Name:

Year 8 English Knowledge Organisers

Our theme for the year is **conflict**.

If you see a word in **CAPITALS**, it means that this is a core word for this year and it will be repeated on many of the KOs.

If you see an **asterisk (*),** it means that you should already know this word from Year 7.
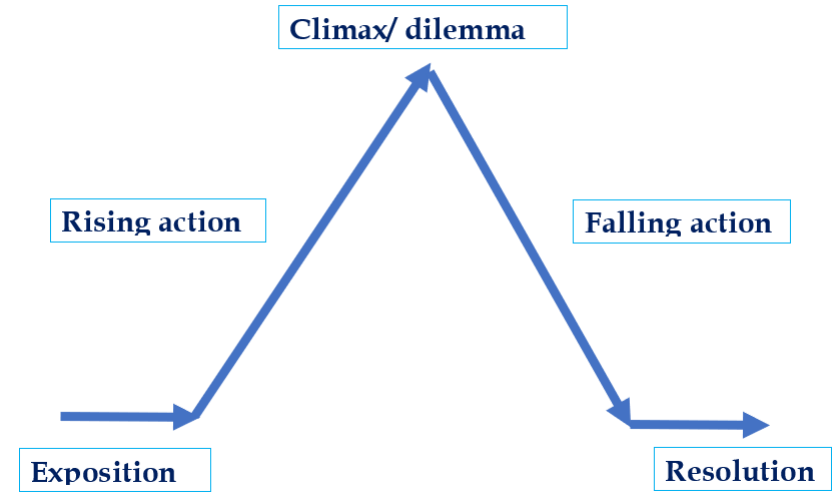
Year 8: creative writing

*What you already know

Subject terminology	Definition
*Narrative arc	This describes the **sequence of events** following a traditional structure of **exposition - rising action – climax/ dilemma - falling action – resolution.**
*Narrative perspective	The **point of view** from which the story is told. **First person narrative perspective:** in this point of view, a character (typically the protagonist, but not always) is telling the story. Pronouns such as 'I' and 'we' are used. **Third person narrative perspective**: in this point of view, an external narrator is telling the story. Pronouns such as 'he', 'she', it' and 'they' are used.
*Show not tell	This is when you allow the reader to experience and **guess** what is happening in the story through the use of words, images and action, rather than telling them directly.
CHRONOLOGICAL/ NON-CHRONOLOGICAL	Stories written in **chronological** order are stories which move forward in time, from beginning to middle to end. The events are **sequenced in order**. Stories that are **non-chronological** don't follow the chronological order of events - they might start at the end and go backwards, or they feature flashbacks/flash forwards. They tend to **jump back and forth in time**.

Word classes	Definition	Example
*Verb	A verb is a word or set of words that shows **actions and feelings**.	He _thought_ of an idea. She _understood_ what a verb was.
*Adverb	An adverb is a **describing** word that adds more detail to a verb.	She _instinctively_ understood what a verb was. _Rapidly,_ he thought of an idea.
*Noun	*Nouns are **names, places** and **things**.	The _sunshine_ was blinding. His _knowledge_ of _grammar_ was impressive.
	CONCRETE nouns are nouns that you can see, hear, taste, touch or smell (i.e. they can be experienced through the **senses**). **ABSTRACT nouns** are **ideas and concepts**.	_Sky, medicine, thunder, chair, cake._ _Love, justice, happiness, sadness, hope._
*Pronoun	Words used **instead of** a noun i.e. 'he', 'she', 'they', 'it'.	The idea filled _her_ with happiness. The basketball rolled until _it_ hit the wall.
*Adjective	An adjective is a **describing** word that adds more detail to a noun.	His _impressive_ knowledge of grammar filled him with confidence. The _blinding_ sunlight meant that it was difficult to see.
PREPOSITION	A preposition is a word that tells you **where** something is in relation to something else.	The house was _on_ a hill _beside_ a tree. The cat lurked _under_ the bed.

Language techniques	Definition
*Metaphor	A type of image when **one thing is compared to another thing** to help the reader to understand an aspect of the original thing more clearly e.g. "_The plane was a metallic little bird soaring through the empty sky._" In this example, the aeroplane (this is called the '**tenor**') is compared to a bird (this is called the '**vehicle**') to help the reader to understand an aspect of the aeroplane more clearly (understanding the link between the tenor and the vehicle is called the '**ground**').
*Personification	A type of image where a **human quality** is attached to a thing or idea e.g. "_The trees wore blankets of ice._"
*Simile	A type of image that writers use to **compare one thing with another, using 'like' or 'as'** e.g. "_The snow fell like delicate confetti._"
IMAGERY	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the **different senses** to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
SYMBOL/ SYMBOLISM	A thing that **represents or stands for something else** – usually, this is an object that represents a much deeper idea, emotion or feeling e.g. the colour white can symbolise peace; a star might symbolise hope.

Sentence openings	Definition	Example
*Begin with a **verb**	A sentence that begins with the action (_verb, person sentence_).	_Reading_ through the book, he became engrossed in the story. _Crying,_ she opened the envelope.
*Begin with an **adverb**	A sentence that begins with the description of the action.	_Quietly,_ she crept away.
*Begin with an **emotion**	A sentence that begins by describing the emotion of the subject.	_Furious,_ he slammed the door ad vowed never to return.
BEGIN WITH A **PREPOSITION**	A sentence that begins by stating where something is.	_On the horizon,_ the sky darkened and a storm began to brew.

