

Name:

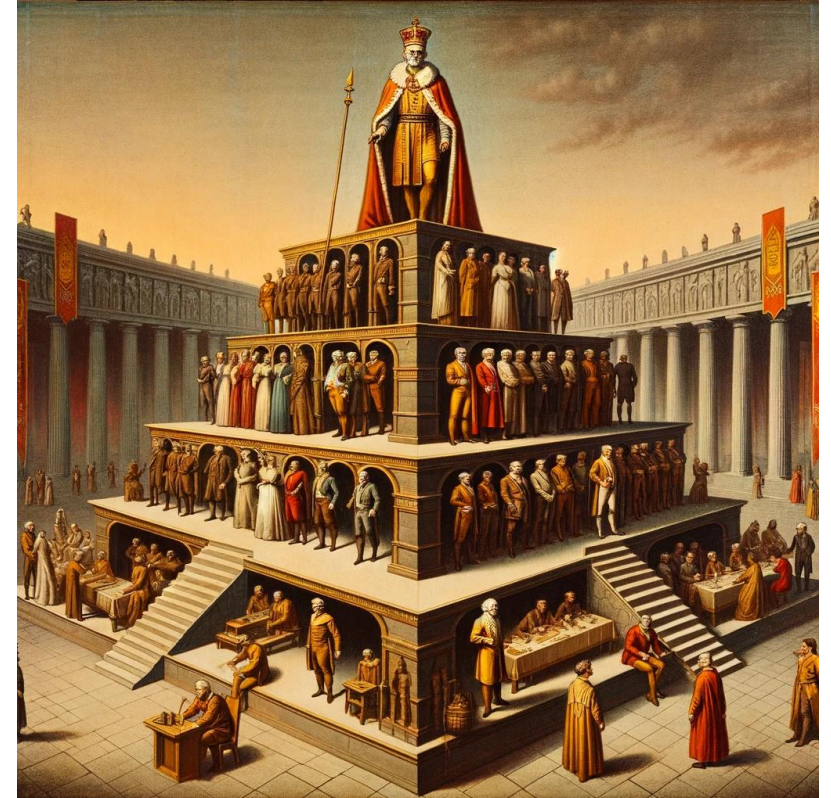
# Year 9 English Knowledge Organisers



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

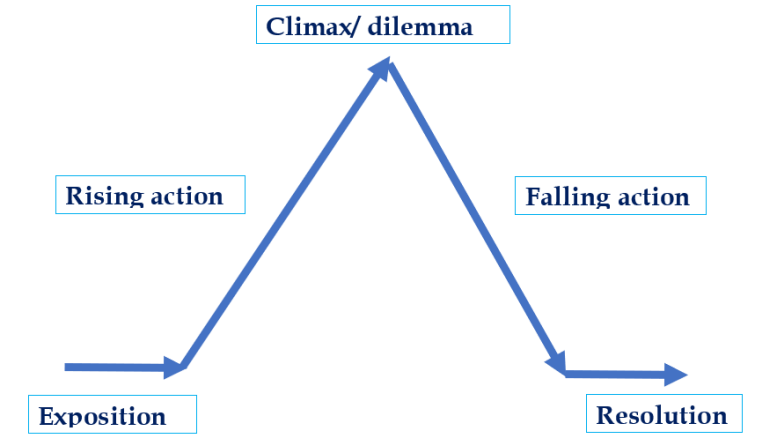
If you see a word in **CAPITALS**, it means that this is a core word for this year and it will be repeated on many of the KOs.

If you see an **asterisk (\*)**, it means that you should already know this word from Years 7 and 8.





Structural techniques	Definition
*Exposition	The <b>beginning</b> of the text where elements of plot, character and setting are introduced.
*Rising action	The action building up to the climax. We start to <b>learn more</b> 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 <b>intense, important</b> 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 <b>a result of</b> the climax. For example, this might be where the characters guess/ speculate/ worry about what will happen to them next.
*Resolution	The <b>end</b> 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 <b>before</b> a story begins. Flashbacks <b>interrupt</b> 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 <b>future</b> (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.
ANAPHORA	When a writer <b>repeats</b> a word or phrase at the <b>beginning</b> of successive sentences, phrases, or clauses e.g. " <u>We</u> came, <u>we</u> saw, <u>we</u> conquered."
CYCLICAL STRUCTURE	When the end of the text <b>repeats or references</b> an idea/ character/ setting from the <b>opening</b> . TIF: start and end with the same line of dialogue; mirror your first and final paragraphs.
Foreshadowing	Where the author gives the reader <b>hints or signs about the future</b> . It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it.
Withholding information	Where a writer <b>conceals information</b> in order to raise questions from the reader and therefore build both <b>suspense and tension</b> . This can be achieved by making the <u>reader know what</u> the character does, making the <u>reader know more</u> than the character does or making the <u>character know more</u> than the reader does.







