

Year 9 Curriculum Overview English 2023-24

Year 9	Term 1		Term 2	Term 3	
<b>Unit Title</b>	Science Fiction – Dystopian Fiction and <i>The Time Machine</i>		Real and Imagined – Fiction and Non-Fiction writing	American Tragedy – <i>A View from the Bridge</i> and The Journey	
<b>Approximate Number of Lessons</b>	40		40 – dependent on Easter dates	35- dependent on Easter dates	
<b>Curriculum Content</b>	Students will improve their grammar and creative writing through studying and experimenting with a range of dystopian texts and develop their understanding of 19 <sup>th</sup> century literature through the study of <i>The Time Machine</i> .		Students will explore a range of fiction and non-fiction forms of writing developing their skills for reading and writing for form, audience and purpose.	Students will explore the conventions of tragedy, build on their understanding of playwriting and the influence of context through the detailed study and analysis of two texts.	
<b>Links to prior learning</b>	Students will have studied 19 <sup>th</sup> Century fiction in Year 7 and 8. They will have experience complex sentence structure through the study of Dickens. Students will also be familiar with tension and suspense.		Students will have prior knowledge of different non-fiction and fiction text types and their purpose. Will have prior knowledge of the conventions of different text types, sentence types, devices and features of grammar.	Students will have prior knowledge of dramatic conventions from their study of two of Shakespeare’s plays. Students will be familiar with some universal themes and context through their study of different texts studied in year 7, 8 and 9.	
<b>Cultural Capital Opportunities</b>	Read a Dystopian novel or graphic novel e.g. The Hunger Games, Divergent, Maze Runner, Gone Watch War of the Worlds Watch a Science Fiction series Research Socialism and Capitalism		Read <i>The Lost World</i> – Arthur Conan Doyle Look at reviews and choose somewhere to visit or look at the reviews for somewhere you have visited. Do the reviews match your experience? Read a travel guide for your dream destination	Read <i>I know why the caged bird sings</i> – Maya Angelou Research the Origin of the word Tragedy Research the Italian Immigration to America after World War II and Italian Justice Can you visit a live performance of a play or access one online? Watch <i>Newsies</i> on Disney+	
<b>Assessment Focus</b>	Baseline - Reading – extract from <i>Frankenstein</i> tasks leading to an analytical paragraph  Passport strands: Analysis of language, analysis of structure, Inference,	Creative writing – plan and write the opening of a dystopian story  Passport Strands: Accurate and effective use of sentence structure and punctuation, structure and	Review writing  Passport Strands: Accurate and effective use of sentence structure and punctuation, structure and organisation, language, spelling.	Reading – extract from <i>A View from the Bridge</i> tasks leading to an analytical paragraph linking to context  Passport Strands: Analysis of language, analysis of structure, Inference, deduction	Summer End of Year exam

	deduction and prediction	organisation, language, spelling.		and prediction, context and comparison	
<b>Name of Knowledge Organiser</b>	<i>The Time Machine</i>		Non-Fiction text types and descriptive writing	<i>A View from the Bridge</i>	

