



KS3 Knowledge Organiser - ENGLISH

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ELEMENTS OF WRITTEN ANALYSIS

WHAT?	MAKE A STATEMENT POINT 	A single TOPIC sentence that answers the question
HOW?	LOOK AT THE TEXT AND TECHNIQUES EVIDENCE 	Quotes and analysis linking to the question focus.
	MEANS? SUGGESTS? ANALYSIS 	Explanation of methods / key language/ structure making clear links back to the question
WHY?	MAKE DEVELOPMENTS LINKS 	Context (history / influences on the writer) / author's intentions / wider message to the reader.

ANALYSING A TEXT

Word choices:

- What do the words mean?
- What do they make you think of (connotations)?
- What word class do they belong to?

Methods/linguistic devices:

- Identify them
- Consider their purpose, use and effect

Punctuation and sentence structures:

- Do they change the way you read the piece?
- Does it tell you about the tone in which something is communicated?
- Does it make you read the text faster or slower?

WHAT

MAKE A STATEMENT POINT



A single TOPIC sentence that answers the question

Your first sentence is called your **topic sentence**.

A topic sentence does three important things:

- ✓ It answers the question.
- ✓ It says something accurate.
- ✓ It focusses on one thing.

HOW – pairing quotes to your topic

LOOK AT THE TEXT AND TECHNIQUES EVIDENCE



Quotes and analysis linking to the question focus.

The quote you choose **must support** the topic sentence you have made.

Three important things to remember for a quote:

- ✓ It supports your point.
- ✓ It includes a method(s) suitable to analyse.
- ✓ It is short.

USING QUOTATIONS

Remember to:

- use quotation marks '_____'
- quote accurately
- use three words or fewer in the sentence you are writing - for example, when the writer talks about the 'futility of life' he means...
- Use short, well-chosen quotations rather than long ones , so that you can give more precise analysis



HOW – embedding quotes

Embedding quotes = to include a quotation directly into your own sentence, rather than presenting it as a separate block of text.

Three important reasons to try to embed quotes:

- ✓ Creates a smoother flow between evidence and analysis
- ✓ Creates a clearer connection to your analysis
- ✓ Makes your writing more engaging to read

MEANS? SUGGESTS?
ANALYSIS



Explanation of methods / key language/ structure making clear links back to the question

HOW – ‘ZOOM’ and add layers to analysis

The language choices within the quote should be zoomed in on.

Three important reasons we add in analytical ‘zoom’:

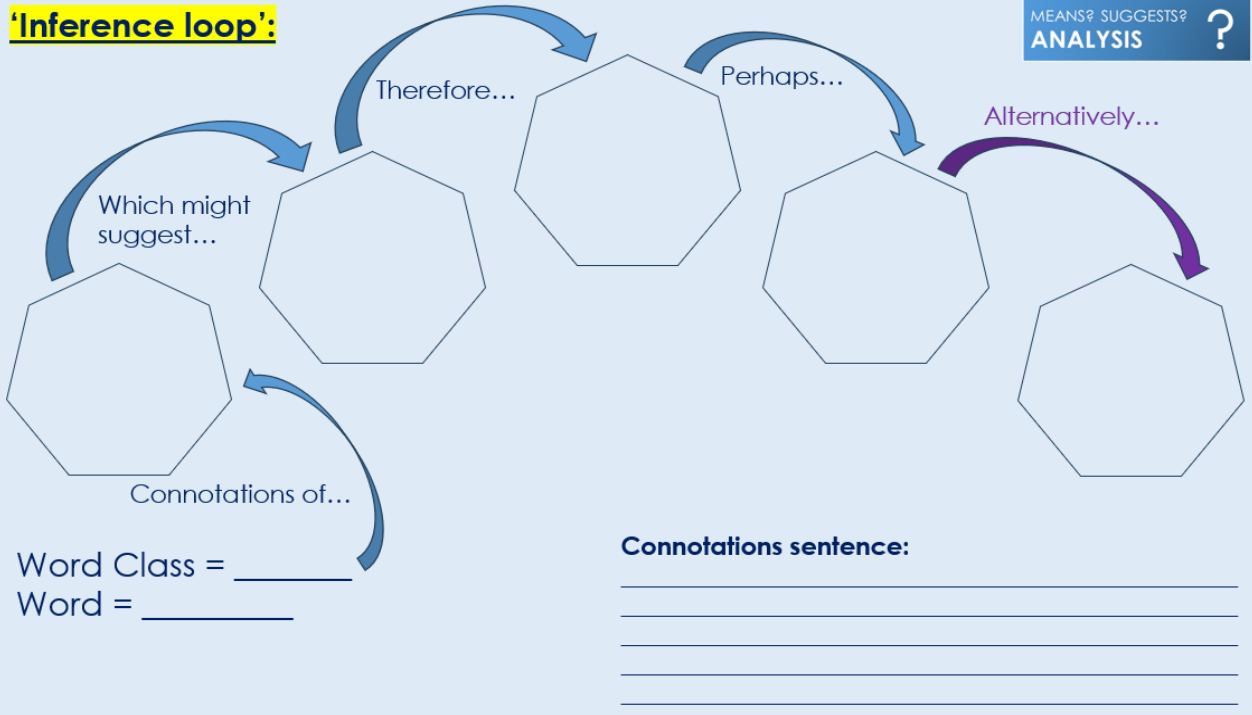
- ✓ It provides more detail to your answer.
- ✓ It shows you can identify word classes.
- ✓ It allows you to comment on connotations and link back to the question.