Subject terminology		Definition	Language technique	Definition	Example	
*Persuasion		The action or process of <b>persuading someone</b> , or of being persuaded to do or believe something.	*Alliteration	When a writer uses a series of words that begin with the <b>same letter or sound</b> . Alliteration is often used to emphasise a particular phrase or idea.	<i>We want a <u>better, brighter</u> future for all children.</i>	
*Point of view/viewpoint		A particular <b>attitude or way of looking</b> at an issue.		*Direct address	When a writer uses a <b>pronoun or name for the person they are speaking to</b> , in order to gain their attention or make them feel personally involved.	<i><u>You</u> are the key to this entire idea succeeding - we will be with <u>you</u> all the way. I can't thank <u>you</u> enough!</i>
*Line of argument		The <b>reasons</b> that are used to support a particular idea or view.		*Emotive language	When a writer uses <b>vocabulary</b> which will make the audience feel sad, concerned or outraged (for example).	<i>Thousands of <u>innocent</u> animals are at risk because of our <u>selfishness, ignorance</u> and <u>disregard</u> for kindness.</i>
*Persona		A persona is a <b>role/ character/voice</b> 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.		*Facts	Something that can be proven to be <b>true</b> .	<i>Global warming <u>is</u> happening.</i>
Word classes	Definition	Example	*Opinions	A <b>personal viewpoint</b> (often presented as if it is a fact).	<i><u>In my view</u>, this is the best thing to have ever happened.</i>	
*Verb	A verb is a word or set of words that shows <b>actions and feelings</b> .	<i>He <u>thought</u> of an idea. She <u>understood</u> what a verb was.</i>	*Rhetorical question	When a writer asks a question to <b>produce an effect</b> or to <b>make the reader/ audience think</b> . It does not require a reply.	<i>Who doesn't want to achieve success in their life?</i>	
*Adverb	*An adverb is a <b>describing</b> word that adds more detail to a verb. They show the <b>way or manner</b> in which something is being done.	<i>She <u>instinctively</u> understood what a verb was. <u>Rapidly</u>, he thought of an idea.</i>	*Statistics	A fact that is supported by <b>numerical data</b> (you can make these up, as long as they are sensible).	<i>80% of people agreed that this would change their community for the better.</i>	
	Adverbs can show: <b>TIME:</b> <i>when</i> something happens. <b>PLACE:</b> <i>where</i> something happens. <b>FREQUENCY:</b> <i>how</i> often something happens.	<i>Now, then, today, later, earlier, soon. Near, here, inside, somewhere. Usually, frequently, occasionally, rarely.</i>	*Anecdote	A <b>short dramatic, interesting or amusing story</b> about a real incident or person.	<i>In March 2020, the coronavirus pandemic became front page news and <u>my life changed forever when</u>...</i>	
			*Hyperbole	When a writer uses <b>deliberately exaggerated</b> language.	<i>I am <u>drowning</u> in the amount of homework I need to do. The deadlines are <u>killing me</u>!</i>	
*Noun	*Nouns are <b>names, places and things</b> .	<i>The <u>sunshine</u> was blinding. His <u>knowledge of grammar</u> was impressive.</i>	*Repetition	When a word/ phrase is <b>obviously repeated throughout a sentence/ paragraph/ whole text</b> .	<i><u>No animal</u> deserves to be mistreated. <u>No animal</u> should ever suffer. <u>No animal</u> must ever become a victim of human cruelty.</i>	
	*Concrete nouns are nouns that you can see, hear, taste, touch or smell (i.e. they can be experienced through the <b>senses</b> ).	<i>Sky, medicine, thunder, chair, cake.</i>	ALLUSION	A <b>reference to something else</b> , such as a historical event, a person, a place or another text.	<i>As <u>David Attenborough</u> once said...</i>	
	*Abstract nouns are <b>ideas and concepts</b> .	<i>Love, justice, happiness, sadness, hope.</i>	IMPERATIVE	A sentence that is used to issue a <b>command or instruction</b> , make a <b>request</b> , or offer <b>advice</b> .	<i><u>Remember</u> this moment.</i>	
*Pronoun	Words used <b>instead of</b> a noun i.e. 'he', 'she', 'they', 'it'.	<i>The idea filled <u>her</u> with happiness. The basketball rolled until <u>it</u> hit the wall.</i>	Inclusive pronouns	When a writer uses inclusive pronouns such as <i>we</i> and <i>us</i> to establish a <b>common bond</b> and persuade the reader/ audience to share the same opinions.	<i>I know that <u>we</u> all feel the same about this issue.</i>	
*Adjective	An adjective is a <b>describing</b> word that adds more detail to a noun.	<i>His <u>impressive</u> knowledge of grammar filled him with confidence. The <u>blinding</u> sunlight meant that it was difficult to see.</i>	MODAL VERBS	These are auxiliary verbs (also called helping verbs) like <i>can, will, could, shall, must, would, might, and should</i> . Modal verbs can make something sound <b>more forceful, urgent or likely to happen</b> .	<i>We <u>must</u> act now and then change <u>will</u> happen.</i>	
*Preposition	A preposition is a word that tells you <b>where or when</b> something is in relation to something else.	<i>The house was <u>on</u> a hill <u>beside</u> a tree. The cat lurked <u>under</u> the bed.</i>	RULE OF THREE	The use of <b>three words, phrases or sentences one after the other</b> to describe something in a memorable way.	<i><u>Homes</u> have been lost; <u>jobs</u> shed; <u>businesses</u> shattered.</i>	

Sentence openings	Definition	Example	Structural features	Definition	What should you include?
*Begin with a <b>verb</b>	A sentence that begins with the action.	<i>Reading through newspapers, I am amazed by the amount of stories about people living in poverty in our country.</i>	*Introduction	An effective introduction will <b>grab the reader's/ audience's attention</b> .	<ul style="list-style-type: none"> <li>- Make it very clear what you think about the topic</li> <li>- Address the question.</li> <li>- Open with a language technique e.g. direct address, a rhetorical question or an attention-grabbing statistic.</li> </ul>
*Begin with an <b>adverb</b>	A sentence that begins with the description of the action.	<i>Suddenly, I realised that I had to say something about this terrible injustice.</i>			
*Begin with an <b>emotion</b>	A sentence that begins by describing the emotion of the subject.	<i>Determined, I vowed that I would make it my mission to protect animals' rights.</i>			
*Begin with a <b>preposition</b>	A sentence that begins by stating where something is.	<i>All around me, I see students who are struggling to cope with the stresses of homework and assessments.</i>			
BEGIN WITH AN ADVERB OF TIME, PLACE OR FREQUENCY.	A sentence that begins by stating when, where or how often something has happened.	<i>Now, we are faced with an uncertain future. In other communities in the world, people are taking action. Often, I wonder whether prejudice will ever disappear.</i>			
Structural techniques	Definition	Example	*Main paragraph: <b>personal perspective</b>	In your first main paragraph, you should write from a <b>personal perspective</b> i.e. you can write about the topic has <b>personally affected</b> you or someone you know. This can make your writing very trustworthy, convincing and emotive.	You could begin with sentence openers such as... <ul style="list-style-type: none"> <li>- Personally, I believe that...</li> <li>- In my experience...</li> <li>- Last year, I discovered...</li> </ul>
*Discourse markers/ connectives	A word or phrase that is used to help <b>organise ideas</b> , either in a paragraph or at the start of a paragraph. They are like a signpost, showing the reader/ audience the direction of your thinking.	<i>However... Although... Nevertheless... Firstly... On the other hand... To conclude...</i>	*Main paragraph: <b>wider, community perspective</b>	In your second main paragraph, you should write from a <b>wider, community perspective</b> i.e. you can write about how the topic has affected people in your <b>school, town, city or general local area</b> . This shows that you understand how the topic affects people other than you and makes your writing even more convincing.	You could begin with sentence openers such as... <ul style="list-style-type: none"> <li>- Within my community...</li> <li>- In my local area, I have seen how...</li> <li>- All kinds of people where I live have experienced...</li> </ul>
*Effective opening	The first paragraph, which is written to <b>grab the reader's/ audience's attention</b> with techniques that stand out and make people listen (e.g. rhetorical question or a shocking statistic).	<i>Can you imagine a world where everyone is equal?</i>	Main paragraph: <b>society's perspective</b>	In your third main paragraph, you should write from a much <b>broader perspective</b> i.e. you can write about how this topic has affected people throughout the <b>whole of society, or nationally, or globally</b> . This shows that you have a very deep understanding of the topic and makes your writing completely convincing.	You could begin with sentence openers such as... <ul style="list-style-type: none"> <li>- As a society, we...</li> <li>- In our country, we have seen how...</li> <li>- On an international level, this issue has...</li> </ul>
*Topic sentence	A sentence that identifies the <b>main idea</b> of the paragraph.	<i>The facts about women and employment are clear.</i>			
*Counter argument	What someone who <b>disagrees with you</b> might say in response to your ideas/argument. When you consider the counter argument to your opinion, you show that you have an answer to any objections or criticisms. This ultimately makes your own argument more persuasive.	<i>Admittedly, it has been argued that global warming is just a myth – but of course, such claims are completely absurd. It has been proven that...</i>			
*Short sentences	A simple sentence, which <b>often communicates clearly and is easily remembered</b> .	<i>This is about our human rights.</i>	Conclusion	An effective conclusion will <b>wrap up all your ideas</b> and leave the reader/ audience with a <b>powerful final impression</b> .	<ul style="list-style-type: none"> <li>- Remind the reader/ listener of what you think about the topic.</li> <li>- Finish with a language technique e.g. anaphora, an imperative or the rule of three.</li> <li>- Use a cyclical structure to link back to your effective introduction.</li> </ul>
ANAPHORA	When a writer repeats a word or phrase at the beginning of successive sentences, phrases, or clauses.	<i>"We came, we saw, we conquered."</i>			
CYCLICAL STRUCTURE	When the end of the text <b>repeats or references</b> an idea/ example/ sentence from the <b>opening</b> .	<i>Can you imagine a world where everyone is equal? – Can we now imagine a world where we're all equal?</i>			






