novel. This could branch out to be a complex visual map that conveys the personality traits, motifs and images associated with each character, and the ideas these characters represent. Key character to be mapped include: Ba Lute, Big Mother Knife, Swirl, Wen the Dreamer, Zhuli, Sparrow, Ling, Jiang Kai, Ai-ming, Marie (Jiang Li-ling).  Mapping the plot:  Students identify the key events of the novel and create a time-line to map these events chronologically.  Discussion questions:   * Which character/s did you like the most/least? Why? * Is Sparrow a weak or a strong character? * In Kai’s perspective, Zhuli is “loose and had no morals”. He believed that “All passions should be subsumed to revolution”. How do you feel about these assertions? Do you agree? Why might Kai hold this perspective? * Was the ending satisfying? Why/why not? Do you find the ending hopeful? Or hopeless | Students compose a logical and well-presented character map that includes both written and visual elements.  Students create a time-line of events in the novel.  Students engage in in-depth reflective discussion in relation to their first reading of the novel. Students reflect on these discussion questions in their journals. |
| EE12-4  Students evaluate how language, style and form are used to represent particular perspectives in ways appropriate to context.  EE12-1  Students evaluate how complex texts construct meaning and communicate values. | Session 24: Narrative Layers – representation of thematic concerns  Students identify the interweaving plot lines including:   * The evolving relationship between Marie and Ai-ming * Big Mother Knife and Ba Lute’s relationship with each other and their political world * The hardships experienced by Swirl and Wen the Dreamer * Sparrow, Kai and Zhuli – their relationships, shared love and devotion to music, and their heartbreak and suffering   For each of the plot lines identified, students should identify the key thematic ideas explored within these plots and how these ideas are represented. Students should find evidence from the text to support these themes and their representations. Students should match each plot to the key ideas of the rubric.  See resource 2 for an example and suggested worksheet layout. | Students demonstrate a detailed understanding of the rubric through transferring their knowledge to the interpretation of this novel. Students must use well-chosen and well-explained evidence to support their points. Students could complete this activity as a collaborative task. |
| EE12-2.  Students articulate and justify personal responses to representations of a range of complex human experiences in sophisticated texts.  Students evaluate how changing contexts and values influence how texts are composed and interpreted  EE12-3  Students evaluate composers’ stylistic choices to inform their own compositional choices.  EE12-4  Students strategically use textual evidence to support arguments critically analysing perspectives, cultural assumptions and values in texts | Session 25: Examining the novel’s Form and Structure  In this learning sequence, students examine the way in which Madeleine Thien uses her form and structure in an innovative way to reflect the cultural concerns of immigrant families who have experienced political upheaval and the enduring impacts of this upheaval upon future generations. Students also examine the way that Thien uses allusion and intertextual connections as integral to the structure of her novel.   1. Non-linear structure:   In what ways is this novel linear/non-linear? In what ways is the convention of a linear narrative structure challenged? How are flashbacks and shifts in time used to reflect the fluidity of memory? How are memories depicted as both traumatic but essential in moving towards restoration and finding solace? How do the movements between past and present contribute to the novel’s exploration of the difficulty in piecing together a complicated and fractured family history? How does the fractured structure of the novel reflect ideas of displacement? Why is a non-linear structure effective for representing a world where so many truths are hidden and concealed?  See resource 3, section I for suggested quotes to consider.   1. Cyclical chapter structure:   See resource 3, section ii for questions to direct discussion and class work on the novel’s cyclical structure.   1. Musical allusions and influences on the novel’s structure:   See resource 3, section III for readings and questions on musical allusions and influences in the novel.   1. Metafiction:   Students consider the way in which the characters’ reading and copying of ‘The Book of Records’ is a metanarrative which provides a link between the various generations, as well as drawing a relationship between the characters and the reader. In what ways are readers drawn into the text through being reminded of the impact of the act of reading? In what way are the audience encouraged to consider the potential for texts to activate change?  See resource 3, section IV for suggested quotes to consider.   1. Intertextuality:   Students examine intertextual references in the poem, and consider the way the intertextuality acts as a hidden code, that with close examination, can lead to the uncovering of meaning. Students should consider the ways intertextuality is used as a structural device in order to reflect both the layered and complex historical, cultural and political landscape of China, as well as to symbolically mimic the concealed and hidden acts necessary in this political climate.  See resource 3, Section V for examples of intertextual references to explore and suggested questions. | Students respond to prompting questions in class discussion, and through reflections in their journals.  Imaginative reflective task:  Students find a song that explores a conflict between an individual and society. Using this song as a basis, students should create an imaginative piece of writing that reflects similar concerns. They may utilise motifs, rhythms, imagery or repetitions in this song to inspire their own writing.  Students reflect on the impact that reading can have on our lives and the different ways we can connect with fiction.  Students complete an analysis of the meaning behind metafictional quotes in the novel.  Students identify and discuss the meaning of a range of intertextual references. |