INFERENCE LOOPS

Using the loop helps you add depth to your **analysis**

'Inference loop':

MEANS? SUGGESTS?
ANALYSIS ?



WHY

MAKE DEVELOPMENTS
LINKS



Context (history / influences on the writer) / author's intentions / wider message to the reader.

The **WHY** shows you understand the author's intentions.

Three important questions to ask yourself to craft your **WHY**:

- ✓ What does the reader learn / understand / feel about the plot or characters – is there a message for us to learn?
- ✓ How is historical context used – is there a message through this?
- ✓ How is the genre shown throughout the text and by the characters?

USEFUL PHRASES

If you are commenting on **explicit** meaning use some of these phrases to introduce analysis:

- this implies/suggests...
- this provides connotations of...
- this effectively highlights...
- this reveals...
- this indicates/demonstrates that...
- this is compelling because...

If you are commenting on **implicit** meaning use some of these phrases to introduce analysis:

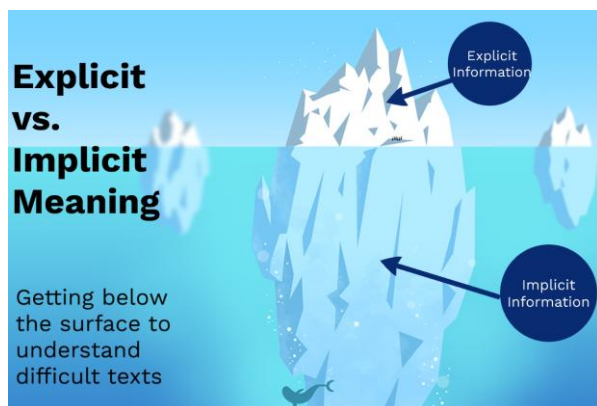
- which gives the impression that...
- the phrase '_____' symbolises...
- this could/perhaps refer to...
- it is possible the phrase represents...
- this successfully evokes feelings of...
- on a deeper level...

Use **connectives** to build your analysis when layering.

EXPLICIT V IMPLICIT

Explicit meaning describes something that is very clear and without vagueness or ambiguity.

Implicit meaning often functions as the opposite, referring to something that is understood, but not described clearly or directly, and often using implication or assumption.



SENSORY IMAGERY



COMPARISON VOCABULARY

SIMILAR	DIFFERENT
Similarly	Conversely
Likewise	However
In the same way	Whereas
Also	Unlike
In addition to	In contrast
Moreover	On the other hand
Correspondingly	On the contrary
Parallel to this	In anthesis to this
Comparably	Juxtaposing this

CONNECTIVES/DISCOURSE MARKERS

POSITION	ADDITION
Firstly	Furthermore
Secondly	Additionally
Meanwhile	In addition
Finally	CONTRAST/COMPARE
In conclusion	Although
EMPHASIS	Whereas
Importantly	Alternatively
Notably	Similarly
Significantly	Equally

WORD CLASSES

WORD CLASS	DEFINITION
Abstract Noun	An idea, quality, or state rather than a solid object, e.g. truth, danger, happiness
Adjective	a word that describes a noun
Adverbs	words that give extra information about the verb
Noun	a naming word
Pronoun	a word that can replace a person's name to refer to them
Verb	a doing word

KEY DEFINITIONS

	DEFINITION
Allegory	Extended metaphor in which a symbolic story is told
Alliteration	Use of the same consonant at the beginning of adjacent or closely connected words
Anaphora	Repeated first words at the beginning of a line
Assonance	Repeated vowel sound
Clause	A group of words that includes a subject and a verb
Colloquial language	Casual, informal language
Connective	A word that joins parts of a sentence together
Connotation	The meaning created by association
Context	The context of a text is the place and time in which it was written, who it was written by, and where it was published.
Convey (v)	Make (an idea, impression or feeling) known or understandable
Denote (v)	Be a sign of, indicate
Dialogue (n)	A conversation between two or more people
Emotive Language	Language used to create a particular emotion in the reader
Epistolary Narrative	A story told in a series of letters
Evoke (v)	Bring or recall (a feeling, memory or image) to the conscious mind
Extended metaphor	Series of linked metaphors
Foreboding (n)	A feeling that something bad will happen; fearful apprehension
Foreshadowing (v)	A warning or indication of future event

