

# Year 11 to 12 Bridging Work for A-level English

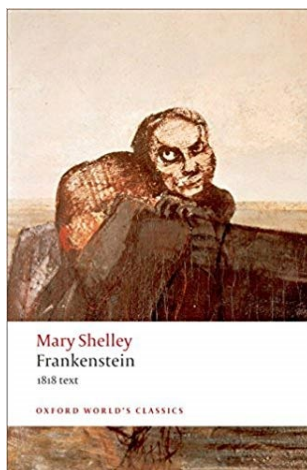
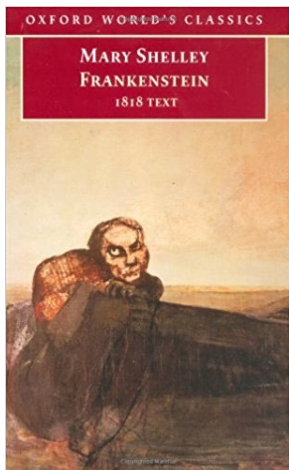
## Language and Literature (ELLA)

Before joining A-level Language and Literature, you will need to complete the following 11 activities.

1. Buy a folder and highlighters for your lessons. You will get more information about your folder and its contents in the new term.
2. Add this sheet and any other A-level English work you have to your folder.
3. Complete wider reading. Wider reading is reading texts that are not on the exam (but linked to the exam texts) to support your learning. You are expected to complete wider reading for all of your A-level subjects. Read another gothic text such as: a Shirley Jackson novel, *Jekyll and Hyde* or *The Picture of Dorian Gray*. Complete a timeline of the text and makes notes on two main characters.
4. Buy *Frankenstein*. Please buy the following version. This is important as it is the preferred version of the examiners. You may need to buy it second-hand.

**Oxford World Classics, *Frankenstein*, 1818** text with an introduction by Marilyn Butler.

The text looks like one of the below. The book has been reprinted with a new cover (in the middle) but is in all other ways the same. It has also been reprinted with a different introduction and cover (right), but otherwise is the same. It must be the 1818 Oxford World Books version.



Amazon link (other book shops are available...): <https://www.amazon.co.uk/Frankenstein-Modern-Prometheus-1818-Text/dp/0199537151/>

5. **Watch a version or summary of *Frankenstein*, or use YouTube clips, and write down your impressions of at least three characters.** Some versions are included in subscriptions such as Amazon Prime. However, most do have a cost. Suggested versions:
  - Robert DeNiro, 'Mary Shelley's Frankenstein', (1994)
  - Daniel Radcliffe, 'Victor Frankenstein' (2015)
  - Benedict Cumberbatch in the National Theatre Production

- There are many versions of *Frankenstein*, many very, very silly. You may want to watch one or two of these too but please make sure you watch one of the above as well. Also, there are some clips of old classic versions on YouTube
  - Spark Notes summary
6. **RAG** the terminology booklet (in a separate file). In other words, highlight words and definitions you know in **green**, those you know a bit in **orange** and the words and definitions you do not know in **pink**.
  7. Learn key terminology for the English Language and Literature Course. Create flashcards to help you. (**See the Terminology booklet.**) Also use the following link to learn other key words:  
<https://quizlet.com/MrsEatonGA>
  8. Complete the tasks on the next pages based on an extract from *Frankenstein* (using your terminology booklet too).
  9. Use the following websites to help you to make notes or a mind-map on the context of *Frankenstein*. Context includes: historical context, social context and its **genre**. I expect **at least 4 A4 pages of notes or one detailed A3 mind-map**.

<https://www.yorknotes.com/alevel/english-literature/frankenstein/revision-cards>

<https://www.shmoop.com/frankenstein/>

You will need to register for the following website:

<https://study.com/academy/topic/frankenstein-historical-literary-context.html>

Finally, **remember to add all of your notes into a large A4 folder** with dividers for each section. (Extra wide dividers are preferable.)

**Bring your work to your first English lesson.**

**Happy reading and have a good summer!**

## **Frankenstein Extract and Task**

### **The Creation Sequence (Narrated by Victor Frankenstein)**

#### **Victor Frankenstein sees the creature he has created.**

Volume I, Chapter IV

IT was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful.

Beautiful!—Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion, and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain: I slept indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window-shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped, and rushed down stairs. I took refuge in the court-yard belonging to the house which I inhabited; where I

remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Oh! no mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

### Tasks

10. Look up and annotate any words you do not understand.
11. You may wish to re-watch this scene and then read the extract again.
12. Complete this table to analyse the writer's methods and their effect

The blank boxes are for you to fill in. I would fill them in on a computer version or the boxes may be too small.

Writer's Method	Quotations	Effect: What does the writer make you think about Frankenstein and Frankenstein's creature? Are you sympathetic for the creature here or Frankenstein?
Rhetorical Questions		
First Person personal pronoun (Give an example of the use of 'I') Does this make you more or less sympathetic with Victor Frankenstein?		
Contrast between the beauty of Elizabeth and the appearance of the creature		

Animalistic imagery (words and phrases that make the creature seem like an animal)		
Body language or gestures		
Semantic field of escape and fleeing (E.g., 'rushed out')		
Exclamative mood (Look for !)		
Complex sentences (give an example and explore how it shows fear)		
Anything else?		

Finally, who do you have more sympathy for in this scene: Victor Frankenstein or the creature? Why? Use at least two pieces of terminology to explain your point of view.