01. *The Time Machine* Knowledge Organiser

<p>Science fiction is one of the most creative genres in literature. Science fiction contains elements that don't exist in the real world so as a writer you are free to let your imagination go where ever it wants to go. Imagined worlds are also a perfect setting for exploring moral or politic questions.</p> <p>Key Features of Science Fiction Writing</p> <ul style="list-style-type: none"> <li>▪ Time Travel</li> <li>▪ Teleportation</li> <li>▪ Mind control, telepathy or telekinesis</li> <li>▪ Aliens, extra-terrestrial lifeforms or mutants</li> <li>▪ Fictional worlds</li> <li>▪ Parallel universes</li> <li>▪ Interplanetary in inter-species warfare</li> </ul>	<p>Context</p> <p>Herbert George Wells was born in 1866 in London. The completed novella <i>The Time Machine</i> was published in 1895. It is the first published tale of time travel and is considered one of the forerunners of the science fiction genre.</p> <p><i>The Time Machine</i> is influenced by Jonathan Swift's Gulliver's travels, written a century earlier. Like Swift, Wells uses the freedom afforded by writing about imaginary lands to explore and comment on current British questions such as wealth and social class and the importance of education.</p> <p>At the time Wells was writing his novels, the Industrial Revolution had bought great wealth to many. But it had also bought social inequality, squalor and disease and dangerous working conditions to the major cities.</p> <p>Another influence was the publication of Charles Darwin's On the Origin of Species (1859). Darwin's theory of natural selection is a major influence in the novella.</p>	
<p>Key Characters in The Time Machine</p>	<p>Key Themes in the novel</p>	<p>Key Symbols in The Time Machine</p>
<p>The Time Traveller The Narrator, Mr Hillyer Weena, an Eloi The Eloi – small humanlike creatures The Morlocks – a subterranean race who can no longer see in the daylight</p>	<p>Time Travel Relationships The Future Power/class struggle Victorian Age Underworld Learning Darkness and Light Natural world Meat Darwinism</p>	<p><b>Light</b> - Light is associated with benevolence as the kindly Eloi live in the sunlight</p> <p><b>Darkness</b> - This is associated with evil. The evil Morlocks can only see in the dark.</p> <p><b>Fire</b> – symbolises the breakdown of the distinction between good and evil</p> <p><b>Weena's flowers</b> – Weena's flowers symbolise kindness and hope for humanity.</p> <p><b>Eloi</b> - The Eloi represent wealth and the elitism of the wealthy. They are beautiful but they are unintelligent and lazy.</p> <p><b>Morlocks</b> – The Morlocks represent the poor working class who maintain survival skills at the cost other skills. The Latin root <i>mor</i>, means death and could imply a kind of living death.</p>
<p>Key Vocabulary</p> <p>Radiance, incandescent, recondite, fecundity, pensive, incline, controvert, dimension, introspective, transitory, anachronism, interminable, irreverent, Temerity, posterity, indolent, precocious, ameliorate subjugation</p>		<p><b>White Sphinx</b> - A mythical creature –a hybrid of many creatures. In Greek mythology the Sphinx was the guardian of the city of Thebes and serves a warning to the Time Traveller. The Sphinx would present a traveller with a riddle. If they solved the riddle they could enter, if the failed they would die.</p> <p><b>Machines</b> – Machines represent hope but also danger.</p>