Structural techniques	Definition
*Exposition	The **beginning** of the text where elements of plot, character and setting are introduced.
*Rising action	The action building up to the climax. We start to **learn more** about the characters and relationships in the story. There will be an incident (or incidents) that create suspense, or interest, or some kind of conflict.
*Climax/ dilemma	The most **intense, important** point of the story where the tension has built to its highest point. For example, it might be a confrontation, or a moment where someone realises how they feel about someone/ something, or when a secret is revealed.
*Falling action	The action that happens **as a result** of the climax. For example, this might be where the characters guess/ speculate/ worry about what will happen to them next.
*Resolution	The **end** of a text where events are resolved. Loose ends are tied up and we see what the characters' lives are going to look like now that the story is over.
FLASHBACK	A flashback is a reference (or scene) to something that takes place **before** a story begins. Flashbacks **interrupt** the chronological order of the main story and they take the reader back in time.
FLASHFORWARD	A flashforward is a reference (or scene) to the **future** (it could be an imagined idea of the future, or what actually happens in the future). It is much more direct than foreshadowing, which is where a writer tends to drop hints and clues rather than telling the future directly.

Climax/ dilemma

Rising action   Falling action

Exposition   Resolution

Subject terminology	Definition
*Persuasion	The action or process of **persuading someone**, or of being persuaded to do or believe something.
*Point of view/ viewpoint	A particular **attitude or way of looking** at an issue.
*Line of argument	The **reasons** that are used to support a particular idea or view.
PERSONA	A persona is a **role/ character/ voice** that you adopt when you are writing e.g. if you were writing about the topic of mental health, you might take on the persona of a doctor.

Word classes	Definition	Example
*Verb	A verb is a word or set of words that shows **actions and feelings**.	He _thought_ of an idea. She _understood_ what a verb was.
*Adverb	An adverb is a **describing** word that adds more detail to a verb.	She _instinctively_ understood what a verb was. _Rapidly_, he thought of an idea.
*Noun	*Nouns are **names**, **places** and **things**.	The _sunshine_ was blinding. His _knowledge_ of _grammar_ was impressive.
	CONCRETE nouns are nouns that you can see, hear, taste, touch or smell (i.e. they can be experienced through the **senses**).	Sky, medicine, thunder, chair, cake.
	ABSTRACT nouns are **ideas and concepts**.	Love, justice, happiness, sadness, hope.
*Pronoun	Words used **instead of** a noun i.e. 'he', 'she', 'they', 'it'.	The idea filled _her_ with happiness. The basketball rolled until _it_ hit the wall.
*Adjective	An adjective is a **describing** word that adds more detail to a noun.	His _impressive_ knowledge of grammar filled him with confidence. The _blinding_ sunlight meant that it was difficult to see.
PREPOSITION	A preposition is a word that tells you **where** something is in relation to something else.	The house was _on_ a hill _beside_ a tree. The cat lurked _under_ the bed.

Language techniques	Definition	Example
*Alliteration	When a writer uses a series of words that begin with the **same letter or sound**. Alliteration is often used to emphasise a particular phrase or idea.	_We want a better, brighter future for all children._
*Direct address	When a writer uses a **pronoun or name for the person they are speaking to**, in order to gain their attention or make them feel personally involved.	_You are the key to this entire idea succeeding - we will be with you all the way. I can't thank you enough!_
*Emotive language	When a writer uses **vocabulary** which will make the audience feel sad, concerned or outraged (for example).	_Thousands of innocent animals are at risk because of our selfishness, ignorance and disregard for kindness._
*Facts	Something that can be proven to be **true**.	_Global warming is happening._
*Opinions	A **personal viewpoint** (often presented as if it is a fact).	_In my view, this is the best thing to have ever happened._
*Rhetorical question	When a writer asks a question to **produce an effect** or to **make the reader/ audience think**. It does not require a reply.	_Who doesn't want to achieve success in their life?_
*Statistics	A fact that is supported by **numerical data** (you can make these up, as long as they are sensible).	_80% of people agreed that this would change their community for the better._
ANECDOTE	A **short dramatic, interesting or amusing story** about a real incident or person.	_In March 2020, the coronavirus pandemic became front page news and my life changed forever when…_
HYPERBOLE	When a writer uses **deliberately exaggerated** language.	_I am drowning in the amount of homework I need to do. The deadlines are killing me!_
REPETITION	When a word/ phrase is **obviously repeated throughout a sentence/ paragraph/ whole text.**	_No animal deserves to be mistreated. No animal should ever suffer. No animal must ever become a victim of human cruelty._

Sentence openings	Definition	Example
*Begin with a **verb**	A sentence that begins with the action.	_Reading through newspapers, I am amazed by the amount of stories about people living in poverty in our country._
*Begin with an **adverb**	A sentence that begins with the description of the action.	_Suddenly, I realised that I had to say something about this terrible injustice._
*Begin with an **emotion**	A sentence that begins by describing the emotion of the subject.	_Determined, I vowed that I would make it my mission to protect animals' rights._
BEGIN WITH A **PREPOSITION**	A sentence that begins by stating where something is.	_All around me, I see students who are struggling to cope with the stresses of homework and assessments._

Context

Marcus Zusak grew up hearing stories about Nazi Germany, about the bombing of Munich and the Jews being marched through his mother's small German town. He was inspired by a story his mother told him, which involved a boy giving bread to a starving Jew who was being marched to a concentration camp. A Nazi soldier noticed and whipped both the boy and the Jew. He describes his book as follows: "I always saw the book as a kind of love story, with Liesel at its centre. There's her love for Hans, Rosa, Rudy, for life itself, and, of course, for books and stories. Each is a different kind of love – and each adds to the person she is, and becomes."