Context	
<p><b>George Orwell</b> was the pseudonym of Eric Arthur Blair. He was born in India in 1903 and died in 1950. His experiences in life led him to become a life-long socialist, and his writing explored how humanity often exploited and oppressed others. He was concerned about the welfare of ordinary people and very critical of power, selfishness and greed. He was also disillusioned by revolutionaries who initially fought to overthrow oppression but who then eventually allowed that level of power, control and inequality within society to return. For this reason, he based his allegorical story 'Animal Farm' on events in Russia in the first half of the twentieth century.</p>	<p><b>'Animal Farm' - a political allegory:</b> Orwell condemns the dictatorship that Stalin established in Russia from 1929 onwards. It was published in 1945, at the end of World War 2, when the world had witnessed the devastating impact of dictatorships for persecuted people, individual countries and world peace. At this time, Russia was seen as an important British ally against the Nazis, which is one reason why Orwell found it so hard to get the story published. 'Animal Farm' is also subtitled 'A Fairy Story' but Orwell subverts this genre. Fairy stories tend to be about a battle between good and evil, but in 'Animal Farm', good is punished rather than rewarded, and evil triumphs.</p>
<p><b>Russia before 1917:</b> Russian society was unequal - a tiny minority controlled most of the country's wealth, while the vast majority of the country's inhabitants were impoverished and oppressed peasants. Communism arose when the workers and peasants, assisted by a class of concerned intellectuals known as the intelligentsia, rebelled against the wealthy and powerful capitalists and aristocrats. They hoped to establish a socialist utopia based on the principles of Karl Marx.</p>	<p><b>Karl Marx</b> was a German philosopher who believed that in a capitalist society, workers were exploited by the people they worked for. Orwell's ideal society was a socialist one because the nobody would be oppressed and all people would live as equals.</p>
<p><b>The Russian Revolution:</b> after an initial uprising in February 1917, Tsar Nicholas II, the leader of Russia, was forced to abdicate the throne. The Bolsheviks, led by Vladimir Lenin, led another uprising in October 1917 and took control of Russia. Lenin aimed to turn Russia into the world's first socialist state. The Communist Party was formed, and the new regime took land and industry from private control and put them under government control. Leon Trotsky and Joseph Stalin vied for power after Lenin's death. Trotsky was a popular and charismatic leader, famous for his impassioned speeches, while Stalin was a more crafty and manipulative politician who preferred to build his power behind the scenes.</p>	<p><b>Stalin</b> was the dictator of the Union of Soviet Socialist Republics (USSR) from 1929 until his death in 1953. He transformed the Soviet Union from a peasant society into an industrial and military superpower. However, he ruled by terror, and millions of his own citizens died during his brutal reign - Stalin was responsible for more deaths than Adolf Hitler. Trotsky was made the scapegoat for all the problems that Russia suffered under Stalin. Unlike many British socialists in the 1930s and 1940s, Orwell felt that Stalin had betrayed the revolution's original, socialist ideals. He could not turn a blind eye to the cruelty, hypocrisy and dictatorship of Stalin. He felt Stalinism was no better than the Tsarist system it had replaced. Overall, Orwell was opposed to any system that seeks to control human beings in an unjust way.</p>