| EE12-3  Students develop sustained, critical arguments that express deep understanding of complex texts and concepts, using appropriate academic language.  Students synthesise a range of theoretical perspectives and integrate these into sophisticated analytic responses.  EE12-2  Students use sophisticated, controlled language with clarity in their own compositions to meet the demands of complex thought and expression. | Session 26: Symbolism, Motifs and Imagery  In this learning session, students closely examine language and its symbolic meaning within the text. Students will consider the way in which Thien uses symbolism and imagery in order to represent her ideas and characters, and challenge traditional societal values. Some examples of symbolism, motifs and imagery that students may explore include:  Language and communication   1. Students find different examples of language and communication in the novel (writing, codes, mathematics, and music). Why is language represented in such a complex way in the novel? What aspects of these languages are suppressed in the novel? Is this repression successful? Why/why not? 2. Students identify examples of both private and public language in the novel, as well as quotes that reflect the conflict between the private and public worlds. See resource 4 for some suggested quotes to discuss. 3. In terms of political language, students should find examples of public and political slogans used as a form of indoctrination. Students may also examine [Chinese political propaganda](http://creatureandcreator.ca/wp-content/uploads/2014/10/destroy-the-old.jpg). In what way does Thien represent characters who use this language?   Silence:  Students search for references to silence throughout the novel. Some examples include:  “My father once said that music was full of silences. He had left nothing for me, no letter, no message. Not a word.”  “The only life that matters is in your mind. The only truth is the one that lives invisibly, that waits even after you close the book. Silence, too, is a kind of music. Silence will last.”  Which characters remain silent in the novel? Is silent portrayed as something positive, or negative? Is it represented as powerful, a sign of weakness, or both? What are the advantages and disadvantages of silence as portrayed in the novel?  Paper:  “and I had the sensation the floor was made of paper, that there were words written everywhere I couldn’t read, and one unthinking gesture could crumple this whole place down”  In what ways is paper used symbolically to represent the frailty of the human condition, and the insecurity caused by displacement?  Music:  1. “Music, stories, even in times like these, were a refuge, a passport, everywhere.” What does music symbolise in the novel?  2. In what ways do Bach and Gould represent hope for the possibility of a different future in the novel? What sort of life does their presence in the novel exemplify? Is the life they exemplify a realistic possibility, or one that can only even be imagined or furtively experienced? Why?  The Book of Records:   1. In what way does the book of records “represent a narrative that doesn’t conform to the approved version of Chinese history”?   [Madeleine Thien Interview](https://www.theguardian.com/books/2016/oct/08/madeleine-thien-interview-do-not-say-we-have-nothing):   1. What is the symbolic significance of the book of records being described as a “miniature door”? 2. What does ‘The Book of Records’ symbolically represent?   Poetic or Harrowing Imagery:  Students should find examples of poetic and beautiful imagery. What is this imagery describing? Compare and contrast this with example of harrowing imagery in the novel. Why does Thien use this imagery of trauma (for example, struggle sessions, public humiliations of He Luting). What is the effect of the contrast? | Students compose a short critical response focused on at least one symbolic aspect of the novel. In this response, students should examine the way Madeleine Thien uses symbolism as a form of representation in order to communicate specific ideas about ‘worlds of upheaval’.  Students respond to prompting questions in both written and verbal formats. |
| EE12-2  Students create sustained texts in a variety of modes and media, demonstrating understanding of evolving literary conventions.  Students use the aesthetic qualities of language in composing complex and original texts for pleasure, reflection and understanding. | Session 27: Character Development - Shifting Values and Attitudes  In this learning session, students map the journey of characters in the novel in order to examine the way the novel represents their shifting perspectives.  Guiding questions:  How do characters such as Sparrow, Marie, Ai-ming and Kai change throughout the novel? How do their predicaments, aspirations and motivations change these characters? What ideas are represented/authorial comments made through their development?  Which characters remain fixed in their attitudes and perspectives throughout the novel? What values are represented through these characters? What are their differing perceptions of justice within the novel? | Students write a critical response that discusses the shifting perspectives of a particular character in the novel. In their responses, they should explain how this character is represented, and what values and attitudes are being conveyed through this representation. |
| EE12-5  Students reflect on and evaluate the growth of their own conceptual understanding of complex ideas and how they are represented in texts.  Students reflect on the ways deep personal engagement with texts enhances understanding of the complex relationships between texts, composers, responders and contexts.  EE-12-4  Students evaluate how language, style and form are used to represent particular perspectives in ways appropriate to context.  EE12-2  Students use aesthetic qualities of language in composing complex and original texts for pleasure, reflection and understanding. | Session 28: Reflection and Synthesis   1. Students complete a range of reflection questions considering the way in which this novel has impacted upon them.    * How has this literary world enabled you to explore new horizons? What new insights have you gained from examining this text?    * How has engagement with this text activated a change in your perspectives or reinforced previously held perspectives?    * In what ways have you reconsidered your own values and assumptions after studying this text? 2. Students compare the representations of experiences of political upheaval in Do Not Say We Have Nothing and a related text of their own choosing in an extended critical response. In their responses, students should evaluate how ‘ways of thinking’ in each text, are shaped by the text’s context. 3. Students pick a character from the novel (this could be a major or a minor character) and rewrite this character into their own original imaginative composition of a short story. This short story should reflect a moment of struggle due to a conflict with society in within this context of upheaval. 4. Drawing the texts together: Using the core and related texts studied so far, students should complete a comparison of the similarities and differences in context, values, form, structure and language of the texts. After completing this comparison, students should draw conclusions about the impact that context and values have on the way forms and features of texts are used to shape meaning. | Students complete reflection questions in journal as a record of their investigative process.  Students compose an extended critical response.  Students compose and refine a creative response.  Students synthesise their texts in a table or complex mind map. |
| N/A | Session 29: Final Assessment Task | N/A |

