

FRANKENSTEIN

1º & 2º SECONDARY EDUCATION



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1. JUSTIFICATION OF THE PROPOSAL

- Theatre as a tool for stimulating and encouraging the student to discover, learn and apply the language he/she has learned.
- The plays present social content and are also focused on an educational/student environment that will allow the students to identify with the values contained therein.
- The scripts, apart from allowing the play to be performed in the theatre thus creating the recreational and aesthetic aspect, also help to develop communicative functions, vocabulary and grammatical structures. These can be worked on beforehand in class using a series of worksheets to facilitate understanding of the plot and contribute to language learning. This didactic material is adjusted to the level of the students according to the objectives stipulated for the relevant level by the Ministry of Education

2. OBJECTIVES:

General:

- Listening to and understanding messages in a variety of verbal exchanges, using the information transmitted to carry out specific tasks.
- Expressing oneself and interacting orally in simple and common situations, using verbal and non-verbal procedures and adopting a respectful attitude.
- Writing a variety of texts with different endings, with the help of templates and models.
- Reading a variety of texts in order to understand them, extracting general and specific information for a pre-established goal.
- Valuing a foreign language as a mean of communication and understanding between people with different places of origin, culture and languages.
- Acquiring knowledge of linguistic, geographic and cultural features of the country where the foreign language is spoken.
- Understanding that theatre is a source of pleasure and personal enrichment, thus fostering his/her interest in it.

Specific:

- Fostering an interest in taking part in oral exchanges about routines and situations from daily life in the foreign language.
- Working on language prosody: aspects of phonetics, rhythm, accentuation and intonation.
- Familiarising the student, from the start, with the plot and different characters in the play, in order to facilitate comprehension of the performance at the theatre.
- Developing two communicative functions per level, providing the student with all the syntactic, grammatical, lexical and phonetic knowledge that make up the said functions in order for the student to be able to grasp them.
- The four basic skills that each reader needs to develop in order to communicate optimally will also be worked on: listening and reading comprehension (L.C. - R.C.) and written and oral expression (W.E. - O.E).

3. METHODOLOGY

Presentation of Material:

The didactic worksheets included with the material, available to both students and teachers, are designed to be completed over four **60 minute sessions**. The idea behind this is for the worksheets to be integrated into the class routine, reinforcing or applying previous knowledge or introducing new but simple content for a specific level.

Material Structure:

The objective of the **first, second and third sessions** is to give the students the necessary preparation in order for them to be able to watch the play without any comprehension problems on the day of the performance.

The **fourth session** will be focus on expression. After having seen the play, the students will be allowed to express their opinions on the performance (comparing the actual ending with the ending they had previously imagined; comparing the behaviour of the actors with their own).

BEFORE THE PERFORMANCE

The sessions are structured as follows:

		OBJECTIVES	SKILL
SESSION 1	Activity 1	<ul style="list-style-type: none"> Familiarisation with the plot 	<ul style="list-style-type: none"> R.C. W.E.
	Activity 2	<ul style="list-style-type: none"> Familiarisation with the characters 	<ul style="list-style-type: none"> W.E.
	Activity 3	<ul style="list-style-type: none"> Understanding the play 	<ul style="list-style-type: none"> R.C.
SESSION 2	Activity 1	<ul style="list-style-type: none"> Discriminating sounds 	<ul style="list-style-type: none"> R.C.
	Activity 2	<ul style="list-style-type: none"> Testing knowledge 	<ul style="list-style-type: none"> L.C.
	Activity 3	<ul style="list-style-type: none"> Talking about the play 	<ul style="list-style-type: none"> O.E.
SESSION 3	Activity 1	<ul style="list-style-type: none"> Verb Tenses 	<ul style="list-style-type: none"> R.C.
	Activity 2	<ul style="list-style-type: none"> Giving opinions 	<ul style="list-style-type: none"> O.C.

AFTER THE PERFORMANCE

		OBJECTIVES	SKILL
SESSION 4	Activity 1	<ul style="list-style-type: none">• Talking about the play	<ul style="list-style-type: none">• O.E.
	Activity 2	<ul style="list-style-type: none">• Writing opinions	<ul style="list-style-type: none">• W.E.
	Activity 3	<ul style="list-style-type: none">• Making up the end	<ul style="list-style-type: none">• R.C.• W.E.• O.E.