**Themes**

<p><b>Power:</b> Orwell explores how power is wielded by the powerful. He suggests that <b>power leads to corruption</b> e.g. many of the characters are eventually corrupted by the power they have - they mistreat others and use them for their own profit. Orwell links <b>power and dictatorship</b>. He warns about the abuse of power and the dangers of unlicensed and unchecked power e.g. Napoleon is driven by power and his tyranny leads to a shocking conclusion. Orwell suggests that <b>the exploited can rise up and be powerful</b> e.g. the animals have the power to take control of the farm and overcome human control. Orwell also suggests that <b>'knowledge is power'</b>. The pigs are the most intelligent animals on the farm - some use it for good, but others use their knowledge and learning to benefit themselves. It allows them to achieve and hold on to their power.</p>		<p><b>Social class:</b> Orwell suggests that <b>class divides cause hardship and suffering</b>. The animals live in terrible conditions and what they farm is taken from them, leaving them to face starvation and poverty, whereas Mr Jones profits from their misery. Orwell suggests that <b>class divides cause inequality</b>. The farm is a microcosm of society: there is a strict hierarchy, with humans ruling the animals. Also, some animals are stronger and bigger than others and are seen as more valuable. The setting reflects any country where the working class is unfairly treated by the ruling class. Orwell suggests that <b>class and education are linked</b>. The pigs create a divide by calling themselves "mindworkers" to separate themselves from the other animals. The other animals work so hard that they have no time to learn, or educate themselves, or think deeply about their world. Orwell implies that the working class allows itself to be dominated by the "mindworkers", perhaps due to ignorance, inaction, or fear.</p>	
<p><b>Equality:</b> Orwell suggests that equality can be fought for, and that <b>a perfect society is an equal one</b>. After the rebellion, the animals are free from tyranny and seek to establish equality. One of the Commandments is 'All animals are equal'. The animals achieve more when they are united e.g. their first successful harvest and the Battle of the Cowshed. Orwell also suggests that <b>equality must be protected</b> and that within humanity, there will be those who seek to undermine it.</p>		<p><b>The power of language:</b> Orwell suggests that <b>language can be dangerous</b>. He suggests that language blinds the animals to the truth e.g. Squealer's speeches disguise what is happening. Orwell suggests that <b>language is manipulative</b>: the powerful use propaganda and misinformation to control thoughts and to present outrageous ideas in such a way that they seem acceptable e.g. the pigs rewrite the Seven Commandments; they rewrite history; they reshape memories and beliefs. The pigs use language and information to build and hold their power.</p>	

Characters	
<p><b>Old Major</b> is very <b>intelligent, well-respected, an excellent speaker and an inspiration to the animals</b>. He is Mr Jones' "highly regarded" prize boar. His passionate speech inspires the rebellion. It is a mix of Marxism and Leninism, and it presents a socialist view of life as a struggle against tyranny, and the need to strive for a free and equal society. Marx's ideas formed the basis of communism (i.e. Marxism) like 'Animalism' in the novella. Lenin was a Russian revolutionary who established a form of Marxism in Russia after the 1917 revolution.</p>	<p><b>Napoleon</b> is a <b>threatening and ruthless</b> boar. Alongside Snowball, he creates 'Animalism'. He is not a gifted speaker but is known for getting his own way. He uses the other animals to strengthen his position. Napoleon is an allusion to the dictator, Joseph Stalin. The name is also an allusion to Napoleon Bonaparte (1769–1821), a military officer who rose to power during the French Revolution, then named himself emperor of France in 1804 and then became a feared dictator.</p>
<p><b>Snowball</b> is one of the pigs who takes Old Major's teachings and turns them 'Animalism'. He is <b>intelligent, inventive and thoughtful</b>. He disappears halfway through the novella and his good deeds are systematically erased from history and memory. He is used by Napoleon as a scapegoat. He is an allusion to Leon Trotsky, who opposed Stalin's decisions and was eventually forced into exile from the Soviet Union in 1929.</p>	<p><b>Squealer</b> is another of the three most important pigs. Like Snowball, he is <b>clever and a skilled speaker</b> and he is excellent at persuading the other animals. He becomes Napoleon's voice: he delivers Napoleon's orders, explains his choices and tells lies to support Napoleon.</p>
<p><b>Boxer</b>, a horse, is a tragic character. This "enormous beast" is the <b>revolution's most loyal disciple</b> who is prepared to make huge sacrifices for the farm's success. He symbolises people who are exploited by the powerful, such as the proletariat who hoped for a better world and the peasant workers of Russia who were exploited by Tsar Nicholas II.</p>	<p><b>Clover</b>, like Boxer, symbolises the proletariat. She is also a <b>loyal disciple</b> of the rebellion, right to the end.</p>
	<p><b>Benjamin</b> is an old and pessimistic donkey. He is a <b>realist who observes events from afar</b>. He refuses to question or interfere with the changes that happen on the farm...until it is too late.</p>
<p><b>Moses</b>, the raven, symbolises <b>religion</b> (specifically, the Russian Orthodox Church). He convinces many of the animals that there is a better life on Sugarcandy Mountain. He persuades the animals to accept their misery, and to see it as something to be endured before they find eternal peace and happiness in paradise.</p>	
<p><b>Mr Jones</b> owns Manor Farm but he is <b>incapable of running it humanely</b> and he neglects his animals. He is an allusion to people like the Tsar and capitalists who profit from exploiting the proletariat and who ignore their suffering.</p>	<p><b>Mollie</b> is an allusion to the so-called White Russians – members of the middle classes who opposed the revolution because they enjoyed a privileged life under the Tsar. She is not committed to the rebellion. She is <b>vain, spoiled and selfish</b>.</p>
<p><b>The dogs</b> symbolise Stalin's secret police – they are an <b>instrument of Napoleon's rule</b> and show how his control of the farm was plotted from the beginning. They act and think as one terrifying force.</p>	<p><b>The sheep</b> symbolise <b>ignorance and blind faith</b>, as well as the most mindless elements of society, or the 'mob'. No individual sheep is given a name. They act, behave and follow as one, without any thought or question. They show how an unthinking mob can prop up a tyrant.</p>
<p><b>The pigs</b> are the intelligentsia, the <b>most intelligent and capable creatures</b>. They understand Animalism and translate it into easy slogans for the other animals. They are the decision-makers on the farm and become an elite class, exploiting the animals and living a life of luxury that is unimaginable to the rest.</p>	<p><b>Mr Pilkington</b>, a fellow farmer, <b>exploits</b> his workers. His farm is neglected while he enjoys fishing, hunting and pursuing his own pleasure. He is an allusion to Winston Churchill.</p> <p><b>Mr Frederick</b>, another farmer, is a <b>hard, greedy and argumentative</b> businessman, but he is also shrewd and crafty. He is cruel and is an allusion to Hitler.</p> <p><b>Mr Whympers</b>, a solicitor, profits from the animals' misery and suffering. He is <b>sly</b> and symbolises selfishness and exploitation.</p>