Adolf Hitler: (20th April 1889 – 30th April 1945) was an Austrian-born German politician who was the dictator of Germany from 1933 to 1945. World War 2 began when he invaded Poland on 1st September 1939. His racist ideas, authoritarian rule and powerful propaganda resulted in the manipulation of many German people, who accepted his dangerous beliefs as the truth.

Kristallnacht: from the 9th to 10th November 1938, an incident happened that came to be known as 'Kristallnacht' (also called the 'Night of Broken Glass). Nazis set fire to synagogues, vandalised Jewish homes, schools and businesses and killed close to 100 Jewish people. In the aftermath, 30,000 Jewish men were arrested and sent to Nazi concentration camps. The violence shocked the world. After Kristallnacht, Jewish people increased their efforts to leave Germany as they felt this was only the start of more persecution to come.

The Holocaust: the genocide of European Jews during World War 2. Between 1941 and 1945, Nazi Germany murdered some six million Jews across Europe (round two-thirds of Europe's Jewish population). The murders were carried out in mass shootings, extermination through labour in concentration camps, and in the gas chambers of death camps.

Jesse Owens: an American athlete who rose to fame during the 1930s. He won a historic four gold medals at the 1936 Olympics held in Berlin, Germany. He competed in four events – in each one, he broke or equalled the world record and went on to win gold. His outstanding performance broke Hitler's myth of Aryan supremacy and made Owens into an inspirational global icon.

Mein Kampf: (meaning 'My Struggle'). Hitler's autobiography, published in 1925. It describes how and why Hitler became anti-Semitic. In the book, he outlines his political ideas and future plans for Germany. For example, he writes about his youth; the First World War and the 'betrayal' of Germany's collapse in 1918; his racist ideas; the need for the German empire to expand and dominate the world, and the need for Germans to become a master race. It is still seen as one of the most notorious and dangerous books ever written.

Hitler Youth: a youth group begun by the Nazis in the 1920s to create future leaders and soldiers and to teach Nazi beliefs and principles to German children. At the start, the group was only for boys, but girls were allowed to join in the 1930s. In 1936, the Hitler Youth became compulsory for children over the age of 10. In 1935, Hitler stated "He alone who owns the youth gains the future."

Book burning: the Nazi book burnings were a campaign to burn books in Nazi Germany and Austria in the 1930s. The books targeted for burning were seen as rebellious or as representing ideas that went against Nazi beliefs.

Themes

The power of words:

- Words and stories have huge **value and power** – they can change the minds of others, for better and worse. There are various **book thieves** in the novel: Liesel, Max, Death and even Hitler.
Words **build relationships** and **offer comfort**: Liesel and Hans develop their deep bond through reading. Max's greatest gift to Liesel is 'The Word Shaker', where he suggests that words are the most **powerful force** there is, as shown when Hitler uses words to take over the world. His story also shows how Liesel and Max use words to **shelter**, **calm** and **comfort** themselves from the horrors of Nazi Germany.

Duality: characters often have **two sides** – many people have **inner** thoughts that are hidden by a **façade** they wear to face the world. In the dangerous world of Nazi Germany, many people have to act in **secret ways** and are forced to **hide** who they really are.

- **Rudy paints himself black** to be like his hero Jesse Owens, but outwardly, he appears to be an ideal Aryan.
- Max **poses as a non-Jewish German**, but on the inside, he is a terrified Jew who finds the book abhorrent. 'The Word Shaker' bears the cover of 'Mein Kampf', but the pages within are a story of resistance against Hitler's evil.
- The **Hubermanns lead double lives**. They pretend to be law-abiding citizens but they hide a dangerous secret.

Kindness and cruelty: Zusak explores how humans are capable of **good and evil**, of **love and hatred**, of the **greatest kindnesses and the greatest cruelties**. Death observes moments of kindness and cruelty – even he is shocked by the **horror of war** that is committed by all sides.

- **Acts of kindness**: the Hubermanns hide Max and they treat him with **love and respect**, at great risk to themselves. Ilsa Hermann invites Liesel into her library. Rudy gives a teddy bear to a dying pilot.
- **Acts of cruelty**: the **hatred, violence and genocide** against Jews at the time. Franz Deutscher's treatment of Rudy.

Bravery and cowardice: there are many different kinds of bravery and cowardice in the novel. Zusak asks whether it was possible to stand up to the horror of the Nazis.

- **The Hubermanns' bravery and humanity** is shown in the way they hide Max, provide a refuge for Liesel and stand up for Jews.
- **Liesel is courageous** - she survives her own personal loss and she defends others.
- **Max bravely leaves the Hubermanns** when he realises their lives are endangered.
- **Rudy's courage** is shown when he challenges authority and defends vulnerable friends.