SELECTED APPROACH:

Although our main objectives are to foster interest in theatre and to help the student to grasp two new communicative functions, our approach is intended to be entertaining, visual and communication-based. Indeed, on these worksheets, we can find many activities presented in the form of games, which also provide moments of fun in class. Finally, all sessions require the students to express themselves, with activities focusing on situations from daily life, or even role play. As such, our goal is to offer activities as an alternative to the routine of the classroom routine and to make learning a second language more appealing. All of this work is presented as project of the utmost interest: seeing a play in a foreign language.

ADVICE AND RECOMMENDATIONS:

Before starting on the worksheets and the activities proposed therein, the students must have a copy of the play in order to go on to read it. Similarly, given that there are many activities requiring useful and modern resources. All this material (play, worksheets) is available on the following website: www.recursosweb.com

In the student section, the sessions are spread out over several worksheets. It is advisable to make as many copies as there are students as soon as possible. As soon as the students have the worksheets, they will be able to complete them, following the instructions given for each exercise and with help from additional materials such as dictionaries and reference manuals in class.

In the teacher's section, you will find all the activities designed for the students as well as all the correct answers to the questions.

The activities on the didactic worksheets are designed to train the four basic skills in foreign language acquisition: Listening Comprehension, Reading Comprehension, Written Expression and Oral Expression.

Through these skills, a range of vocabulary, grammatical structures and phonetic aspects are developed in order to acquire a series of communicative functions that we consider to be key for understanding the play as well for applying them to real situations.

In addition to working on the four basic skills, the sessions follow a sequential order. It is important to complete every session, from the introduction of the plot to the storyline and characters, culminating in the resolution of the play. It is therefore necessary to complete the didactic worksheets before going to see the play in order to reinforce overall comprehension and, at the same time, create a sense of anticipation of what students may feel upon leaving the theatre.



SESSION 1: **SYNOPSIS AND CHARACTERS**

Activity 1. Synopsis



Before you read the synopsis of the play, match the correct word to the correct definition. Two of the words have the same definition.

WORDS	DEFINITIONS
1. CORPSES	6 <i>to do something unintentionally</i>
2. CEMETERY	7 <i>a woman who is going to get married</i>
3. GROTESQUE-LOOKING	1 <i>dead bodies</i>
4. HIDEOUS	5 <i>extremely scared</i>
5. TERRIFIED	8 <i>problem</i>
6. ACCIDENTALLY	3-4 <i>very ugly</i>
7. WIFE-TO-BE	2 <i>a place where dead people are buried</i>
8. A CATCH	



SESSION 1: **SYNOPSIS AND CHARACTERS**



• Synopsis

The play begins in the 18th century, when Victor Frankenstein, a passionate and eccentric scientist, defies the laws of life and death. In the shadows of his laboratory, using materials collected from the cemetery, Victor brings a creature to life that soon becomes his worst nightmare. Although he initially celebrates his success, reality turns darker when the grotesque being, rejected for its appearance, begins a desperate search for its place in the world.

The monster, filled with resentment over being abandoned by its creator and rejected by humanity, demands that Victor build him a companion to ease the loneliness consuming him. But the tragedies don't stop: his demand becomes a direct threat to those Victor loves most. Amid betrayals, deaths, and moral dilemmas, the scientist confronts the consequences of his actions, while the creature seeks vengeance and justice in a duel that drags them both toward ruin.

What is the price of playing God? Is the creator the real monster, or is it the creation? Between love, loneliness, and obsession, Frankenstein leaves us with a question that continues to resonate through time.



Can you use the high-lighted words from the text to make your own sentences?

corpses _____

cemetery _____

grotesque-looking _____

hideous _____

terrified _____

accidentally _____

wife-to-be _____

catch _____



SESSION 1: **SYNOPSIS AND CHARACTERS**

Activity 2. The Characters



After reading the synopsis, you already know about three of the main characters from the play – Victor Frankenstein, the Creature and Elizabeth. Below is a list of all the main characters:

VICTOR FRANKENSTEIN: a scientist obsessed with defeating death.