KEY DEFINITIONS

	DEFINITION
Figurative Language	Using language techniques to describe something in a non-literal way
Genre	Categories of literature. Genres may be determined by literary technique, tone, content or length (especially fiction)
Hook (n)	A literary technique that grabs the attention of the reader
Hyperbole	Exaggeration to emphasise a point
Identity (v)	Establish or indicate who or what (someone or something) is
Illuminate (v)	Help to clarify or explain
Imagery	Visually descriptive or figurative language
Inference	Using observations to reach a conclusion
Juxtaposition	Placing contrasting ideas close together in a text
Metaphor	Comparing one thing to another, directly, in a way that isn't literally true
Mood	The emotions that a text evokes from the reader
Motif	A recurring symbol within the novel/play
Onomatopoeia	A word whose sound suggests its meaning
Oxymoron	A figure of speech that juxtaposes concepts with opposite meaning. Two opposite words next to each other.
Pathetic Fallacy	Giving human emotions and conduct to things found in nature
Personification	Giving human qualities to non-human things
Plosive	Letters p/t/k/b/d/g
Puns	A joke exploiting the possible different meanings of a word
Repetition	Repeating words/ideas
Semantic field	A group of words related in meaning
Sibilance	Use of the 's' sounds in quick succession
Simile	A comparison of two things that uses the words 'like' or 'as'
Soliloquy	A speech given by a character – to themselves or the audience rather than to another character
Speech	Words spoken sit inside speech marks, along with punctuation - "What time is it?" the boy asked.
Symbolism	The way an object is given greater meaning within the text to add importance
Tension	A feeling of suspense, uncertainty or anticipation
Theme	A universal idea, lesson, or message explored throughout a work of literature
Tone	The attitudes or feelings expressed by the author through their narrative voice

APPROACHING POETRY

- **STEP 1:** BUG the question (what do you need to do /respond to?)
- **STEP 2:** Read the poem with the question in mind
- **STEP 3:** Re-read the poem and note down what you think the poem is about
- **STEP 4:** Highlight and annotate 3-4 language / structural methods that link to the question
- **STEP 5:** Jot down the 2-3 main points you will make in response to the question



FORM AND STRUCTURE

Form: the overarching structure or pattern of the poem - how it looks on the page.

Ballad: dramatic story poem with four-line stanzas

Blank verse: verse with no rhyme – usually 10 syllables

Closed form: poems written in specific patterns

Free Verse: No regular rhyme or rhythm

Narrative: descriptions of an event

Open form: a structure that doesn't have to follow traditional or specific patterns

Persons: voice/speaker of the poem

Sonnet:

- Shakespearean – 14 lines, typical love poem
- Petrarchan – eight lines (octave) rhyming ABBAABBA, and six lines (sestet) CDCDCD

Structure: refers to how the poem is made up and presented.

Chronological: events in time order

Caesura: a pause in the middle of the line, often marked by punctuation or grammar

Enjambment: the continuation of a sentence or clause across a line break and/or stanza

Iambic Pentameter: 5 sets of stressed/unstressed beats on a line

Internal Rhyme: 5 sets of stressed/unstressed beats on a line

Refrain: repeated lines (like a chorus in singing)

Rhyme Scheme: The pattern of lines that rhyme in a poem

Rhythm: the beat and pace of a poem, created by the pattern of stressed and unstressed syllables in a line or verse

Rhyming couplet: two consecutive lines that end with the same sound

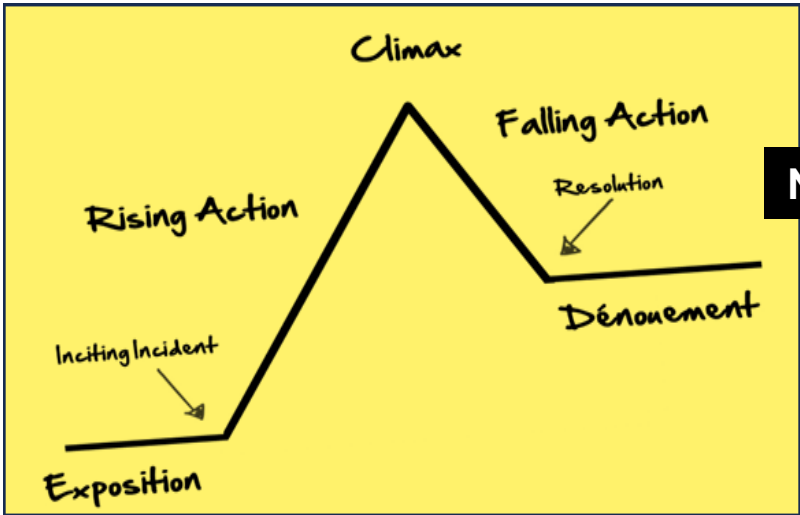
Stanza: the division of a poem consisting of two or more lines arranged together as a unit