Subject terminology	Definition
<b>ALLEGORY</b>	A story with two different meanings, where the straightforward meaning on the surface is used to reveal/ unlock a deeper meaning underneath. In this allegory, Orwell explores <b>political power and corruption</b> .
<b>ALLUSION</b>	A reference to something else, such as a historical event, a person, a place or another text. Orwell makes many allusions to the Russian Revolution of 1917 and the events that followed.
<b>CYCLICAL STRUCTURE</b>	A structural technique where the ending of the text mirrors the opening. In this novella, the animals end up in the same position they were at the beginning: exploited by a tyrannical leader.
<b>Dystopia</b>	An imagined world of great suffering and injustice – usually set in the future – which is far worse than our own.
<b>Foil</b>	A character whose purpose is to emphasise or contrast with the qualities of another character e.g. Snowball acts as a foil for Napoleon.
<b>*Narrative perspective</b>	The voice telling the story or relating a sequence of events (the viewpoint from which a story is told). <b>Omniscient narrator</b> : a god-like, all-knowing figure, who sees everything that happens in the story. Orwell uses a third person omniscient narrator who knows everything the animals see, say, know and do as a group.
<b>Rhetoric</b>	The art of speaking (and writing) effectively in order to persuade an audience.
<b>Satire</b>	Literature that targets an issue, institution or idea and attacks it in such a way as to make it look ridiculous or worthy of contempt. 'Animal Farm' is a satire on political power.
<b>Literary techniques</b>	<b>Definition</b>
<b>*Imagery</b>	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the <b>different senses</b> to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
<b>*Foreshadowing</b>	Where the author gives the reader <b>hints or signs about the future</b> . It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it.
<b>*Metaphor</b>	A type of image when <b>one thing is compared to another thing</b> to help the reader to understand an aspect of the original thing more clearly. The original thing (called the ' <b>tenor</b> ') is compared to another thing (this is called the ' <b>vehicle</b> ') to help the reader to understand it more clearly (understanding the link between the tenor and the vehicle is called the ' <b>ground</b> ').
<b>*Motif</b>	An object, image, symbol or idea that is repeated throughout a literary work. Motifs help to explain bigger ideas or themes.
<b>PATHETIC FALLACY</b>	A type of personification where <b>emotions</b> are given to a <b>setting, a natural object or the weather</b> .
<b>PATHOS</b>	A moment that makes us feel <b>pity or sorrow</b> . Orwell uses pathos to describe the animals' suffering at various points in the novella.
<b>*Personification</b>	A type of image where a <b>human quality</b> is attached to a thing or idea.
<b>SEMANTIC FIELD</b>	A group of words that are very <b>similar in meaning</b> . Semantic fields are often used by writers to keep or reinforce a certain <b>image/ feeling/ impression</b> in the reader's mind.
<b>*Simile</b>	A type of image that writers use to <b>compare one thing with another, using 'like' or 'as'</b> .
<b>*Symbol/ symbolism</b>	A thing that <b>represents or stands for something else</b> – usually, this is an object that represents a much deeper idea, emotion or feeling. A symbol might occur <b>only once</b> to signify a particular emotion or idea. It becomes a <b>motif</b> if it is repeated at various points in a text. Therefore, a symbol could be described as a 'mini-motif'!

Context				
<p><b>Jacobean era:</b> the Jacobean era began when James I took over the crown in England from Elizabeth I, from 1603-25. Jacobean society was very patriarchal, and it had a strict hierarchy based upon the Great Chain of Being (a belief which ranks each living being and matter by closeness to God). Women were subordinate to men in the Great Chain of Being.</p>		<p><b>Attitudes to people from different cultures:</b> although the majority of people living in England in Shakespeare's time were white, there were some black people living in London. For example, Elizabeth I had a Moorish ambassador in her court, and there were some black servants in richer households. Generally though, people from other cultures were viewed as rare and exotic. The attitude of England's white population towards people from different cultures was something that we would find disgusting and abhorrent today. People from Africa (usually referred to as 'Moors') were often considered to be irrational, jealous and violent. The dominant view was that black people were subordinate to white people. The idea of a black man being the protagonist - and tragic hero - of a play would have been very unusual to a Jacobean audience.</p>		
<p><b>The setting of Venice:</b> Shakespeare opened his play in Venice for very deliberate reasons. At the time, Venice's reputation was as a powerful city but one in which people had very loose sexual morals. Venice was known for turning a blind eye to promiscuity (having more than one partner/ relationship) and prostitution. However, infidelity was seen as the ultimate crime in marriage in Europe (and in England especially). One reason for this is that illegitimate children endangered patriarchal power - wealth, property and titles were always passed from father to son, and illegitimacy threatened this order.</p>		<p><b>The setting of Cyprus:</b> Cyprus is thought to be the birthplace of Venus, Goddess of Love. It is ironic that Shakespeare chooses to set the scenes where Desdemona and Othello's love dies, in a place associated with love; this heightens the nature of the tragedy.</p>		
Characters		Important terms and concepts		
<p><b>Othello</b>, the protagonist, who is an esteemed general in the Venetian army. He is also referred to by many characters as the 'Moor' (someone who is from North Africa). Although he is powerful and noble, he is also easily manipulated and overpowered by jealousy from within.</p>	<p><b>Desdemona</b>, Othello's new wife. She is innocent and virtuous, but she also knows her own mind. She is full of dignity and integrity, especially when she is faced with masculine anger and power.</p>	<p><b>Patriarchy:</b> patriarchal society in Renaissance Europe ordered women to be obedient wives. Women were expected to be subservient in relationships and society, and they were expected to be completely faithful to their husbands. Infidelity was not tolerated.</p>		<p><b>Machiavellian:</b> someone who is described as Machiavellian is sneaky, cunning, and lacks a moral compass. The word derives from the Italian philosopher Niccolò Machiavelli - he wrote a political 'guide' called 'The Prince' in the 1500s. In the book, he advised politicians and rulers that "the end justifies the means" - this means that morally wrong, unfair or corrupt methods are acceptable to use if they help to achieve a positive end result.</p> 
<p><b>Iago</b>, a malcontent. He is the Othello's ensign (a soldier of low rank) and he is overlooked for promotion at the start of the play. Although his motives aren't always clear, he is manipulative and poisonous with his words, and delights in the destruction of others' happiness.</p>	<p><b>Emilia</b>, the long-suffering wife of Iago, is also Desdemona's handmaiden. Like her husband, she is cynical and her attitude to love often contrasts with Desdemona. Although she is loyal to Desdemona, she unwittingly aids Iago's plot.</p>	<p><b>Cuckold:</b> being called a cuckold (a man whose wife is unfaithful to him) was the ultimate shame for men in patriarchal Jacobean society as it was used to mock them and insult their reputation. A 17th century audience would probably sympathise with a male character's rage and sense of outrage if they thought they had been cuckolded.</p>		<p><b>Malcontent:</b> the malcontent was a recognisable character type that often appeared in dramas in this period. They are dissatisfied with life and everyone around them, and so they find delight in disruption and in making the world a rotten place for everyone else. The malcontent is often an outsider who observes and comments on the action - they may even admit that they are in a play to the audience and tell the audience about what they are doing.</p> 
<p><b>Cassio</b>, the newly promoted but inexperienced lieutenant, is the object of Iago's resentment. He is used by Iago to stoke the fires of Othello's insecurities and jealousy.</p>	<p><b>Bianca</b>, a prostitute and Venetian courtesan. She is used by Cassio and is another example of how women are exploited by men. However, she is also a proud and strong character - like Desdemona.</p>	<p><b>Masculinity:</b> masculinity was shown in male power over females - having control over your wife was seen as proof of status and power. Iago preys on Othello's fragile masculinity and pride. Masculine honour was important in society at this time - a wife's chastity and purity was part of her husband's honour.</p>		
<p><b>Roderigo</b>, Iago's companion, is a jealous young nobleman in love with Desdemona. He is desperate and foolish enough to give all his money to Iago to help him win Desdemona. In fact, Iago exploits him for his own ends.</p>	<p><b>Brabantio</b>, father of Desdemona, is appalled by his daughter's marriage to a 'Moor', viewing it as an act of theft or witchcraft by Othello. He views the act in racial terms and sees the marriage as a betrayal.</p>			