THE CREATURE: Victor's grotesque creation seeking acceptance.

WILMA FRANKENSTEIN: Victor's sister and Henry's fiancée.

HENRY CLERVAL: Victor's friend and Wilma's future husband.

JUSTINE MORITZ: Wilma's helper, accused of murder.

PROMETHEUS: Wilma's dog, key to Victor's experiments.

MARY SHELLEY: narrator and author of the story.

R. WALTON: publisher reflecting Mary's struggles.

The following sentences provide information about each character.



• Write questions using the sentences as the answers. The information you need to ask for is highlighted in bold. Use the words - who, what, how, etc. Sometimes there is more than one possible answer. The first example has been done for you.

VICTOR FRANKENSTEIN: A young scientist
Victor Frankenstein has done a fateful experiment.

e.g. Who has done a fateful experiment?



SESSION 1: **SYNOPSIS AND CHARACTERS**

THE CREATURE: Victor's creation

The Creature **feels rejected** because of its grotesque appearance.

How does the Creature feel?

WILMA FRANKENSTEIN: Victor's sister and Henry's fiancée

Wilma **finds the engagement ring in Victor's laboratory.**

What does Wilma find in the laboratory?

HENRY CLERVAL: Victor's friend

Henry is a romantic **who loves poetry and dreams.**

What does Henry love?

JUSTINE MORITZ: Wilma's helper

Justine **is accused of murdering Victor's brother.**

What is Justine accused of?

PROMETHEUS: Wilma's dog

Prometheus **dies in an accident during Victor's experiments.**

How does Prometheus die?

MARY SHELLEY: narrator and author

Mary Shelley **writes the story of Frankenstein inspired by her visions and personal losses.**

What inspires Mary Shelley to write Frankenstein?

R. WALTON: editor

R. Walton **is surprised to discover that the author of the book is a woman.**

What surprises R. Walton about the author of the book?



SESSION 1: **SYNOPSIS AND CHARACTERS**

Activity 3. Sequence of Events



• Now that you know the synopsis of the play and the characters, as a class, read the following extracts and number them in the correct order of events from 1 - 4 .

4

A. THE CREATURE AND VICTOR:

(The Creature kneels beside Victor.)

THE CREATURE: I didn't want this. I didn't want to hurt anyone, but you left me no choice. Your betrayal has turned me into this... monster.

(Victor stares at him, trembling, as the Creature lowers his voice.)

THE CREATURE: Now, Victor, you must pay for what you've done.

1

B. VICTOR: Agrippa once said: *'It is better to know nothing and believe by faith than to rise through science and fall into despair.'*

(Victor attaches the last electrode to the lifeless body on the table.)

This is it. Seven days of work. Seven days to create life. If this doesn't work, I'll have failed.

(Victor pulls the lever, and the room fills with electrical sparks. The body remains motionless. He sinks into despair as the light fades.)

2

C. WILMA AND THE CREATURE:

(Wilma practices her French lessons alone. The Creature emerges slowly from the shadows.)

WILMA: Who... who are you? Please, don't hurt me!

THE CREATURE: I've been watching your lessons. I've learned everything from the window. I want to belong here, with you, with Victor.

(Wilma stares at him in terror, stepping backward as the Creature approaches.)

3

D. THE CREATURE:

I am your creation, yet you've abandoned me! I have walked alone, cursed by your work. You owe me happiness, Victor. If I cannot have love, I will bring you misery. Make me a companion, someone like me. Someone as monstrous as I am.

(Victor hesitates, visibly torn, but he finally nods reluctantly.)



SESSION 2: UNDERSTANDING THE PLAY

Activity 1. Fill in the gaps



- Read this extract from the play, in which Victor and Henry talk to the Creature for the first time since he killed Victor's brother, William. Match the correct line of dialogue to each gap.

CREATURE: *Is that all I am?*

WILMA: *What do you mean?*

CREATURE: *An experiment.*

WILMA: *You are much more than an experiment.*

CREATURE: *I am a monster. Everywhere I go, people run away. They hate me. I am alone. I've always been alone.*

VICTOR: **5. And why shouldn't they hate you? You killed my brother!**

WILMA: *(Moved.) I can't imagine how much pain you must feel. Have you ever had a friend?*

CREATURE: *No one wants to be my friend. Loneliness is my only companion.*

VICTOR: **2. Who taught you to speak so well?**

CREATURE: *No one. I learned by listening to your lessons. I stayed by the window every day.*

WILMA: *That's... incredible. You're...*

VICTOR: **1. A living machine.**

(The Creature pulls out a wilted flower from its pocket and carefully places it on the table.)