Characters

Death: the **narrator**. He **controls** the narrative: he likes to skip around the story's timeline, giving hints and clues about events to come. As World War 2 accelerates, he feels **weariness and remorse** about having to collect so many souls. He is fascinated by humans but he **struggles to understand** how they can be capable of ugliness as well as beauty. He believes that Liesel's story is one of a handful of beautiful stories he possesses. Although Death is all-seeing and all-knowing, he describes how he has to do the bidding of many different bosses —humans like Hitler who exterminate and bring war to others. He is **exhausted by humanity's hunger for war and destruction.**

Rudy Steiner: Liesel's best friend. With his blond hair, blue eyes, and athletic talents, Rudy is the 'perfect' Aryan child, but he is full of **sensitivity and compassion**. He is in love with Liesel, but she isn't the only character he tries to protect - he has a strong sense of **injustice** and will always **defend the underdog**. Rudy is also full of **life and vitality**: he loves football and winning races. He is **brave and courageous**, but also **mischievous**. He is **rebellious**, refusing to join in completely with the Hitler Youth, and enjoying the thrill of stealing. However, once his father is taken away and forced to join the war effort, Rudy changes. He begins to recognise the effects that political events have on people and this makes him **angry**.

Liesel Meminger: the **protagonist**. Liesel changes from an **angry, distrustful** character to one who deeply loves her family and friends. By the end of the novel, she has a **strong personal moral code**, and is not afraid to endanger herself to stand up for what is right. The novel follows her growth from the age of nine to fifteen, but she is also described as an old woman at the end when Death comes to collect her soul. At the start of her story, Liesel is without words and cannot read. She understands that there is great power in words, however, and she **hungers** for them…and so she becomes **the book thief**.

Max Vandenburg: the Hubermanns' **secret lodger**. When Max comes to hide in the Hubermanns' house, he is **cautious and fearful**. He is filled with **rage** towards Hitler, which motivates him to stay alive no matter what. He understands Liesel's feelings: both have experienced **unimaginable loss**, both are **alone**, both are **fighters**, both seek **refuge,** and both see words as a source of **solace and empowerment**. Max writes books for Liesel about all that she has done for him and about how her words and her tears are able to save him and give him strength. His book, 'The Word Shaker', describes how words have the ability to cut down forests of hatred.

Hans Hubermann: Liesel's foster father. Liesel is the moral compass of the novel, but Hans is its **heart**. He is **generous, kind, and patient**. As a father figure, he represents **self-sacrifice** and the **wisdom of experience**. His desire to teach Liesel to read is symbolic: unlike the Nazis who fear and burn books, Hans wants to give them to Liesel to open her view of the world. He is one of the few characters who directly challenges Hitler's regime. He is guided by his **conscience,** and he cannot stand to see others in pain, and at times this sense of **empathy** causes him to put himself and his family in danger.

Rosa Hubermann: Liesel's foster mother. At first, she seems to be **cross and impatient.** However, beneath her tough exterior she is **kind and compassionate**. Still, to the outside world, she remains a cold and harsh woman. She is a **complicated** character.

Subject terminology	Definition
CHRONOLOGICAL/ NON-CHRONOLOGICAL	Stories written in chronological order are stories which move forward in time, from beginning to middle to end. The events are **sequenced in order**. Stories that are non-chronological don't follow the chronological order of events - they might start at the end and go backwards, or they feature flashbacks/flash forwards. They tend to **jump back and forth in time**.
Frame narrative	A story in which another story is embedded as a **'tale within a tale'**. Death is telling other people's stories – Liesel, Max, the German people etc. – within his own.
*Narrative perspective	Zusak uses Death as an **omniscient narrator** – he sees and knows everything that happens and he describes all the main characters' thoughts and emotions as well as his own. Occasionally he flashes forward to tell us about different characters' fates and gives a wider perspective about the effects of war upon the world. **First person narrative perspective:** in this point of view, a character (typically the protagonist, but not always) is telling the story. Pronouns such as 'I' and 'we' are used. **Third person narrative perspective**: in this point of view, an external narrator is telling the story. Pronouns such as 'he', 'she', it' and 'they' are used. If the narrator is omniscient, they can be anywhere, at any time, and inside the minds of all the characters.
*Protagonist	The **leading character** in a novel.
ANTAGONIST	The character, or a group of characters, which stands in opposition to the protagonist. They are usually an **enemy/ adversary/ opponent**.

Literary techniques	Definition
FORESHADOWING	Where the author gives the reader **hints or signs about the future**. It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it e.g. "*Hans Hubermann was not granted membership in the Nazi Party. Not yet, anyway.*"
IMAGERY	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the **different senses** to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
*Metaphor	A type of image when **one thing is compared to another thing** to help the reader to understand an aspect of the original thing more clearly e.g. "*When it crashed, three deep gashes were made in the earth. Its wings were now sawn-off arms. No more flapping. Not for this metallic little bird.*" In this example, the aeroplane (this is called the '**tenor**') is compared to a bird (this is called the '**vehicle')** to help the reader to understand an aspect of the aeroplane more clearly (understanding the link between the tenor and the vehicle is called the '**ground**').
*Motif	An **object, image, symbol or idea that is repeated** throughout a literary work. Motifs help to explain bigger ideas or themes e.g. *reading and writing books and the act of stealing* appear as recurring motifs. Both of these actions are a way of taking back some control over a world that is largely beyond the characters' control.
*Personification	A type of image where a **human quality** is attached to a thing or idea e.g. "*It felt as though the whole globe was dressed in snow. Like it had pulled it on, the way you pull on a sweater. Next to the train line, footprints were sunken to their shins. Trees wore blankets of ice.*"
*Simile	A type of image that writers use to **compare one thing with another, using 'like' or 'as'** e.g. "*…but when I picked him up originally, the boy's spirit was soft and cold, like ice cream. He started melting in my arms.*"
SYMBOL/ SYMBOLISM	A thing that **represents or stands for something else** – usually, this is an object that represents a much deeper idea, emotion or feeling *e.g. books symbolise threat for the Nazis. For Rosa, Hans' accordion symbolises her husband after he is taken away by the Nazis.* A symbol might occur **only once** to signify a particular emotion or idea. It becomes a motif if it is repeated at various points in a text. Therefore, a symbol could be described as a 'mini-motif'!