02. No-fiction Writing Knowledge Organiser

<p><b>Before you start writing think TAPL!</b></p> <p><b>Text Type</b> – what are you being asked to write?</p> <p><b>Audience</b> – who are you writing for?</p> <p><b>Purpose</b> – what are you trying to achieve?</p> <p><b>Layout</b> – which are the features of the text type?</p>	<p><b>Text Type</b></p> <p>Article</p> <p>Leaflet</p> <p>Letter</p> <p>Review</p> <p>Speech</p>	<p><b>Article</b></p> <ul style="list-style-type: none"> <li>• Headline and Strapline</li> <li>• Introduction to create interest – (include who, what, where, when, how and why?)</li> <li>• 3-4 middle paragraphs</li> <li>• Short but effective conclusion</li> <li>• AFOREST techniques</li> </ul>	<p><b>How to vary your sentence starters</b></p> <p>Adjective</p> <p>Adverb</p> <p>Discourse Marker</p> <p>Preposition</p> <p>Rule of three</p> <p>Simile</p>	<p><b>Discourse Markers</b></p> <p><b>Position</b></p> <p>At the start</p> <p>Firstly</p> <p>Secondly</p> <p>Thirdly</p> <p>Next</p> <p>Meanwhile</p> <p>Subsequently</p> <p>Finally</p> <p>In conclusion</p> <p><b>Emphasis</b></p> <p>Importantly</p> <p>Significantly</p> <p>In particular</p> <p><b>Addition</b></p> <p>Furthermore</p> <p>Additionally</p> <p>In addition</p> <p>As well as</p> <p><b>Contrast</b></p> <p>Although</p> <p>Whereas</p> <p>Otherwise</p> <p>Alternatively</p> <p>Nevertheless</p>
	<p><b>Purpose</b></p> <p>Persuade</p> <p>Argue</p> <p>Advise</p> <p>Inform</p>	<p><b>Leaflet</b></p> <ul style="list-style-type: none"> <li>• Present information so it is easy to find using headings and sub-headings</li> <li>• Upbeat and engaging</li> <li>• AFOREST techniques</li> </ul>		
	<p><b>Speech</b></p> <ul style="list-style-type: none"> <li>• Think about TAPL</li> <li>• Open with a welcome/greeting – e.g. 'Good afternoon ladies and gentlemen'</li> <li>• Outline what the speech will be about: 'I will talk to you about...'</li> <li>• Make 3/4 key points and expand on them.</li> <li>• Conclusion to summarise ideas</li> <li>• End acknowledging the audience: 'Thank you for listening.'</li> <li>• AFOREST techniques</li> </ul>		<p><b>Letter</b></p> <ul style="list-style-type: none"> <li>• Address and date in the top right of the page</li> <li>• Address of the person you are writing to on the left.</li> <li>• Date</li> <li>• Dear Mrs Smith = yours sincerely or Dear Sir/Madam. = yours faithfully</li> <li>• Short introductory paragraph</li> <li>• 3-4 middle paragraphs</li> <li>• Concluding paragraph summarising ideas.</li> </ul>	
			<p><b>Review</b></p> <ul style="list-style-type: none"> <li>• Introductory paragraph which provides an overview of film/product.</li> <li>• Middle paragraphs provide positives and negatives.</li> <li>• Conclusion to summarise ideas and give a recommendation</li> <li>• Make your opinion clear</li> <li>• Upbeat and engaging</li> <li>• AFOREST techniques</li> </ul>	

**Methods and definitions:**

**Abstract noun:** an idea, quality, or state rather than a concrete object.

**Adjective:** describes a noun.

**Adverb:** describes a verb.

**Atmosphere:** the tone or mood of a place, situation, or creative work.

**Characterisation:** the creation or construction of a fictional character.

**Complex sentence:** a sentence with a dependent and independent clause.

**Compound sentence:** two simple sentences joined with a connective (for, and, nor, but, or, yet, so).

**Concrete noun:** person, place or material object.

**Connotation:** an idea or feeling which a word creates in addition to its literal or primary meaning.

**Cyclical narrative:** a story that begins and ends in the same or very similar way.

**Denotation:** the literal meaning of a word/object.

**Dependent clause:** part of a sentence that doesn't make sense without the rest.

**Dialogue:** a conversation between two or more people.

**Flashback:** a scene set in a time earlier than the main story.

**Foreshadowing:** a warning or indication that something negative is going to happen.

**Genre:** a style or category of art, music, or literature.

**Independent clause:** part of a sentence that makes sense on its own.

**Linear structure:** when a narrative is told in chronological order.

**Metaphor:** saying something is something else.

**Narrative Hook:** a literary technique at the start of a story to engage the reader.

**Pathetic fallacy:** where the weather reflects the mood of the scene or a character.

**Personification:** giving human qualities to an object.

**Simile:** a comparison using 'like' or 'as'.

**Simple sentence:** a sentence with one verb.

**Tension:** feelings of nervousness and anxiety created in a text/film etc.

**Verb:** an action or state of being.

**Key concepts:**

**Descriptive Writing:** describing a scene in detail (not telling a story), using the five senses to create imagery in the reader's mind.

**Narrative Writing:** telling a story, creating an interesting plot, and convincing characters.

**Structure:** the beginning, middle and end of a piece of writing. Sometimes these are organised a certain way e.g. cyclical, flashbacks to create a particular effect.

**Showing not telling:** the ability to describe something rather than directly say what it is, which makes writing more interesting.

**Tell**

'I felt angry.'

**Show**

'My cheeks flushed red, a warm rage crawled from the bottom of my spine to my throat. I clenched my fists together tightly.'