CREATURE: *A living machine, one that picks flowers and listens to the voices of humans. But no matter what I do, no one sees me as anything but a monster.*

WILMA: *(Tears welling up.) 4. Do you see that, Victor? He feels pain!*

CREATURE: *Pain has been my only teacher. It taught me what I needed to know about humans.*

VICTOR: *You are a machine, nothing more. Machines don't feel.*

CREATURE: *Then why do I hurt? Why do I long for connection? You created me to live, but all I feel is rejection.*

WILMA: **3. No one deserves to suffer like this.**

CREATURE: *If I don't deserve to suffer, then help me. Let me be loved. Or at least... stop hating me.*



SESSION 2: **UNDERSTANDING THE PLAY**

1. *A living machine.*
2. *Who taught you to speak so well?*
3. *No one deserves to suffer like this.*
4. *Do you see that, Victor? He feels pain!*
5. *And why shouldn't they hate you? You killed my brother!*



Activity 2. What is happening?

- Read Act III of the play where and answer the following questions:

1. Why does the Creature confront Victor?

- He wants Victor to leave the house.
- He demands Victor create a companion for him.
- He accuses Victor of stealing from him.

2. What does Wilma do when she meets the Creature?

- She screams and runs away.
- She tries to calm him and talk to him.
- She warns Victor about the Creature.

3. What does Victor say when Wilma suggests helping the Creature?

- "I will never help this monster!"
- "Maybe we should listen to him."
- "Wilma, stay out of this!"

SESSION 2: **UNDERSTANDING THE PLAY**

4. How does the Creature explain his loneliness?

- "I am alone because I am different."
- "You abandoned me, Victor, and now everyone else does too."
- "It is better to be alone than hated."

5. What does Wilma realize about the Creature?

- He is dangerous and must be destroyed.
- He feels pain and longs for connection.
- He is a machine incapable of emotion.

6. How does the Creature describe humans?

- "They are kind and understanding."
- "They hate what they don't understand."
- "They are all like Victor."

7. What does Victor blame the Creature for?

- "You killed William and destroyed my family."
- "You ruined my experiment."
- "You lied to me."

8. What does the Creature want Victor to do?

- Leave him alone forever.
- Create a companion for him.
- Let him live in the laboratory.



SESSION 2: **UNDERSTANDING THE PLAY**

Activity 3. Famous Monsters



- Can you name these famous monsters or monstrous characters?



Dracula



Werewolf



Frankenstein



Zombie



Mummy



- Can you think of any other famous monsters?



- Now it's your turn!

Imagine you are a brilliant scientist like Victor Frankenstein, and can create a monster of your own. How would you bring your monster to life? What materials would you use to create it? Think about how it would look, speak and move. Also consider where it would live, what it would do – would it terrorise people, or would it be a friendly monster? In groups, brainstorm some ideas and present them to the rest of the class.



SESSION 3:

Activity 1. Choose the correct tense



- In the following extract complete the sentences using the verb in brackets. You must choose between the following tenses - *Present Simple / Present Continuous / Future Simple*. The first example has been done for you.

(The Creature watches as Victor works tirelessly on the lifeless body lying on the table.)

CREATURE: You (1. *promise*) *promised* me she would be ready weeks ago. How much longer (2. *it take*) *will it take*?

VICTOR: I (3. *work*) *am working* as fast as I can, but I need silence. This process (4. *require*) *requires* precision.

CREATURE: Silence? Do you think silence (5. *fix*) *will fix* your failure? You (6. *waste*) *are wasting* time while I remain alone.

(Victor pauses, glancing at the Creature, his frustration growing.)

VICTOR: She (7. *be*) *will be* perfect, but perfection (8. *take*) *takes* time. If you (9. *want*) *want* me to finish, let me work!

(The Creature steps closer, its voice trembling.)