Title: set the scene/time/place/mood/tone to create anticipation / confusion / connection

Verse: a collection of metrical lines of poetry

Volta: the turning point within the text

CREATIVE WRITING

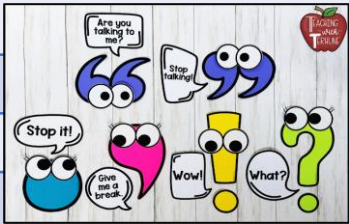


NARRATIVE STRUCTURE

The '1' Rule	
1	Place
	Character
	Event

PUNCTUATION AND SENTENCE TYPES

Apostrophe	Complex sentence
Colon	Compound sentence
Capital Letters	Declarative sentence (statement)
Comma	Exclamatory sentence (exclamation!)
Ellipsis	'In Media Res'
Full Stops	Imperative sentence (command!)
Semi-Colon	Interrogative sentence (question?)
Question mark	Simple sentence



VARYING SENTENCE STARTERS

I **ING** – Whistling, Howling, Glancing

S **SIMILE** – As bright as a diamond, Like a creature from the darkness

P **PREPOSITIONAL** – Up above, Below, Under, Next to

A **ADVERBIAL** – Suddenly, Eerily, Stealthily

C **CONNECTIVE** – Yet, After, Meanwhile

E **ED** – Startled, Terrified, Poised,

NARRATIVE VOICE

A story has to be 'told' to the reader and a 'narrator' is needed to do this.

FIRST PERSON: 'I' or 'we' to tell the story. In this case, the narrator is a character and you will read about events from their point of view. You are more likely to be able to relate to and sympathise with their feelings because of this.

SECOND PERSON: 'you'. It is not often used in fiction texts and it's rare to find a story written entirely from this perspective (*try writing a piece in the second person to see how difficult it is*). However, some fiction texts, such as gamebooks (choose your own adventure) use this perspective.

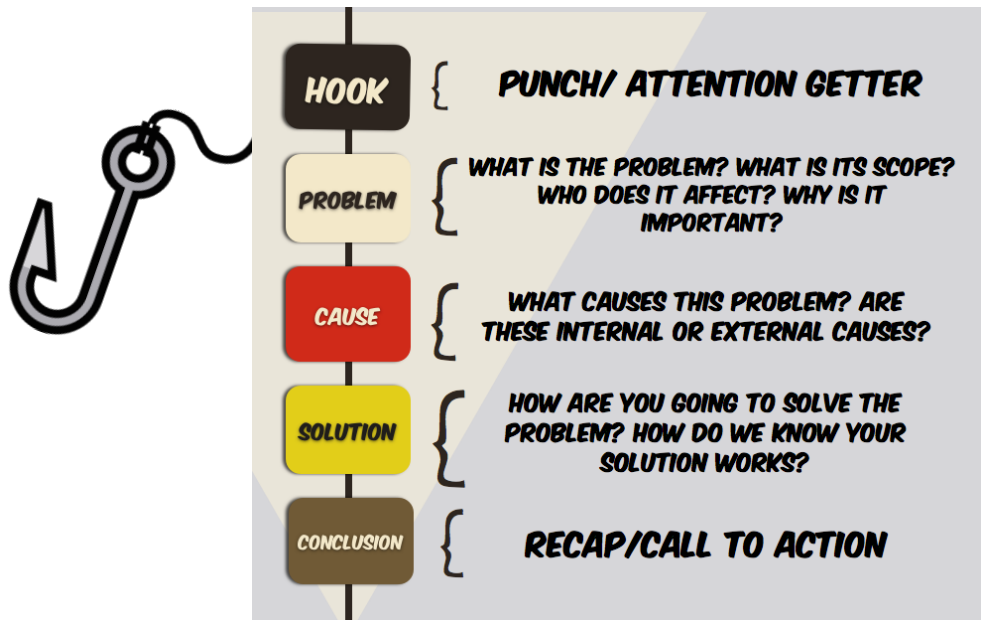
THIRD PERSON: 'he', 'she', 'it' or 'they'. The narrator of the story will usually be the writer. Some texts will give many different characters' viewpoints, but others will focus on one character, the hero or heroine, and the reader will usually relate to and sympathise with them more than others.

OMNISCIENT NARRATOR: A narrator who knows what is happening at all points of the story - 'The young woman was very intelligent; she knew exactly what was going to happen.'

NARRATIVE PERSPECTIVE: The point of view of a character in a text - "I crept cautiously towards the gate."

