



Key Vocabulary – you must know and understand

Alliteration – repetition of consonant sound to encourage a reader to focus on a particular phrase “

Simile – comparing two things because of an imagined likeness using “as” or “like”

Metaphor – comparing two things saying something is something else: "mind forged manacles

Repetition – repeating a word or phrase to add emphasis to an idea: “marks of weakness, marks of woe

Emotive language—words used to evoke a feeling in the reader: “blood stained in foreign soil” Onomatopoeia – words that sound like their meaning

Personification – giving human qualities to a lifeless object: “iced east winds that knives us”

Semantic field: words connected by a common theme, eg: hailstone, rain, thunder have a semantic field of weather

Imagery – language that paints a picture in the readers mind: “faint half flush that dies along her throat”

Structure—how it’s set out or the order

Stanza - a group of lines forming a paragraph in a poem

Emotive language—words used to evoke a feeling in the reader: “blood stained in foreign soil” Onomatopoeia – words that sound like their meaning

The poems, poet and key vocabulary for each poem

London by William Blake

Manacles, Chartered, Imagery



Vultures by Chinua Achebe

Figurative , Emotionally charged , Compelling , Stereotypical

Kindred, encapsulate, Belsen, charnel house, perpetuity

Blessing by Imitaz Dharker

Blessing, Municipal

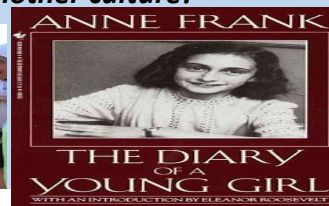
Night of the Scorpion by Nissim Ezekiel

Purify, Sceptical, Rational, Rationalist
Paraffin, Perspective, Poison, Incantation

Limbo by Edward Kamau Brathwaite

Limbo, Slavery, Identity, Menial, Prestige, Semantic

Look up and find your own poetry that is about or from another culture!



Year 8



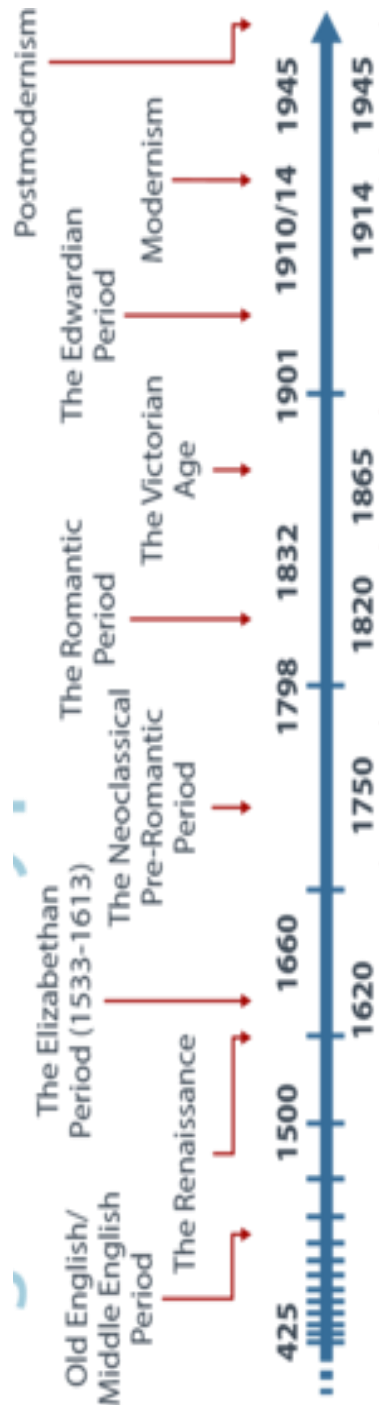
Speaker—the person we imagine to be speaking within the poem. The poet isn’t necessarily the speaker—poets often adopt a persona to present an idea within a poem. Even if the poet is writing from their own point of view, they are presenting the voice and ideas they wish you to hear, therefore may not be completely reliable as a narrator.







What you will be learning

- * About life in London in the past and how the culture in London then was very different to now
- * About life in Dharavi, India, a very different country to our own
- * About life in different cultures where prayers and superstition replace medicine and doctors
- * About the Holocaust and the culture of cruelty to the Jewish community
- * About slavery and the strength of the human spirit to overcome adversity

Y8: Literature Through Time Knowledge Organiser

What texts will we study?



Text	Background and context	Author
The Bible	One of the earliest books on record, filled with stories which have shaped our lives, laws and views.	
Dante's Inferno	1472. The first part of Dante's epic poem The Divine Comedy which depicts the 9 circles of hell.	
Frankenstein	1818. A dark, didactic tale warning of the perils of scientific experimentation. A Romantic era gothic horror but who is the monster?	
The Strange Case of Dr Jekyll and Mr Hyde	1886. A fin de siècle gothic horror which looks more at the monster within exploring the duality of human nature in the wake of Darwin's Theory of Evolution. Can you see the Jekyll and Hyde in yourself?	
Fahrenheit 451	1953. The early sci-fi story of an alternative universe where firemen start fires and books, reading and learning in banned!	
The Hunger Games	2008. The first in a trilogy of books set in a dystopian universe where humans must fight to the death purely for the entertainment of the elite who exercise complete political control.	