CREATURE: And if she (10. *not love*) *does not love* me? If she (11. *hate*) *hates* me as much as the rest of the world? What (12. *happen*) *will happen* to me then?

(Victor sets his tools down, his hands shaking slightly.)

VICTOR: Then we (13. *find*) *will find* a way to make it work. But you (14. *need*) *need* to trust me.

CREATURE: Trust you? The last time I trusted you, you (15. *abandon*) *abandoned* me.

(Victor sighs deeply and resumes working.)

1. promised; 2. will it take; 3. am working; 4. requires; 5. will fix; 6. are wasting; 7. will be; 8. takes; 9. want; 10. does not love; 11. hates; will happen; 13. will find; 14. need; 15. abandoned



SESSION 3: THE ENDING

Activity 2. What do you think?



- As a class, read this dialogue between the Creature and Victor. The dialogue takes place after the Creature sees the wife that Victor has created for him.

(The CREATURE approaches the unfinished body Victor is working on, his anger barely contained.)

CREATURE: Is this what you promised me? A pile of bones and half-finished work?

VICTOR: It's not ready. Perfection takes time.

CREATURE: Perfection? You think this is perfection? She doesn't even look like me. How do you expect her to understand me?

VICTOR: You asked for a companion. That's what I'm giving you. What more do you want?

CREATURE: I want someone who won't hate me. Someone who will see me as an equal. But you don't care about that, do you?

VICTOR: You've gone too far, Creature. If you can't accept my work, perhaps you don't deserve a companion at all.

(The CREATURE steps closer, his voice trembling with anger.)

CREATURE: If I cannot have love, I will bring you misery. You will pay for what you've done.

(VICTOR hesitates, then looks away as the CREATURE storms out of the room.)



- Who do you feel more sympathy for in this scene? Victor or the Creature? Why?
- Who do you see as the victim in their relationship? Victor, the Creature, or both?
- Do you think the Creature's anger is justified? Why or why not?
- If you were Victor, how would you handle the Creature's demands?
- Do you think Victor's creation of the companion is an act of responsibility or guilt?

Discuss your ideas as a class, giving reasons for your opinions.

Use the following phrases to help you...

In my opinion...

From my point of view...

I believe that...

The way I see it...



SESSION 4: Express Yourself!

Activity 1. What did you think?



Now that you have seen the play, let's talk about the experience....

1. What was your general impression of the play?

I thought it was

funny

exciting

boring

entertaining

clever

inspiring

enjoyable

because...

2. What did you like the most?

The best part was...

The funniest part was...

The most entertaining part was...

The most enjoyable part was...



SESSION 4: Express Yourself!

Activity 3. Your turn!



- As a class, read the ending of the play again. Now, in groups, pretend you are the writers of the play and invent your own ending. Write your own script and act out your new endings for your class mates.

(The monster rises and moves toward Victor, who tries to defend himself by raising his weapon, but the monster grabs his arm. The creature throws him to the ground. Victor slowly raises the weapon again, struggling against the monster's strength.)

VICTOR: You are a monster, and you deserve to die.

CREATURE: We had a deal. You were supposed to create a woman for me. You owed me. I am your miserable creation; I have the devil inside me...

(Victor fires, and the monster collapses to the ground.)

(Victor stands next to Henry as the scene shifts.)

ACT V

(The scene changes to an editorial worker sitting on a chair, reviewing books that have passed or failed review.)

R. WALTON: No... No... No... Mmm... The Vampyre, YES! A story by Lord Byron. Wait!

(A letter falls out of the book.)

R. WALTON: "In the presence of the editor, I strongly request that this book be renamed in favor of the author, John William Polidori, whose words were absolutely written by this person. Yours sincerely, J. W. Polidori."

OTHER SHOWS

1º & 2º Secondary Education

Lucky Day (*In English*)

Notredame de Paris (*En Français*)

La isla del tesoro

El Quijote

Tres sombreros de copa

Frankenstein

Didactic Project elaborated by
Elena Valero Bellé



Something big is about to happen and you can see it live at the theatre! With this musical, based on the brilliant book by Mary Shelley, your English classes will come to life at last. Specially adapted to your students' level, they will have a ball with the most beastly show of the season.