Gothic genre

- Gothic literature is a genre of fiction - many of the most famous Gothic novels were written during the **Victorian era**, which lasted for most of the 19th century.
- The term 'Gothic' originates from the name of an ancient Germanic tribe (the Goths) who are thought to have contributed to the fall of the Roman Empire. They had a reputation for being **barbaric and cruel**, and later a form of architecture was named after them as sort of insult, because it was seen as **dark, gloomy and dismal**.
- Gothic literature tends to focus on the **darker side of humanity** and ideas about **sin and evil**. Writers aimed to thrill, and to create strong feelings of **fear and dread** in their readers. They mainly focused on **human weakness and self-destruction**, the effects of **guilt and sin**, and ideas of **punishment and judgement**. Unlike horror stories, Gothic stories tend to create an atmosphere of **tension and suspense** as opposed to relying on bloodshed and violence to scare the reader.

| Gothic conventions	Definition/ examples	Gothic novel	Plot summary	Context
Setting	Typical Gothic settings tend to be **dark, abandoned and/ or decaying**. They include castles, graveyards, monasteries, churches, caves or dungeons. Hidden doors and secret passageways are often discovered. The locations could be in remote, wild or uninhabited places such as forgotten/ derelict buildings, mountain ranges or wild forests.	**'Frankenstein' by Mary Shelley** (1818)	'Frankenstein' tells the story of a **gifted but ambitious scientist**, Victor Frankenstein, who succeeds in giving life to a being of his own creation. However, this is not the perfect specimen he imagines that it will be, but rather a hideous creature who is rejected by Victor and mankind in general. The Monster seeks its revenge through murder and terror.	The novel was written originally by Mary Shelley as a short story when the poet, Lord Byron, suggested that each member of a group of friends should write each other a ghostly tale to keep themselves entertained. Mary's story was the undoubted winner. ‘Frankenstein’ is about the power of scientific ambition and the dangers of going a step too far. It was written at a time when many scientists were experimenting with new ideas and theories, and discovering new knowledge. 'Frankenstein' looks at the key question of whether mankind can have too much knowledge and, therefore, too much power.
Weather	**Pathetic fallacy** is often used as an indication that something bad is going to happen. The weather is often full of menace and threat. Storms, lightning, fog and clouds are typical examples.	**'Great Expectations' by Charles Dickens** (1860)	'Great Expectations' follows the childhood and young adult years of Pip, a blacksmith's apprentice in a country village. He suddenly comes into a large fortune (his 'great expectations') from a mysterious benefactor and moves to London where he enters high society. In the novel, Pip meets Miss Havisham, an **eccentric lady** who has shut herself away ever since she was jilted at the altar at the last minute. She never leaves her house, still wears her wedding dress and despises all men. Miss Havisham is clearly suffering from psychological damage, so although she is cruel and bitter, we also pity her.	Dickens had a difficult relationship with his own mother - perhaps this is reflected in the relationship between Pip and Miss Havisham. Dickens never forgave his mother for insisting he work in a boot-blacking factory as a child. This is mirrored in the novel when Miss Havisham pays for Pip to become a blacksmith's apprentice. In the Victorian era, women were expected to marry and bring up a family. A woman's good reputation was the most important thing she possessed. Miss Havisham shows the consequences of being cruelly mistreated by men.
Supernatural	**Unexplainable events** often take place in Gothic literature, such as ghostly hauntings or paranormal activity. Supernatural beings such as monsters, demons and witches appear.			
Atmosphere	An atmosphere of **mystery and suspense** is often created. The plot is often built around feelings of threat and a fear of the unknown.			
Curses, omens and nightmares	Foreshadowing is often used in the form of curses, prophecies or omens to indicate **terrible events to come**. Disturbing dreams and harrowing nightmares happen. Shocking secrets are hinted at.	**'Dracula' by Bram Stoker** (1897)	'Dracula' is the story of a **powerful and immortal vampire**. It begins with a young solicitor's visit to the strange and remote Castle of Count Dracula with the object of finalising the sale of some London-based properties. What was supposed to be a straightforward business affair soon becomes an increasingly terrifying adventure when the seemingly charming and aristocratic Dracula reveals himself to be an evil vampire with intentions of going to London to hunt for fresh blood.	'Dracula' was mostly written in the 1890s and some think that Stoker was inspired by historical figures like the ancient Romanian prince, Vlad the Impaler. When it was first published, some reviewers loved its horror, whereas others thought it was too frightening. Since then, many people associate Dracula with the typical image of a vampire, and Van Helsing as an iconic vampire hunter.
Emotions	Emotions are **extreme**: mystery, fear, shock, dread, disgust, distress, rage, power and madness are some examples of typical emotions in Gothic literature.			
Anti-hero protagonists	Gothic protagonists are often portrayed as **anti-heroes** – they are **flawed, isolated or outcasts** who have made mistakes and have to find their way back to rejoin society.	**'The Strange Case of Dr Jekyll and Mr Hyde' by Robert Louis Stevenson** (1886)	Dr Jekyll is a **kind, well-respected and intelligent scientist** who meddles with the darker side of science, as he wants to bring out his 'second' or hidden character. He does this by transforming himself into Mr Hyde, his **evil alter ego**, who commits evil and violent crimes but does not accept responsibility for them. Jekyll tries to control Hyde, and for a while, Jekyll has the power to do so, but soon Hyde takes over and is out of control. The monster is unleashed.	In the Victorian era, many people were very religious and believed in God and the devil. Scientists were viewed with some superstition and sometimes their discoveries were seen as un-godly, because they gave different explanations for how the universe had developed. Therefore, many people thought scientists were untrustworthy and engaged in doing the 'devil's work.' Victorians were also interested in duality – the idea that people could be both good and evil. Stevenson describes how there is a good and an evil side to everyone's personality, and explores what might happen if we all behaved according to our most primitive instincts.
Powerful antagonists	**Powerful, complex, tyrannical** male characters who are in positions of authority often threaten other characters. They can sometimes become monstrous/supernatural creatures themselves.			