**Ambitious adjectives:** *absurd, deafening, epic, excruciating, heartfelt, lavish, miraculous, nimble, stringent, swamped, thrilling, vulnerable*

**Ambitious verbs:** *amplify, beam, capture, collide, demolish, devour, envelop, gravitate, illuminate, lurch, recoil, transform, unearth, weave*

**Ambitious adverbs:** *adoringly, boldly, brutally, competitively, extravagantly, foolishly, promptly, sympathetically, urgently, utterly, wearily, worriedly*

**Structuring your Writing: Drop, Shift, Zoom in, Zoom out, Single-sentence paragraph:**

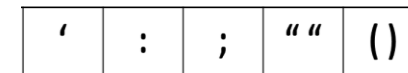
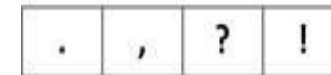
**DROP** the reader into the action.

**SHIFT** to another time (e.g. flashback), mood or place.

**ZOOM IN** and describe a tiny detail.

**ZOOM OUT** and describe the bigger picture. A **SINGLE SENTENCE PARAGRAPH** should be included somewhere in your writing, and should create a specific effect on the reader.

**Core Skills – Punctuation:** You should be able to use all of these accurately and consistently in your writing:









- Use a **colon** : to start a list.
- Use a **semi-colon** ; to separate longer items in a list.
- Use a pair of **parenthetical commas** to add additional information to a sentence.




**The Five Senses**

1. Touch
2. Taste
3. Smell
4. Sight
5. Hearing

O5. A View from the Bridge Knowledge Organiser

<p><b>Context</b> – <i>A View from the Bridge</i> was written by Arthur Miller, and was first staged in 1955.</p>		
<p><b>Arthur Miller</b> – Arthur Asher Miller (1915–2005) was an American playwright and essayist. Amongst his most popular plays are <i>Death of a Salesman</i>, (1949) <i>The Crucible</i> (1953) and <i>A View from the Bridge</i> (1955). Miller worked in the Brooklyn shipyards for two years in young adulthood, where he befriended the Italian Americans he worked with. There, he heard stories of men coming over to work and being betrayed.</p> 	<p><b>Italian Americans in New York</b> – Many immigrants came to America with ideas of fulfilling their own American Dream, which declares that freedoms, prosperity, success, and social mobility, can all be achieved through hard work. Despite this, many Italians who made it to America faced difficult working conditions for low pay, and lived in slum communities (such as Red Hook) in their own, small communities.</p> 	
<p><b>House UnAmerican Activities Committee</b> – The HUAC was created in 1938 to try and investigate alleged disloyalty and subversive activities by American citizens and public figures – most notably it was utilised to investigate those with supposed links to Communism. Miller was made to testify before this committee, and give up the names of those that sympathised with Communism. He refused to do this, which landed him with a contempt of court charge (this was later reversed), although he lauded by some for his resolve and integrity.</p> 	<p><b>Omerta</b> – Omerta is a code of silence amongst community members, which involves refusal to give evidence to the police. It originated in Sicily in the 16th Century, due to a distrust of the ruling parties – this coincided with the rise of the Sicilian Mafia for protection and the enforcement of community law. At the beginning of the play, Alfieri makes reference to Al Capone and Frankie Yale, who operated in the early part of the twentieth century as leaders of the mafia – who enforced strict codes of Omerta amongst their men.</p> 	
<p><b>Conditions in Italy</b> – Italy in the 1950s was a very poor country. The country had suffered huge losses in the Second World War, and the economy was extremely slow to grow subsequent to the end of the war. With no jobs and very few prospects, many opted to try their luck and illegally immigrate to America. Dockyard owners made the most of this situation, getting cheap work out of immigrants until they had 'paid their fare.' They could then make their own way in 'rich America.'</p> 	<p><b>The Sicilian Mafia</b> – At the beginning of the play, Alfieri makes reference to Al Capone and Frankie Yale, who operated in the early part of the twentieth century as leaders of the Sicilian Mafia, a crime syndicate synonymous with the arrival of Italian immigrants. Largely involved in racketeering, the mafia embodied what Alfieri means by the dangers of 'acting wholly' and not 'taking half.' He suggests that communities have learnt now not to settle their feuds with violence.</p> 	