Reflection and Evaluation:

Appendix A:

| Romanticism | Effect on the reader | Scientific Rationalism | Effect on the reader |
| --- | --- | --- | --- |
| The descriptions of Elizabeth in Chapter one:   * “heaven-sent, and bearing a celestial stamp in all her features” * “fairer than a garden rose among dark-leaved brambles” * “a creature who shed radiance from her looks and whose form and motions were lighter than the chamois of the hills”   Descriptions of Henry Clervil in Chapter two:   * “a boy of singular talent and fancy… He was deeply read in books of chivalry and romance. He composed heroic songs and began to write many a tale of enchantment and knightly adventure.” * The monster finds solace and comfort in nature in Volume 2, Chapter 8 | Henry’s more “Romantic” pursuits are a foil to Victor’s throughout the novel and we begin to see the various viewpoints of society presented in the characters. | Victor’s narrative in Chapter 2:  “it was the secrets of heaven and earth I desired to learn; and whether it was the outward substance of things, or the inner spirit of nature…my enquiries were directed to the metaphysical, or in its highest sense the physical secrets of the world”  Victor’s narrative in Chapter 5:  “From this day natural philosophy, and particularly chemistry, in the most comprehensive sense of the term, became nearly my sole occupation” | In comparison to the pursuits of his friend we see his chosen field to be reflective of scientific rationalism and the desire to understand the mysteries of nature.  Readers begin to understand the ideological conflicts within both the narrative and the textual context as Frankenstein immerses himself in Science to the exclusion of all else. |

Appendix B:

Questions to Consider:

1. What is the effect of the narrative form utilised in the text and how is it effective in engaging the audience?

For Example, The epistolary style gives a sense of immediacy to the action and has the effect of evoking suspense and provoking verisimilitude for the reader. There is a constant sense of anticipation in the narrative as Walton is unsure what is going to happen next and the reader becomes caught up in the tale as we begin to see the parallels between the quests of the two men.

1. Both Walton and Frankenstein are seen to defy their father’s wishes in the novel. Sir Walton’s father forbade him to undertake a seafaring life and Victor refuses his father’s requests through the novel, starting with his instruction to ignore his initial interest in the works of Cornelius Agrippa and Albertus Magnus which sets him on his path. Consider the religious symbolism within these actions. Where else are the consequences of defiance explored in the text?
2. Pathetic fallacy is evident in the opening chapter of the text. Where else is this device used to effect in the novel?

Some excellent examples in Chapter 7 which signals the re-emergence of the monster. Then in Chapter 9 and 23.

1. Analyse the use of religious symbolism in the text through the intertextual references and the relationship between Victor and his creation.

Possible Moments to consider- Volume Two, Chapter 7 (p132) and Volume Two, Chapter 8 (p138), Volume Two Chapter 10

1. Consider the effectiveness of descriptions of the monster in Volume One, Chapter 5 upon his reanimation. What is the significance of the references to Coleridge’s Rime of the Ancient Mariner and Dante in this chapter?

Ensure students have completed the independent research into these texts and direct their discussion to focus on the effect of these allusions.

Appendix C:

| Questions: | Character Analysis | Character Analysis | Character Analysis | Character Analysis | Character Analysis | Character Analysis |
| --- | --- | --- | --- | --- | --- | --- |
| N/A | Elizabeth Lovenza | Justine Moritz | Caroline Beaufort | Safie | Agatha DeLacey | The Monster’s “mate” |
| Analyse the representation of the women in the text in terms of their narrative purpose.  How can each character be seen to represent an element of social, moral, religious or political ideology? |  |  | Traditional figure of love and affection and links to a simple and happy time in Victor’s life. Dies of scarlet fever while tending to Elizabeth. Sacrificing and selfless. | Exotic and has parallels to the monster in terms of her isolation through language. Can also represent the oppression of women. |  |  |
| N/A | Victor Frankenstein | Captain Walton | The monster | Henry Clervil | Alphonse Frankenstein | William Frankenstein |
| Analyse the representation of the men in the text in terms of their narrative purpose.  How can each character be seen to represent an element of social, moral, religious or political ideology? |  | A virtuous and noble character not yet blinded by ambition but is on a dangerous moral and ethical path. Bears witness to Frankenstein’s tale and there is an ongoing plea within the narrative for him to heed the warning in the tale. |  | A foil to the ideals of Victor throughout the text. His values are contrasted throughout and held up to be morally superior. His death is a punishment for Victor. |  |  |