Subject terminology	Definition
CHRONOLOGICAL/ NON-CHRONOLOGICAL	Stories written in chronological order are stories which move forward in time, from beginning to middle to end. The events are **sequenced in order**. Stories that are non-chronological don't follow the chronological order of events - they might start at the end and go backwards, or they feature flashbacks/flash forwards. They tend to **jump back and forth in time**.
*Narrative perspective	Narrative perspective is the point of view from which the story is told. **First person narrative perspective:** in this point of view, a character (typically the protagonist, but not always) is telling the story. Pronouns such as 'I' and 'we' are used. **Third person narrative perspective**: in this point of view, an external narrator is telling the story. Pronouns such as 'he', 'she', it' and 'they' are used. If the narrator is omniscient, they can be anywhere, at any time, and inside the minds of all the characters.
*Protagonist	The **leading character** in a novel.
ANTAGONIST	The character, or a group of characters, which stands in opposition to the protagonist. They are usually an **enemy/ adversary/ opponent**.
Anti-hero	The leading character in a novel who does not have traditionally heroic qualities, such as courage. An anti-hero is usually a **flawed individual** who disturbs the reader with their weaknesses. However, because they are sympathetically portrayed, they help us to understand the frailties/weaknesses/ flaws of humanity.
Suspense	Suspense is **anxiously waiting for something to happen** and **creating questions in the reader's mind.** The reader then feels **worry, anxiety, fear and stress** for the characters. Suspense can be created by **withholding information.** This is where a writer **conceals information** in order to raise questions from the reader. The reader might have to guess from hints and clues, the reader might fear the worst, or the reader might know more than the characters so feels invested in their safety. Because the reader is anxious to find out what will happen, they continue to read!
Tension	Tension is a **feeling** created in the reader that is caused by the writer continually creating **conflict**, or the threat of conflict. Escalating tension is a feature of Gothic literature.

Literary techniques	Definition
FORESHADOWING	Where the author gives the reader **hints or signs about the future**. It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it.
IMAGERY	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the **different senses** to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
*Metaphor	A type of image when **one thing is compared to another thing** to help the reader to understand an aspect of the original thing more clearly e.g. *"When it crashed, three deep gashes were made in the earth. Its wings were now sawn-off arms. No more flapping. Not for this metallic little bird."* In this example, the aeroplane (this is called the '**tenor**') is compared to a bird (this is called the '**vehicle')** to help the reader to understand an aspect of the aeroplane more clearly (understanding the link between the tenor and the vehicle is called the '**ground**').
*Motif	An **object, image, symbol or idea that is repeated** throughout a literary work. Motifs help to explain bigger ideas or themes.
Pathetic fallacy	A type of personification where **emotions** are given to a **setting, a natural object or the weather.**
*Personification	A type of image where a **human quality** is attached to a thing or idea.
*Simile	A type of image that writers use to **compare one thing with another, using 'like' or 'as'** e.g. *"…but when I picked him up originally, the boy's spirit was soft and cold, like ice cream. He started melting in my arms."*
SYMBOL/ SYMBOLISM	A thing that **represents or stands for something else** – usually, this is an object that represents a much deeper idea, emotion or feeling. A symbol might occur **only once** to signify a particular emotion or idea. It becomes a motif if it is repeated at various points in a text. Therefore, a symbol could be described as a 'mini-motif'!

Subject terminology	Definition
*Line	A line is a **single row of words** in a poem. A line does not have to be a full sentence. There can be any number of lines in a poem, and they do not all need to be the same length.
*Mood	The mood is the **overall feeling** created by the poet for the reader.
*Speaker	The **narrator, or voice** in the poem. The poet might not necessarily be the speaker of the poem.
*Stanza	A 'paragraph' in a poem. It is a **grouped set of lines** within a poem, usually separated from other stanzas by a space.
PERSONA	A persona is **a specific character taken on by a poet.** It comes from the Latin for 'mask'. Using different personas gives poets the opportunity to become someone else and share their story, or to present a subject from a different point of view.