SPEECH

- ✓ Open with a welcome/greeting
- ✓ Outline what the speech will be about
- ✓ Lots of first and second person (I, me, we, our / you, your)
- ✓ Structure and punctuate for effect!
- ✓ Offer a personal anecdote and use repeated phrase (refrain)
- ✓ Make 3/4 key points and expand on them
- ✓ Conclusion to summarise ideas
- ✓ End acknowledging the audience



WRITING TO PERSUADE

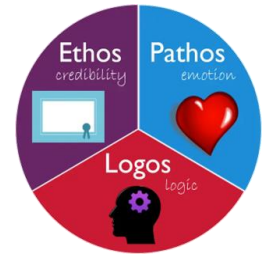
Before you start, think about the TAP

Text type – what should the style and layout look like?

Audience – who are you writing for?

Purpose – what are you trying to achieve?

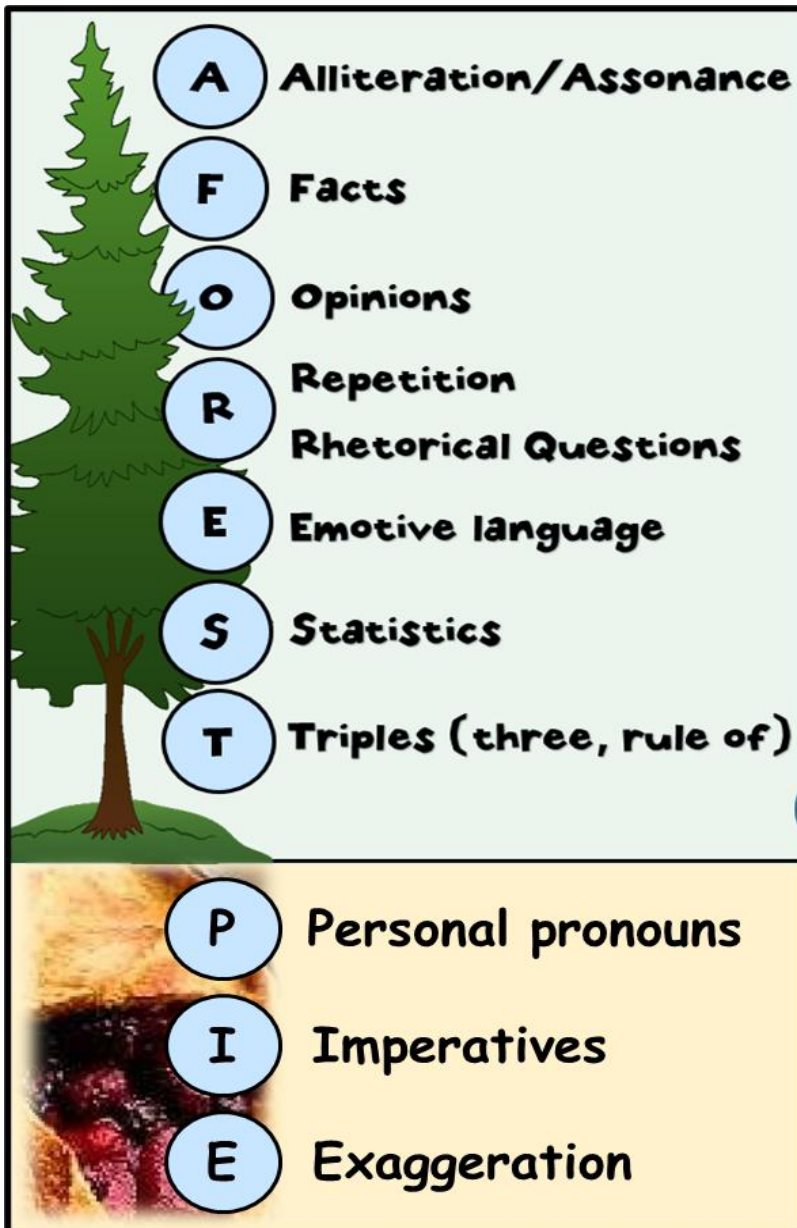
Persuade? Argue? Advise? Inform?



Text Types:

Article
Leaflet
Letter
Review
Report
Speech

PERSUASIVE TECHNIQUES



Y7 – SHARED NOVEL

Room 13 by Robert Swindells



SUMMARY: Fliss Morgan has a nightmare on the night before her school trip, to Whitby. Every night Ellie-May Sunderland is drawn to the landing outside the mysterious Room 13, which does not seem to exist during the day. Fliss and her friends attempt to unravel the mystery of the room and determine the identity of its sinister inhabitant.

KEY CHARACTERS

"Fliss"/Felicity Morgan: The main character who begins observing strange events in the hotel at night and becomes determined to get to the bottom of what is going on.

Ellie-May Sunderland: A rather annoying, selfish girl who is caught in the middle of the hotel's nighttime happenings.

Lisa Watmough: Fliss' best friend, who joins her in investigating Room 13.

David "Trof" Trotter: Gary's best friend, who joins Fliss in investigating Room 13.