Subject terminology	Definition	Literary techniques	Definition
<b>Dramatic irony*</b>	This is when the audience knows <b>more about a character's situation</b> than the character themselves. It is often used by playwrights to create tension, or sometimes humour.	<b>*Imagery</b>	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the <b>different senses</b> to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
<b>Soliloquy*</b>	A speech spoken by a <b>single character</b> in a play. The purpose is for the character to express their <b>inner thoughts and feelings</b> 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.	<b>*Metaphor</b>	A type of image when <b>one thing is compared to another thing</b> to help the reader to understand an aspect of the original thing more clearly. The original thing (called the ‘ <b>tenor</b> ’) is compared to another thing (this is called the ‘ <b>vehicle</b> ’) to help the reader to understand it more clearly (understanding the link between the tenor and the vehicle is called the ‘ <b>ground</b> ’).
<b>Antagonist*</b>	The character, or a group of characters, which stands in opposition to the protagonist. They are usually an <b>enemy/ adversary/ opponent</b> .	<b>*Motif</b>	An <b>object, image, symbol or idea</b> that is repeated throughout a literary work. Motifs help to explain bigger ideas or themes.
<b>Foil*</b>	A character whose purpose is to <b>emphasise or contrast</b> with the qualities of another character.	<b>PATHOS</b>	A moment that makes us feel <b>pity or sorrow</b> . Dramatists will use pathos to make the audience feel sorry for a character.
<b>Monologue*</b>	A <b>long speech</b> by one character in a play. It is different to a soliloquy because it is intended that other characters can hear them.	<b>*Personification</b>	A type of image where a <b>human quality</b> is attached to a thing or idea.
<b>Tragedy*</b>	A genre of play that focuses on human suffering and the <b>downfall</b> of the protagonist.	<b>*Simile</b>	A type of image that writers use to <b>compare one thing with another, using ‘like’ or ‘as’</b> .
<b>FATAL FLAW</b>	A flaw which causes an otherwise noble or exceptional character to <b>bring about their own downfall</b> and, often, their eventual death. Examples of this could include jealousy, misplaced trust, excessive curiosity, pride and lack of self-control.	<b>*Symbol/ symbolism</b>	A thing that <b>represents or stands for something else</b> – usually, this is an object that represents a much deeper idea, emotion or feeling. A symbol might occur <b>only once</b> to signify a particular emotion or idea. It becomes a <b>motif</b> if it is repeated at various points in a text. Therefore, a symbol could be described as a ‘mini-motif’!
<b>JACOBEAN TRAGEDY</b>	Jacobean plays tended to be explore the <b>extremes of human nature</b> , such as humanity’s selfishness and the nature of evil. Jacobean plays were particularly violent, cynical, pessimistic, and often dealt with the theme of society’s <b>moral corruption</b> . The darker, disruptive and immoral side of humanity was often portrayed on the stage.	<b>*Oxymoron</b>	A phrase combining two or more <b>contradictory terms e.g. deafening silence, blinding darkness</b> .
<b>TRAGIC HERO</b>	A seemingly <b>noble character</b> whose flaws, imperfections and actions lead to their <b>downfall</b> .	<b>*SEMANTIC FIELD</b>	A group of words that are <b>very similar in meaning</b> . Semantic fields are often used by writers to keep or reinforce a certain image/ feeling/ impression in the reader’s mind.
		<b>Exclamatory</b>	A sentence that expresses a <b>heightened emotion</b> . They end with an exclamation mark.
		<b>Imperative</b>	A sentence that is a <b>command</b> . They start with a verb.

### Themes

**Jealousy:** jealousy causes most of the conflict in the play. Shakespeare suggests that jealousy arises from insecurity. Shakespeare suggests that jealousy is also caused by deception and manipulation. Jealousy causes even the most noble and self-disciplined of characters to behave irrationally and destructively.<sup>999</sup>



**Prejudice:** Shakespeare suggests that racial prejudice runs throughout Venetian society - despite Othello’s status as beloved and respected general at the start, he is condemned when he dares to marry Brabantio’s daughter. Prejudice is also rooted in ignorance, hatred and fear. Shakespeare suggests that racial prejudice is insidious and damaging.



**Deception (appearance vs. reality):** characters deceive themselves and others, and this causes suffering and pain. For example, Iago cruelly deceives others for his own ambitions; Othello is deceived by others and he falls from grace. Shakespeare also suggests that everyone is capable of deception. Shakespeare suggests that deception can be the result of reckless cruelty and ‘motiveless malignity’.



**Manhood and honour:** Shakespeare suggests that masculinity is rooted in power, status and sexual confidence. Shakespeare suggests that manhood is linked to reputation, and when this is threatened, insecurities begin to fester. Most male characters are obsessed with their reputation and are terrified at the thought of falling from grace.