Poetic techniques	Definition
*Metaphor	A type of image when **one thing is compared to another thing** to help the reader to understand an aspect of the original thing more clearly e.g. *"The plane was a <u>metallic little bird</u> soaring through the empty sky."* In this example, the aeroplane (this is called the '**TENOR**') is compared to a bird (this is called the '**VEHICLE')** to help the reader to understand an aspect of the aeroplane more clearly (understanding the link between the tenor and the vehicle is called the '**GROUND**').
*Motif	An **object, image, symbol or idea that is repeated** throughout a literary work. Motifs help to explain bigger ideas or themes.
*Personification	A type of image where a **human quality** is attached to a thing or idea e.g. *"The trees <u>wore</u> blankets of ice."*
*Simile	A type of image that writers use to **compare one thing with another, using 'like' or 'as'** e.g. *"The snow fell like delicate confetti."*
IMAGERY	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the **different senses** to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
SYMBOLISM	A thing that represents or stands for something else – usually, this is an **object that represents a much deeper idea, emotion or feeling.** A symbol might occur only once to signify a particular emotion or idea. It becomes a motif if it is repeated at various points in a text. Therefore, a symbol could be described as a 'mini-motif'!
Repetition	Repetition occurs when a poet uses ideas, words, sounds, lines, or stanzas more than once in one poem.

Structural techniques	Definition
*Opening	The **first image** of the poem. This helps to create a particular mood or tone.
*Ending	The **final image** of the poem. This usually helps to strengthen the mood or tone that has been created in the poem.
*Change in mood/ tone	When the writer alters the **overall feeling, mood or tone** of the poem.
ENJAMBMENT	A **sentence or phrase that runs onto the next line**. You can identify enjambment easily because there will be no punctuation mark at the end of the line.
JUXTAPOSITION	Two **ideas/ images placed together** for contrasting effect.
REFRAIN	A **phrase, line or group of lines which is repeated** throughout a poem.

Context

The Elizabethan era: 1558-1603. This period is named after Queen Elizabeth I who reigned during this period. Shakespeare wrote and set the play in the Elizabethan era. It is also known as the Golden Age. Elizabeth supported Shakespeare's writing. She also made Protestantism the official religion of England, which angered many Catholics, and led to much conflict. Shakespeare may be referring this in 'Romeo and Juliet', with the two warring families.

Women: in the Elizabethan era, women were expected to be very obedient and spend their life at home raising family. Women belonged to their fathers (or their brothers if their father died), and then to their husbands. Usually, a woman would not be educated. In many ways, Juliet is unconventional and is unlike our expectations of an Elizabethan woman, because she is strong-minded. Society was patriarchal which meant that men were dominant and women were inferior to them. This is one of the reasons Queen Elizabeth never married – she did not want to give up her power to a man.

Arranged marriages: marriages amongst the wealthy were arranged by parents and were not about love. Mostly the marriages were arranged for the purposes of status, power and improving the social standings of families.

Characters

Romeo: son of the Montagues. **Intense**, **intelligent** and loved by his friends and family.. Romeo is used by Shakespeare to illustrate the dangers of **impulsiveness**.

Benvolio: Romeo's **cousin** and a Montague. He wishes to avoid conflict and acts as a voice of **reason**. Benvolio symbolises caution, loyalty and **peace**.

Juliet: the daughter of the Capulets. She is **compassionate** and **brave**. Initially, Juliet lives a sheltered life. She is symbolic of the cruelty of patriarchy and the ways daughters were **controlled** by their fathers.

Tybalt: Juliet's **cousin** and a Capulet. He hates the Montagues. Tybalt symbolises male **pride**, arrogance and the destructive desire for **vengeance**.

Mercutio: one of Romeo's closest friends. He is **witty** and **sarcastic**. Mercutio adheres to the male code of loyalty and allegiance and becomes a **victim** of the vicious feud.

Friar Laurence and the Nurse: both act as **guidance** and counsel for Romeo and Juliet. They are the two characters who they **confide** in. The Nurse is more of a mother to Juliet than Lady Capulet, and the Friar organises their secret marriage.

Lord Capulet: the patriarch of the Capulet household. He holds a long and violent **feud** with the Montagues. He symbolises the tyrannical side of the **patriarchy**. He also symbolises the inability to forgive, and the consequences of **pride**.

Themes

Love: Shakespeare presents love as something that brings joy but also great suffering. Romeo and Juliet defy society's rules in order to be together - they believe that 'fate' has intended for their paths to cross and controls their actions. Shakespeare suggests that love which is rooted in spontaneity is ultimately destructive. Believing in fate can be an excuse for reckless behaviour.
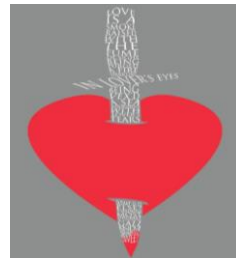
Conflict between the individual and society: Romeo and Juliet come into conflict with the harsh rules of society in Verona. For example, the rules of the patriarchy force Juliet to be subservient to her parents; the rules of religion mean that they must marry in haste; and masculine rules and expectations force Romeo into conflict with Tybalt.