Gary Bazzard: A boy with a reputation for mischief and misbehaviour, who joins Fliss in investigating Room 13.

Sally "Sal" Haggerlythe: An elderly woman who sits in the bus shelter near the children's hotel, and is widely believed to be insane.

CONTEXTUAL KNOWLEDGE:

- **Dracula Connections:** The narrative explicitly links to **Bram Stoker's Dracula**. The legendary vampire arrived in **Whitby** via a shipwreck. This establishes the coastal town as a historic foundation for **vampire lore** and classic Gothic atmosphere.
- **Real-World Geography:** The setting relies on actual landmarks, focusing on **Whitby's West Cliff** and the looming ruins of **Whitby Abbey**. These wind-swept locations provide an eerie backdrop for **Gothic horror**.
- **British School Culture:** The plot revolves around a **school residential trip**. This setting amplifies themes of **independence** and sharing **superstitious urban legends** after dark.

KEY WORDS

DEFINITIONS

Stalactites	Icicle-shaped rocks hanging from a roof.
Abbey	A building occupied by a community of monks or nuns.
Peculiar	Strange, unusual, or odd; different from what is normal or expected.
Sinister	Giving the impression that something harmful or evil is happening or will happen.
Bleak	Cold, miserable, and empty.
Ascending	Rising up, climbing, or moving upward (like the stairs in the hotel).
Deduction	The process of reaching a conclusion by using clues and pieces of evidence.



Y8 – SHARED NOVEL

Animal Farm – George Orwell



CHAPTER	GUIDE TO EVENTS
CH1	The animals hold a meeting to discuss overthrowing the humans. They decide on rules if they are successful.
CH2	The animals run the men off the farm & the Jones' and rename it Animal Farm, destroying signs of slavery
CH3	The animals work hard to collect the harvest; a committee is established & the pigs take more than their share of the rations.
CH4	Jones tries to retake the farm. News of it has spread & neighbouring farmers are worried. The animals win The Battle of the Cowshed.
CH5	Mollie leaves the farm. Napoleon takes over all the decisions.
CH6	The pigs move into the farmhouse, they trade, and the animals work hard to farm and build the windmill, overcoming setbacks. A storm destroys the windmill.
CH7	Napoleon starves the hens when they refuse to lay more eggs, he convinces them off a different version of The Battle of the Cowshed.
CH8	The pigs re-read the commandments, change them and get drunk. Frederick buys timber with forged money & blows up the windmill.
CH9	Th piglets go to school, the farm becomes a republic with Napoleon as the President, Boxer looks forward to retiring, his strength fails, and he is sent to the slaughterer. Most animals don't realise & whiskey arrives from the money confusing them.
CH10	Time passes, animals die, the conditions are poor for most and the pigs act like humans. The other animals can't tell the animals from the humans.



VOCABULARY	DEFINITION
Animalism	System designed by Old Major for a happy life free of human interference
Allegory	Extended metaphor in which a symbolic story is told
Capitalism	An economic & political system where a country's trade & industry are controlled privately for profit, rather than by the state.
Commandments	Seven rules by which the animals will live
Corruption	Dishonesty or fraudulent behaviour by rulers
Exploitation	Treating someone unfairly to benefit from their work
Patriotic	Being devoted to your country
Republic	A state where power is held by the people & their elected officials (America is a republic) (Britain is a Monarchy)
Revolution	Forcible overthrow of a government or social order
Socialism	An economic & political system where trade & industry are controlled centrally for the good of all
Unalterable	Cannot be changed or adapted

Y9 – Shared Novel

The Birds by Daphne Du Maurier

SUMMARY: Horror story that pits man against nature, “The Birds” is a particularly terrifying iteration on that theme. It tells the story of a farmhand, his family, and his community that are attacked suddenly by flocks of birds and seabirds in kamikaze fashion in a small coastal town in England. Du Maurier’s bleak winter setting and the frequent mentions of time build a sense of dread and suspense.



KEY CHARACTERS

Nat Hocken – A World War II veteran and the protagonist. Works at Mr. Trigg’s farm three days a week because a wartime disability limits the tasks he can do. He prefers solitude to working with others and uses logic and reasoning to strategize his defence against the birds.

Nat’s Wife – The wife of Nat and the mother of his children. The narrator does not refer to Mrs. Hocken by name, only as Nat’s wife. She relies on Nat to defend them and their home. She wonders why the Army doesn’t do more to stop the birds.

Mr Trigg – The farmer who employs Nat. Mr. Trigg drives Jill home after school because she’s frightened of the birds. He and Jim plan a shooting party to scare the birds away.

Mrs Trigg – The farmer’s wife. Mrs. Trigg teases Nat over his story about the first night’s bird attack.

Jill – Nat’s daughter. Jill is old enough to go to school and is frightened by the birds.

Jonny – Nat’s son and youngest child. Johnny yells at the birds to leave on the second night.