**Main Characters** – Consider what Miller intended through his characterisation of each of the below...

<p><b>Scene-by-Scene Summary</b> – Alongside key quotations from each scene.</p>		
<p><b>Beginning of Act I</b></p>	<p>Alfieri (a lawyer) addresses the audience and explains a little about Italian communities in America and how they have now settled for 'half.' He states that every few years he experiences a case that has tragedy written all over it, and that he is powerless to stop. Eddie arrives home and is greeted by his loving niece, Catherine. He tells her she looks beautiful but lectures her about walking 'wavy' down the street and attracting attention of men. Beatrice enters, and it is announced that her cousins (illegal immigrants) have just arrived in America from Italy. Catherine announces that she has been offered a job as a stenographer, which Eddie is reluctant about but Beatrice convinces him to let her take it. There is talk at the table of a local man who 'snitched' on his own uncle.</p>	<p><i>"But this is Red Hook, not Sicily. This is the slum that faces the bay on the seaward side of Brooklyn Bridge. This is the gullet</i></p> <p><i>of New York swallowing the tonnage of the world."</i></p> 
<p><b>Middle of Act I</b></p>	<p>Rodolpho and Marco (Beatrice's cousins) arrive, and talk about their dreams for life in the US. Marco is a married family man who wants to send money home, whereas Rodolpho (a former singer) serenades the house and dreams of being an American. Catherine loves his blonde hair. Some time on, Eddie awaits Catherine and Rodolpho's return. He discloses his distrust of Rodolpho to Beatrice. When they return, Eddie is short with Rodolpho. Catherine questions this, and Eddie suggests that Rodolpho is with her to gain US citizenship. She is upset with this, exclaims that Rodolpho loves her, and runs in to speak with Beatrice, who explains that Catherine must now start acting like a woman, and make her own decisions.</p>	<p><i>"That's right. He marries you he's got the right to be an American citizen. That's what's goin' on here."</i></p> 
<p><b>End of Act I</b></p>	<p>Eddie visits Alfieri to ask if he can prevent Catherine's marriage to Rodolpho. Alfieri explains that the law is not on his side and he must let her go (and that he cares too much). Alfieri explains to the audience that the moment Eddie left his office, he knew it would end in tragedy. Back in the house, Rodolpho remarks in conversation that things are stricter in Italy. This enrages Eddie, who voices his displeasure that Rodolpho did not ask his permission to date Catherine. He masks his true jealousy by suggesting the Rodolpho risks being caught if he is out too much. As Catherine speaks of Rodolpho's many skills, Eddie offers to teach him boxing. The two begin shadow boxing, and Eddie catches him in the face. Marco rises from his chair. He asks Eddie if he can lift a chair with one hand, from one corner. Eddie cannot. Marco raises the chair above Eddie's head, threateningly.</p>	<p><i>"Marco is face to face with Eddie, a strained tension gripping his eyes and jaw, his neck stiff, the chair raised like a weapon over Eddie's head"</i></p> 
<p><b>Beginning of Act II</b></p>	<p>Rodolpho and Catherine are in the house alone. Catherine questions Rodolpho about his intentions for marrying her, and he insists that it is out of love for her. Catherine reveals that she is worried about Eddie's reaction. Rodolpho reassures her and takes her to the bedroom. Eddie comes</p>	<p><i>I think I can't stay here no more. (She frees her arm,</i></p>