Violence: extreme violence takes place throughout the play. The feud between the two families is so bitter that the mere sight of each other can be the cause of a fight to the death. Shakespeare implies that violence is rooted in frustration because people need to control and dominate others. Violence is also caused by reputation and status. Violence can be caused by male characters who are expected to uphold their family's honour.

Fate: in the prologue, the Chorus states that Romeo and Juliet are "star-cross'd" lovers, meaning that fate had intended for their paths to cross, and that fate controls their actions. A series of unfortunate accidents towards the end of the play ruin Friar Laurence's plan and eventually result in tragedy, suggesting that their relationship was doomed from the beginning. It could be argued that fate is the reason for each character's downfall.

Subject terminology	Definition
*Dramatic irony	This is when the audience knows **more about a character's situation** than the character themselves. It is often used by playwrights to create tension, or sometimes humour.
ANTAGONIST	The character, or a group of characters, which stands in opposition to the protagonist. They are usually an **enemy/ adversary/ opponent.**
FOIL	A character whose purpose is to **emphasise or contrast** with the qualities of another character.
MONOLOGUE	A **long, uninterrupted speech** by one character in a play. It is different to a soliloquy because it is intended that other characters can hear them.
SOLILOQUY	A speech spoken by a **single character** in a play. The purpose is for the character to express their **inner thoughts and feelings** that are not intended to be heard or known by other characters in the play. During a soliloquy, the action of the play stops, as if time has paused for the audience to be "inside" the speaker's head for a moment while they express what they are thinking and feeling.
TRAGEDY	A genre of play that focuses on tragic events, human suffering and the **downfall** of the protagonist.
Prologue	A separate **introductory section** in the play. It **summarises** the events and **informs** the audience of the protagonists' fate. This **influences** our view of the characters and what happens to them from the beginning of the play, as we know that it is going to be a tragedy.
Sonnet	A **14 line poem** with a fixed rhyme scheme, traditionally associated with **romance and love poetry**.

Important terms and concepts

Fate: the belief that your life is mapped out for you, or 'written in the stars'. Many Elizabethans believed God decided your fate, and that astrology could help you identify your course in life.	
Courtly love: a medieval tradition of love between a knight and an unattainable noblewoman common in European literature of the time. The love of the knight for his lady was regarded as an overwhelming passion and the relationship was typically one sided.	
Unrequited love: this is love that is one-sided, and is portrayed through Romeo's infatuation with Rosaline. Instead of bringing him joy, he becomes depressed and miserable as his love is unreturned and she doesn't feel the same way about him.	
Banishment: this is when a person is forbidden to live in or even visit a specific place. In Romeo's case, he is banished from Verona as punishment for Tybalt's death. If he returns to the city, he will be arrested and executed. This pronouncement spells doom for Juliet and Romeo's relationship.	
Feud: a feud is a long-standing state of conflict between individuals, families or groups of people. Feuds usually begin with one party feeling attacked, insulted, wronged, or injured by another; this leads to acts of violence and revenge.	

Literary techniques	Definition
*Metaphor	A type of image when **one thing is compared to another thing** to help the reader to understand an aspect of the original thing more clearly. The original thing (called the '**tenor**') is compared to another thing (this is called the '**vehicle**') to help the reader to understand it more clearly (understanding the link between the tenor and the vehicle is called the '**ground**').
*Motif	An **object, image, symbol or idea that is repeated** throughout a literary work. Motifs help to explain bigger ideas or themes.
*Personification	A type of image where a **human quality** is attached to a thing or idea.
*Simile	A type of image that writers use to **compare one thing with another, using 'like' or 'as'**.
FORESHADOWING	Where the author gives the reader **hints or signs about the future**. It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it.
IMAGERY	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the **different senses** to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
OXYMORON	A phrase combining two or more **contradictory terms e.g.** *deafening silence, blinding darkness*. It is often used to show a character's **emotional turmoil or confusion**.
SYMBOL/ SYMBOLISM	A thing that **represents or stands for something else** – usually, this is an object that represents a much deeper idea, emotion or feeling. A symbol might occur **only once** to signify a particular emotion or idea. It becomes a **motif** if it is repeated at various points in a text. Therefore, a symbol could be described as a 'mini-motif'!

Year 8 English – when you are writing about a text (e.g. a novel, play or poem)

When you are analysing evidence/ quotations, use…

This shows…/ showing…

This illustrates…/ illustrating…

This provides…

This conveys…

This displays…

This portrays…

This suggests…

This demonstrates…

This highlights...

TIF:

On a deeper level, the writer could be…

This could imply that…

The writer could be suggesting that…

It is clear that…

This word has connotations of…

When you are writing an introduction to an answer…

Make sure you include the following ingredients:

Writer's name, name and genre of text, a link to the context, words in the question.

For example:

What is the writer trying to show the reader about Liesel's character?

In the modern novel 'The Book Thief' set in 1940s Nazi Germany, Zusak shows the reader how Liesel is a brave character who stands up to Hitler's regime.

When you are writing a paragraph in an answer…

Make sure you include the following:

- A **clear idea** that answers the question (i.e. a topic sentence related to the question)

- **Evidence/ quotation** (s) to support your idea

- **Inferences**: a **literal** inference and a **deeper** inference (e.g. reading between the lines about how a character feels or how the reader might feel at this point)

- Further inference: **zoom** in on key words and literary techniques that make an impact on you as a reader

- Links to **context**

- If you can, bring in some links to the rest of the text to show your wider understanding