CONTEXTUAL KNOWLEDGE:

- **Written in the wake of WWII**, a time of great upheaval for the British Empire.
- **Cold War paranoia** began to take root suggested by the reference to an ‘east wind’ positing that Russia is behind the sudden cold snap and bird attacks.
- Particularly evocative of the ‘**Blitz**’, a German mass **aerial attack against Britain** that took place from 1940-1941. Sirens warned citizens of impending bombings, which killed at least 40,000 people, injured 130,000 more, and destroyed 2 million homes. 76 people were infamously killed in an **attack on an air raid shelter** in the town of Plymouth, where the protagonist of ‘The Birds’, remembers working on an ultimately useless shelter for his mother

KEY THEMES

Darkness	Death and murder
Man ‘v’ Nature	Inhumanity of War
Hubris and Humility	Life and Death
Nature’s revenge	Remote settings
Reason v Chaos	Terror and horror
Societal breakdown	Fragility of human security
Violence and cruelty	Wild Landscapes

SHAKESPEARE



William Shakespeare: (bapt. 26 April 1564 – 23 April 1616)[a] was an English playwright, poet, and actor, widely regarded as the greatest writer in the English language and the world's greatest dramatist.



The Globe Theatre: It was built in London in 1599 by Shakespeare's playing company, the Lord Chamberlain's Men, and was destroyed by fire on 29 June 1613. A modern reconstruction was opened in 1997.

AUTHORIAL INTENT & TRAGIC STRUCTURE

Context: Mistaken identities and gender swapping, played for humour and helped relieve the anxiety that English society felt during this time of changing ideas about gender roles.

Gender roles: women played a secondary role to men in Elizabethan England, especially in public.

Structure: wordplay and confusions. Mistaken identity, overheard conversations and misunderstandings.

FORM (PLAY) TERMINOLOGY

Scene: a moment in a play consisting of dialogue and action.

Act: several scenes following on from each other. Each act forms the different parts of the plot.

Stage Direction: instructions in the script, directing the movements of the actors, the arrangement of scenery, etc.

Audience: the people watching the play.

Genre: the type of story that is being performed.

Playwright: the writer of the play.

Soliloquy/monologue: speaking one's thoughts aloud when by oneself or regardless of any hearers, especially by a character in a play.

DRAMATIC DEVICES

Dramatic Irony: occurs when the audience are aware of details that characters on stage are not.

Dramatic Tension: a sense of excitement or anticipation that the audience feels.

Foreshadowing: a device in which the writer gives a warning or indication of the future.

Pauses and cliffhangers: these techniques are used to give suspense to the play.

Y8 – MUCH ADO ABOUT NOTHING

Set in **Messina**, Italy, the play tells the story of Beatrice and Benedick, who are always arguing. Their friends plot to make them **fall in love** with each other.

The play is a **comedy** as it contains humour and a happy ending.



THEMES AND IDEAS

Love and Masquerade: Every step in romance takes place by way of masquerade. Hero is won for Claudio by Don Pedro in disguise. Benedick and Beatrice are brought together through an elaborate prank. Claudio can be reconciled with Hero only after her faked death.

Courtship, wit and warfare: socially - masquerade balls, witty banter, romance and courtship. War of wit and love are compared to real wars in a metaphor that extends through every part of the play.

Language, perception and reality: Tricks of language alone repeatedly change the entire situation of the play. Overheard conversations cause Benedick and Beatrice to fall in love, and the sonnets they write stop them from separating once the prank behind their romance has been revealed.

Marriage, shame and freedom: romantic experiences are always connected to issues of freedom and shame. If dignity comes from having a strong and free will, then love, desire and marriage are a threat to it.

Masculinity: Beards are a complicated symbol of masculinity (Benedick's beard symbolizes his rugged bachelorhood, while Claudio's clean-shaven face indicates his 'softness', and vulnerability).

AUTHORIAL INTENT & COMIC STRUCTURE

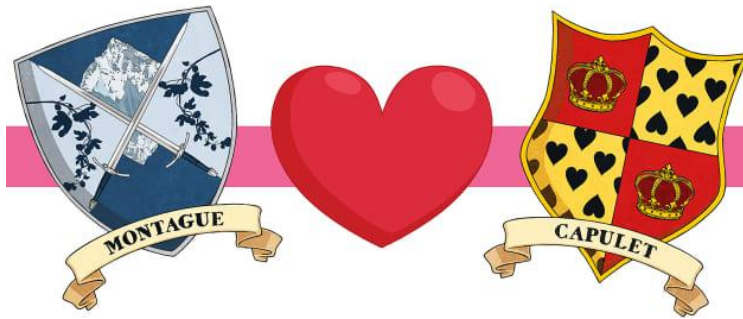
Mistaken identity: overheard conversations and misunderstandings. Shakespeare uses **dramatic irony**, in which the audience is aware of things that the characters are not, to create comedy.