<b>Eddie</b> – Eddie is a longshoreman, and the head of the Carbone household. He lives with his wife, Beatrice, and his adopted niece, Catherine. Eddie is an inarticulate character, whose uncontrollable incestuous desire for his niece, accompanied by his unrestrained jealousy, lead to his tragic fate. Throughout the play, he remains constantly self-interested, acting to fulfil his own desires.	<b>Beatrice</b> – Beatrice is the wife of Eddie and Catherine’s aunt. Beatrice has raised Catherine from a very young age and so appears more like her mother. Beatrice is a warm and caring woman, and seems to be much more reasonable than Eddie. To an extent, Beatrice can be blamed for sweeping her knowledge of Eddie’s feelings under the carpet until it is too late to save disaster.
<b>Eddie Quote:</b> “I want my name, Marco.”	<b>Beatrice Quote:</b> “You want somethin’ else, Eddie...you can never have her!”
<b>Catherine</b> – Catherine is the niece of Eddie and Catherine. She is young, smart, and beautiful, and is extremely popular with the young men of the Red Hook community. She initially demonstrates a great deal of love and commitment towards Eddie, who along with Beatrice has raised her. However, her feelings begin to change when his irrational behaviour over her relationship transpires.	<b>Alfieri</b> – Alfieri is an Italian-American lawyer, who narrates the events of the story to the audience, often breaking ‘the fourth wall’ in order to speak to them directly. He makes clear the wider social and moral implications of the story, acting as a symbolic bridge between the life and values of the Italian-American communities and American law, struggling with his loyalties towards both.
<b>Catherine Quote:</b> “You don’t know...he was always the sweetest guy to me.”	<b>Alfieri Quote:</b> “the law is not interested in this”
<b>Marco</b> – Marco is a cousin of Beatrice and Rodolpho’s brother. He is quieter, more reserved, and more stereotypically masculine than Rodolpho. He is a family man, who desires to come to America to make money to send home to his wife and children. He is a hard-working man, who also possesses notable physical strength. He utilises this to both warn Eddie at the end of Act One, and then to kill him at the end of Act Two.	<b>Rodolpho</b> – Rodolpho is Beatrice’s young, blond cousin from Italy. He is the brother of Marco. Rodolpho prefers singing, cooking and dancing to working on the ships, which to Eddie and the other longshoremen is strange and effeminate. He desires to be an American and seeks wealth and fame. This leads Eddie to accuse him of beginning a relationship with Catherine to gain citizenship. He is reasonable, attempting to stop the events of the final scene.
<b>Marco Quote:</b> “Animal! You go on your knees to me!”	<b>Rodolpho Quote:</b> “I don’t want to hit you, Eddie.”



<b>Themes</b> – A theme is an idea or message that runs throughout a text.
<b>Naming Names</b> – Eddie (like Miller in real-life) is faced with the quandary of naming names of people who were committing unlawful acts. Although Miller stayed loyal, both Eddie and Miller went against the cultural consensus of the time. The repercussions for Eddie of naming names is drastic. Miller, therefore, uses A View from the Bridge to shame those who had unfairly named names in the McCarthy trials.