**Womanhood and sexuality:** Shakespeare explores how women were expected to be loyal and subservient to men and what happens when this is disrupted. Shakespeare suggests that women fall into two contrasting ‘categories’: the virtuous and loyal (represented by Desdemona) and the promiscuous and morally corrupt (represented to an extent by Bianca). Women are viewed as the property of their fathers and their husbands. Women are also subject to the male gaze: sometimes they are admired and worshipped but at other times they are feared, hated and punished. However, women also symbolise tenderness, loyalty and intelligence.



**Love:** Shakespeare suggests that love can overcome racial prejudice, society’s barriers and hierarchy. Shakespeare suggests that love is intense and powerful, but also fragile. Shakespeare suggests that love can be manipulated, and that even the deepest trust can be unravelled.



Context		Subject terminology	Definition
<p><b>Charles Dickens</b> (1812 – 1870): Dickens’ own story is one of ‘rags to riches’ - at the young age of 12, his father was sent to a debtors’ prison for racking up huge debts, and Dickens was given a painful job in a blacking factory. He endured appalling conditions, loneliness and despair. He found this period in his life hellish and never forgot the experience – it doubtlessly led him to draw his readers’ attention to the plight of the poor when he later found success as an author. Many of his works are about social hardships and inequalities.</p>		<b>ALLEGORY</b>	A story with two different meanings, where the straightforward meaning on the surface is used to reveal/ unlock a deeper meaning underneath.
		<b>ALLUSION</b>	A reference to something else, such as a historical event, a person, a place or another text.
<p><b>Edgar Allan Poe</b> (1809 – 1849): the often tragic circumstances of Poe’s life haunt his writings. He became well known for writing short stories in the Gothic tradition – he tended to explore the darker side of human experience such as death, feelings of alienation, nightmares, ghosts, haunted landscapes and horror. Poe’s Gothic tales often feature lonely narrators living on the edges of society. In ‘The Tell-Tale Heart’, he explores how one man drives himself further into insanity and self-destruction through his own guilt.</p>		<b>CYCLICAL STRUCTURE</b>	A structural technique where the ending of the text mirrors the opening.
		<b>*Narrative perspective</b>	The voice telling the story or relating a sequence of events (the viewpoint from which a story is told).
		<b>Literary techniques for reading and writing</b>	<b>Definition</b>
		<b>*Imagery</b>	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the <b>different senses</b> to describe something – such as seeing, hearing and touching – in order to help the reader experience what is being described.
<p><b>Susan Hill</b> (1942 -): many of Hills’s novels feature characters who are dysfunctional, broken, isolated and awkward. Many of them occupy haunted properties, and her novels tend to be filled with dark and disturbing images of death, loss and hauntings. About ‘The Woman in Black’, Hill said she asked herself “‘Why does a ghost return to this life?’ Perhaps to give information that they have withheld in life – the whereabouts of a will, say, or the identity of a murderer, or to warn. But my ghost returns to exact revenge.”</p>		<b>*Foreshadowing</b>	Where the author gives the reader <b>hints or signs about the future</b> . It suggests what is to come through imagery, language, and/or symbolism. It does not directly give away the outcome, but rather, suggests it.
		<b>*Metaphor</b>	A type of image when <b>one thing is compared to another thing</b> to help the reader to understand an aspect of the original thing more clearly. The original thing (called the ‘ <b>tenor</b> ’) is compared to another thing (this is called the ‘ <b>vehicle</b> ’) to help the reader to understand it more clearly (understanding the link between the tenor and the vehicle is called the ‘ <b>ground</b> ’).
		<b>*Motif</b>	An <b>object, image, symbol or idea that is repeated</b> throughout a literary work. Motifs help to explain bigger ideas or themes.
		<b>PATHETIC FALLACY</b>	A type of personification where <b>emotions</b> are given to a <b>setting, a natural object or the weather</b> .
		<b>PATHOS</b>	A moment that makes us feel <b>pity or sorrow</b> .
		<b>*Personification</b>	A type of image where a <b>human quality</b> is attached to a thing or idea.
	<b>SEMANTIC FIELD</b>	A group of words that are very <b>similar in meaning</b> . Semantic fields are often used by writers to keep or reinforce a certain <b>image/ feeling/ impression</b> in the reader’s mind.	
	<b>*Simile</b>	A type of image that writers use to <b>compare one thing with another, using ‘like’ or ‘as’</b> .	
	<b>*Symbol/ symbolism</b>	A thing that <b>represents or stands for something else</b> – usually, this is an object that represents a much deeper idea, emotion or feeling. A symbol might occur <b>only once</b> to signify a particular emotion or idea. It becomes a <b>motif</b> if it is repeated at various points in a text. Therefore, a symbol could be described as a ‘mini-motif’!	

Sentence openings	Definition	Example
*Begin with a <b>verb</b>	A sentence that begins with the action ( <i>verb, person sentence</i> ).	<i>Reading through the book, he became engrossed in the story. <u>Crying</u>, she opened the envelope.</i>
*Begin with an <b>adverb</b> (of manner)	A sentence that begins with the description of the action.	<i><u>Quietly</u>, she crept away. TIF: <u>Swiftly yet stealthily</u>, he roamed the city streets.</i>
*Begin with an <b>emotion</b>	A sentence that begins by describing the emotion of the subject.	<i><u>Furious</u>, he slammed the door and vowed never to return. TIF: <u>Determined, frustrated and exhausted</u>, the runner crossed the finish line.</i>
*Begin with a <b>preposition</b>	A sentence that begins by stating where something is.	<i><u>On the horizon</u>, the sky darkened and a storm began to brew.</i>
BEGIN WITH AN ADVERB OF TIME, PLACE OR FREQUENCY.	A sentence that begins by stating when, where or how often something has happened.	<i><u>Now</u>, there was nothing to do but wait in terrified silence. <u>Outside</u>, the wind whistled. <u>Usually</u>, she was tired when she woke up in the morning, but not today.</i>