Comedy: a genre based on traditional Roman comic plots in which a pair of lovers are tricked into separation and overcome their foes to marry at the end of the play. Features – happy endings, love, slapstick, marriage plots, misunderstandings, social commentary. Much Ado ends with a dance to signal harmony.

Setting: Messina is a large port city at the north-eastern tip of the island of Sicily near Italy. The setting could be a place of play and restoration. Yet, the society was strictly bound by custom and convention. Shakespeare uses the setting to both enable romance and to critique rigid social customs.

In Shakespeare's England, **marriage** was widely viewed as a social and spiritual necessity. But there was also a growing genre of self-help guides offering man-to-man advice on how to cope with the failings of women and the burden of marriage. Women were often depicted as manipulative and immoral, deceptive and superficial, hiding their sins beneath a show of virtue.

Y9 – ROMEO AND JULIET



THEMES AND IDEAS

Love: a new religion; unrequited love; the perils of forbidden love; love as an unstoppable force; physical love versus pure/spiritual love; the relationship between love and death. *Marriages for love were very rare and were frowned upon by society.*

Fate: Inescapable power of fate; the fragility of human ambitions; the inevitability of death; the tension between fate & ill-fortune/missed chances. *The play was set during a very religious period: Italy had a Catholic society where there was a strong belief in fate and mortal sin.*

Conflict and violence: The foolishness & futility of conflict; the thin line between love and hate; the conflict between children and parents; the way violence tears families & communities apart.

Family: The importance of honour, reputation and loyalty to family; the expectations of parents & the longings of their children; strained relations within & between families; the significance of a family name. *Children often regarded as 'property' & marriages were often arranged for political and financial gain.*

Society vs Individuals: The freedom of the individual vs. the restrictions imposed by society; the danger of breaking social rules; being true to oneself; free-will. *Suicide and bigamy were both considered mortal sins.*

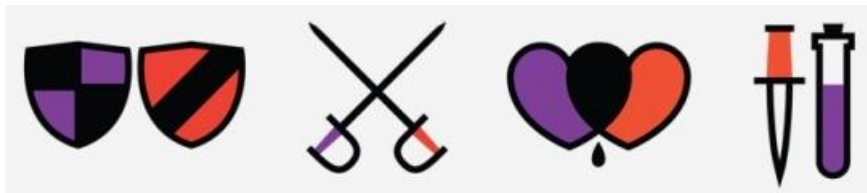
Gender: The violence of men towards women; the foolishness & recklessness of young men; the difficulty of upholding traditional gender roles; the inflexibility & unsuitability of traditional gender stereotypes.

KEY TRAGIC TERMS

Tragic Hero: Protagonist who possesses a flaw that leads to their downfall.

Hamartia: The fatal character flaw of the tragic hero.

Catharsis: The release of audience emotions through empathy with characters.



Y9 – ROMEO AND JULIET

LITERARY TECHNIQUES AND METHODS

Dramatic Irony: Audience watch R & J's destiny unfold unable to intervene; tragic end revealed to audience in the prologue. Romeo unknowingly falls in love with a Capulet. Romeo unaware Juliet is alive in A5.

Feminist theory: exposes misogyny and masculine bias evident in the depiction of the patriarchy; Juliet's role as wife and daughter reveals her low-status as a woman.

Foreshadowing: the prologue foreshadows the final catastrophe & repeated imagery of death; emphasizes inevitability of fate.

Innuendo and Imagery: 'earthy' sexual innuendo & punning vs poetic & romantic imagery. Shakespeare uses celestial imagery to characterise love or to develop theme of 'star-crossed' lovers who are destined to die.

Oxymoron: the confused emotions of Romeo in A1S1: 'O loving hate!'; also highlights contradiction of R+J's love against backdrop of families' hate.

Soliloquy/monologue: add complexity and depth to characters; passionate and heartfelt disclosures draw empathy from the audience; Balcony scene soliloquies reveal R+J's intense feelings for each other.



AUTHORIAL INTENT & TRAGIC STRUCTURE

Patriarchal society: Masculinity and honour seen as necessary traits for men; obedience seen as expected trait of young women; Romeo fulfils the role of **Petrarchan lover**: melodramatic, suffering, man expected to pursue woman.

Authorial intent: a cautionary tale against lust & disobedience; OR the play could celebrate the eternal power of true love; huge riots in London in the summer of 1595 were one of Shakespeare's inspirations.

Fate: many Elizabethans believed that God decided your fate, your life is mapped out and 'written in the stars.' with astrology helping you identify your course in life.

Religion: England was under Protestant rule. Romeo and Juliet display their faith at several points in the play, including being married before they share a bed.

Structure: using elements of Aristotelian tragedy, Romeo represents the tragic hero archetype. Prince Escalus' speech in A5 resolves 'ancient grudge' and represents 'restored order'.