	back drunk, and (seeing the pair come out of the bedroom) orders Rodolpho to pack his bags and leave the house. Catherine suggests that she is in fact the one who needs to leave. However, as she passes Eddie he suddenly grabs her and kisses her on the mouth. Rodolpho tries to stand up for Catherine, but Eddie disrespects him. Rodolpho lunges towards Eddie, but Eddie pins him down. He kisses Rodolpho on the mouth. Catherine has to tear them apart. Eddie stands there, laughing, but with tears rolling down his face, as Catherine stares at him in horror.	<i>steps back toward the bedroom.) I'm sorry, Eddie. (She sees the tears in his eyes.) Well, don't cry. I'll be around the neighborhood; I'll see you. I just can't stay here no more. You know I can't.</i>
<b>Middle of Act II</b>	Eddie visits Alfieri's office asking for advice again, but again Alfieri informs him that he cannot help him. After leaving Alfieri, Eddie phones the immigration office and reports Marco and Rodolpho as being illegal immigrants. Marco and Rodolpho are now living upstairs from Eddie's place, with Mrs Dondero. Beatrice tells Eddie that Catherine and Rodolpho will be married in the next week. Beatrice and Catherine try to make Eddie attend the wedding, but he strongly indicates that he has no intention of doing so. Eddie then warns Catherine that Marco and Rodolpho should move apartment, as she is already housing two illegal immigrants and so it will be dangerous for them. As Eddie is speaking, the Immigration police show up. Catherine tries to help Marco and Rodolpho quickly escape, but she is unsuccessful. Marco spits in Eddie's face as he and Rodolpho are led out.	<i>"Marco suddenly breaks from the group and dashes into the room and faces Eddie... Marco spits into Eddie's face. Catherine runs into hallway and throws herself into Rodolpho's arms. Eddie, with an enraged cry, lunges for Marco."</i>
<b>End of Act II</b>	Alfieri pays bail for Marco and Rodolpho, but on the proviso that neither shall hurt Eddie in any way. Rodolpho will still marry Catherine and become an American, but Marco will be deported in a few weeks. On the wedding day, Eddie still refuses to attend and sits stubbornly in his chair – he has lost all respect in the community after calling immigration on Marco and Rodolpho. Rodolpho appears and suggests that Eddie leaves, as Marco is approaching. Despite Rodolpho apologising and pleading with Eddie to leave, he refuses. Marco enters outside, and calls for Eddie. Eddie confronts Marco, and desperately attempts to justify himself in front of the community members who have gathered. The two begin to brawl. Eddie tries to stab Marco, who overpowers him and turns the blade inward towards Eddie. Eddie dies in Beatrice's arms. Alfieri closes by repeating his message from the opening of the play, about people settling for half. He states that although he normally prefers it when people settle for half, he feels a strange sense of attachment to Eddie for letting his full self be known. He explains that he finds these feelings somewhat confusing.	<i>"Eddie lunges with the knife. Marco grabs his arm, turning the blade inward and pressing it home as the women and Louis and Mike rush in and separate them, and Eddie, the knife still in his hand, falls to his knees before Marco."</i>

<b>Miller's Dramatic Devices</b>	<b>The Features of Tragedy</b>
<b>Dramatic Irony</b>	The audience is aware that Eddie has feelings for Catherine that are deeper than uncle/niece but she seems unaware.
	<b>Tragic Hero</b> – A main character cursed by fate and in possession of a tragic flaw (Eddie).





<p><b>Irrationality</b> – Throughout the play, Eddie's uncontrollable inner feelings (and subsequent jealousy) causes him to slowly lose control over his actions. Alfieri suggests that when humans act wholly on their inner emotions (like Eddie) they become irrational, and that instead they must settle for half, in other words restrain some of their inner emotions out of necessity.</p>	
<p><b>Community Law</b> – There is a frequent conflict between American law and Italian community law throughout the play. The community abides by Sicilian-Italian customs by protecting the illegal immigrants within their homes and seeking revenge where there has been injustice. These values often come into opposition with the American justice system. In the end, Sicilian customs prevail, as Eddie is killed.</p>	
<p><b>Masculinity</b> – The idea of what makes a man, and rather what makes a man 'not right' is a persistent theme throughout the play. To Eddie, masculinity is the most important attribute a man can have, and so he cannot understand why Catherine would show interest in a more effeminate man like Rodolpho. He is humiliated when Marco appears physically stronger.</p>	

<p><b>'The Fourth Wall'</b></p>	<p>Alfieri breaks the fourth wall when he speaks to the audience directly, at the beginning and end of scenes.</p>	<p><b>Hamartia</b> - The fatal character flaw of the tragic hero (jealousy).</p>
<p><b>Stage Directions</b></p>	<p>The precise directions detailing Eddie 'laughing mockingly' with 'tears' adds to the power of the kissing scene.</p>	<p><b>Catharsis</b> - The release of the audience's emotions through empathy with the characters.</p> 
<p><b>Dramatic Tension</b></p>	<p>Eddie's mockery of Rodolpho in front of Marco builds dramatic tension leading up to the chair lifting moment.</p>	<p><b>Internal Conflict</b> - The struggle the hero engages in with his/her fatal flaw. (Eddie's struggle with his jealousy over Catherine).</p>



### Structural features in writing



**Cliff hanger** – leaving the reader wanting to know more or wondering what will happen next. In this case the resolution of the story isn't totally completed.