Word classes	Definition	Example
* <b>Verb</b>	A verb is a word or set of words that shows <b>actions and feelings</b> .	<i>He <u>thought</u> of an idea. She <u>understood</u> what a verb was.</i>
* <b>Adverb</b>	*An adverb is a <b>describing</b> word that adds more detail to a verb. They show the <b>way or manner</b> in which something is being done.	<i>She <u>instinctively</u> understood what a verb was. <u>Rapidly</u>, he thought of an idea.</i>
	Adverbs can show: <b>TIME:</b> <i>when</i> something happens. <b>PLACE:</b> <i>where</i> something happens. <b>FREQUENCY:</b> <i>how</i> often something happens.	<i>Now, then, today, later, earlier, soon. Near, here, inside, somewhere. Usually, frequently, occasionally, rarely.</i>
* <b>Noun</b>	*Nouns are <b>names, places and things</b> .	<i>The <u>sunshine</u> was blinding. His <u>knowledge</u> of <u>grammar</u> was impressive.</i>
	* <b>Concrete nouns</b> are nouns that you can see, hear, taste, touch or smell (i.e. they can be experienced through the <b>senses</b> ).  * <b>Abstract nouns</b> are <b>ideas and concepts</b> .	<i>Sky, medicine, thunder, chair, cake.  Love, justice, happiness, sadness, hope.</i>
* <b>Pronoun</b>	Words used <b>instead of</b> a noun i.e. 'he', 'she', 'they', 'it'.	<i>The idea filled <u>her</u> with happiness. The basketball rolled until <u>it</u> hit the wall.</i>
* <b>Adjective</b>	An adjective is a <b>describing</b> word that adds more detail to a noun.	<i>His <u>impressive</u> knowledge of grammar filled him with confidence. The <u>blinding</u> sunlight meant that it was difficult to see.</i>
* <b>Preposition</b>	A preposition is a word that tells you <b>where or when</b> something is in relation to something else.	<i>The house was <u>on</u> a hill <u>beside</u> a tree. The cat lurked <u>under</u> the bed.</i>

Subject terminology		Definition	Structural techniques	Definition
*Line	A line is a <b>single row of words</b> 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.		*Opening	The <b>first image</b> of the poem. This helps to create a particular mood or tone.
*Mood	The mood is the <b>overall feeling</b> created by the poet for the reader.		*Ending	The <b>final image</b> of the poem. This usually helps to strengthen the mood or tone that has been created in the poem.
*Speaker	The <b>narrator, or voice</b> in the poem. The poet might not necessarily be the speaker of the poem.		*Change in mood/ tone	When the writer alters the <b>overall feeling, mood or tone</b> of the poem.
*Stanza	A 'paragraph' in a poem. It is a <b>grouped set of lines</b> within a poem, usually separated from other stanzas by a space.		*Enjambment	A <b>sentence or phrase that runs onto the next line</b> . You can identify enjambment easily because there will be no punctuation mark at the end of the line.
*Persona	A persona is a <b>specific character taken on by a poet</b> . 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 <b>different point of view</b> .		*Juxtaposition	Two <b>ideas/ images placed together</b> for contrasting effect.
Poetic techniques	Definition		*Refrain	A <b>phrase, line or group of lines which is repeated</b> throughout a poem.
*Imagery	The use of vivid language to evoke a sensory experience or create a picture with words for a reader. Writers often use the <b>different senses</b> to describe something - such as seeing, hearing and touching - in order to help the reader experience what is being described.		ANAPHORA	When a writer <b>repeats a word or phrase</b> at the beginning of successive lines, phrases or clauses.
*Metaphor	A type of image when <b>one thing is compared to another thing</b> to help the reader to understand an aspect of the original thing more clearly e.g. <i>"The plane was a <u>metallic little bird</u> soaring through the empty sky."</i>  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').		CYCLICAL STRUCTURE	When the end of the poem <b>repeats or references</b> an idea/ example/ sentence from the <b>opening</b> of the poem.
*Motif	An <b>object, image, symbol or idea that is repeated</b> throughout a literary work. Motifs help to explain bigger ideas or themes.		Rhyme	Rhyme is the <b>repetition of syllables</b> , typically at the end of a line in a poem. Sometimes, poets use <b>internal rhyme</b> - rhyme that occurs in the middle of a line rather than at the end, where it is usually found.
*Personification	A type of image where a <b>human quality</b> is attached to a thing or idea e.g. <i>"The trees <u>wore</u> blankets of ice."</i>			
*Repetition	Repetition occurs when a poet uses ideas, words, sounds, lines, or stanzas more than once in one poem.			
*Simile	A type of image that writers use to <b>compare one thing with another, using 'like' or 'as'</b> e.g. <i>"The snow fell like delicate confetti."</i>			
*Symbolism	A thing that represents or stands for something else - usually, this is an <b>object that represents a much deeper idea, emotion or feeling</b> .  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'!			
ALLUSION	A <b>reference to something else</b> , such as a historical event, a person, a place or another text (e.g. a religious/ biblical allusion, or a literary allusion).			
SEMANTIC FIELD	A group of words that are <b>very similar in meaning</b> . Semantic fields are often used by writers to keep or reinforce a certain image/ feeling/ impression in the reader's mind.			

Year 9 English – when you are analysing a text (e.g. a novel, play, poem or non-fiction text)

When you are making inferences about evidence/ quotations, use...

This shows.../ showing...

This illustrates.../ illustrating...

This provides...

This conveys...

This displays...

This portrays...

This suggests...

This demonstrates...

This highlights...

This indicates...

This evokes...

This implies...

TIE:

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...

The writer exaggerates this idea by...

It is evident that...

Perhaps...

This echoes...

Symbolically, this could imply that...

(Writer's name) warns us that...

When you are writing an introduction to an essay question...

Make sure you include the following:

For example:

How does Orwell present Napoleon's character to the reader?

Writer's name, name and genre of text, contextual reference, words in question, writer's purpose (so the reader/ audience can see/ understand...or in order to...).

In the allegorical novella 'Animal Farm' based upon historical events in early 20th century Russia, Orwell presents Napoleon as a terrifying dictator so that the reader can understand the dangers of unrestricted power.

When you are writing an analytical paragraph in an essay...

Make sure you include the following:

- A clear and thoughtful idea that directly answers the question
- Quotations/ textual references to support your idea
- Inferences: a literal inference and deeper inferences (e.g. reading between the lines about how a character feels or how the reader might feel at this point, or trying to imagine the picture that is being created by the writer)
- Zoom in on key words and literary techniques that have been deliberately chosen/ included by the writer to create different effects
- Links to context
- Links to what the writer might be trying to teach, warn or influence the reader about
- Bring in some links to the rest of the text to show your wider understanding