**Shifting** between different times and places (you may notice this between paragraphs).



Changes in **narrative perspective**. When the narrative perspective changes from 1<sup>st</sup> to 3<sup>rd</sup> person or vice versa. Can be used to give a range of angles so that the reader can be fully informed.



**Withholding information**. For example, avoiding giving a character a name. Giving limited detail. Can make the reader more intrigued and more curious about a character or situation.



**Flashback**. When a narrative or character within a narrative looks back into the past to reflect on something that has happened. This normally affects the view of their future.



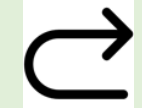
**Narrowing of information**. Where the focus zooms in to give extensive detail on particular part of the story. This can be an object/person or location.



**Cyclical structure**. When the narrative returns to the start at the end. Can be used to provoke further curiosity and suggest there is no way out of a negative situation.



**Foreshadowing**. Clear hints at what will happen in the future, often foreshadowing is negative, sometimes giving the reader a sense of impending doom that is impossible to stop.



A **turning point** is a moment in a story when a major narrative shift takes place and the rest of the story will be different

### Methods for structuring a narrative or description



**DROP = DROP** your reader into the middle of the action or setting



**SHIFT = SHIFT** your perspective, time, location or atmosphere



**ZOOM = ZOOM** in on a tiny detail/give a detailed description of an object/person



**LINK = LINK** your ending to the opening by returning to something you described at the start. You can even repeat words or phrases here.

### Ambitious vocabulary

**trepidation** = a feeling of fear or anxiety

**imperious** = arrogant and domineering

**sinewy** = lean and muscular

**interminable** = endless or apparently endless

**flagrant** = an action considered wrong or immoral

**impenetrable** = impossible to pass through or enter

**heralded** = a sign that (something) is about to happen

**insidious** = sneaky or being secretly dangerous or harmful

**accursed** = under a curse

**obscure** = uncertain or unknown

**deferential** = respectful

**tenacious** = to keep a firm hold of something;

WHERE will your journey take you? Your reader?

## Language features in writing

**Metaphor** = one you describe one thing as being another thing that it cannot literally be. e.g 'A mushroom cloud of toxic smoke erupted into the air.'

**Motif** = Motifs, on the other hand, are images, ideas, sounds or words that help to explain the central idea of a literary work i.e. theme. e.g The motif of pairs/pairing used in the Boy in the striped Pyjamas - the two house -the two boys

**Symbol** = Symbols are images, ideas, sounds or words that represent something else and help the reader to understand an idea or concept in more detail. e.g The use of the image of the chickens' heads in 'I am Malala' is used to represent the lack of freedom, injustice and violence people are subjected to.

**Foreshadowing** = when a writer hints at what may happen in the rest of the story/in a character's future.

**Pathetic fallacy** = when human emotions/emotions of the character in a story, are reflected in aspects of nature, such as the weather.

**Violent verbs** = verbs which are forceful, dynamic and require lots of energy. e.g grab, push, steal, wrench

**Juxtaposition** = when two things are placed side by side for comparison, often to highlight the contrast between them. E.g the sense of calm contrasted with the sense of calamity in Frankenstein

**Imagery** = visually descriptive or figurative language e.g through the use of personification, metaphor or simile

**Auditory imagery** = imagery and description linked to sound e.g The build up of sound in Murder on the Orient Express

**Semantic field** = A semantic field is a set of words which are related in meaning. e.g abandoned, lonely, alone, outcast = semantic field of isolation

**Asyndetic list** = means listing connected with a comma instead of a conjunction/connective. e.g "A man with no hat, with broken shoes, with an old rag tied round his head."

## Language Assessment Objectives

### Reading:

**AO2:** Analysis of writers use of language and structure using terminology and the exploration of the effects on reader.

### Writing:

**AO5:** Communicate clearly, effectively and imaginatively, adapting tone, style for different forms, purposes and audiences. Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts;

**AO6:** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.