Key Vocabulary

Consequence, Morality, Doleful, Torment, Repugnant, Pathetic fallacy, Juxtapose, Personification, Duality, Antagonist, Barbarous, Grotesque, Epigraph, Atmosphere, Anarchy, Oppression

English literature is one of the richest literatures in the world. It has vitality, rich variety and continuity. As literature is the reflection of society, the various changes which have come about in the English society from the earliest to the modern times have left their stamp on English literature. When we study the history of English literature, we find that it has passed through certain definite phases, each having marked characteristics. These phases may be termed as 'Ages' or 'Periods'.

With each Age comes new discoveries, trials and tribulations each of which are interpreted by our artists, writers and musicians.

How have WE changed Literature?

How has Literature changed US?

Animal Welfare (Non-Fiction)

Key vocabulary...

Formal

Informal

Persuasive

Alliteration

**Rhetoric
tive**

Body Language

Gestures

Statistics

Lists

Triples

Declara-

tive



Deeper Learning...

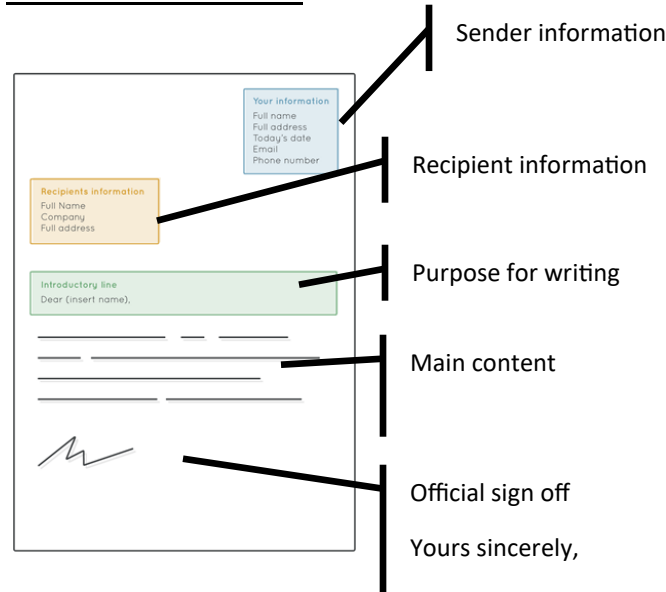
Where can I apply this style?



- ◆ **Letters of complaint/praise/application**
- ◆ **Public speaking to gain support or change opinion**
- ◆ **Writing for a newspaper, magazine or online blog**

Picture Perfect...

Formal Letter



Article



Always remember...

Formal Letter

- ◆ **Formal professional language**
- ◆ **Formal address and sign off**
- ◆ **No contractions or slang**
- ◆ **Their address top right**
- ◆ **Your address below left**

Speech

- ◆ **Use of rhetoric**
- ◆ **Persuasive devices**
- ◆ **Emotive tone**
- ◆ **Consideration of body language, tone and pauses**

Article

- ◆ **Heading**
- ◆ **Declarative sentence—you are the expert**

ALL— Paragraphs and SPaG



The Big Question: Can you use persuasive devices and the art of rhetoric effectively?



Romeo and Juliet

KNOWLEDGE ORGANISER

Context – The play was written by William Shakespeare, and was first performed around 1594.	
<p>Shakespeare's Time – Shakespeare wrote his plays at the time of two monarchs: Queen Elizabeth I and James I. <i>Romeo and Juliet</i> was written relatively early in Shakespeare's career (the bulls of his tragedies were written in the 17th century) yet was extremely popular in his lifetime, as it is now. Shakespeare borrowed heavily from two texts: <i>The Tragical History of Romeo and Juliet</i> (1562) and <i>Palace of Pleasure</i> (1567)</p>	<p>Elizabethan England and Italy – Shakespeare frequently engaged with Italy in his plays, leading many to believe that he travelled there between the late 1580s and early 1590s. Italy was a place that Shakespeare's contemporaries would have had a keen interest in; it was already an advanced and beautiful place for travel. Shakespeare's depictions of many areas of Italian life at the time are deemed largely accurate.</p>
<p>Religion – The heavy religious presence is evident across several parts of <i>Romeo and Juliet</i>. This is reflective of a society across Europe that was <u>deeply religious</u> (predominantly catholic or protestant). Several characters demonstrate their commitment to the church, such as Romeo and Juliet who choose to marry rather than fornicate, and the Capulets, who are quick to contemplate that Juliet is in a better place (heaven) after she is found 'dead.'</p>	<p>Patriarchal Society – Society throughout the Middle Age and at Shakespeare's time was <u>patriarchal</u> – women were considered inferior to men. This was also the case in much of Europe, including Italy. Women belonged to their fathers (or brothers if their fathers had died) and then their husbands, so Juliet would be expected to obey her father. Women were not permitted to own land or enter most professions. They were instead expected to bear children, be gentle and womanly.</p>
<p>Astrology the Supernatural – At the time of Shakespeare, the belief in both astronomy and the supernatural was far more preeminent than in society today. The reference to 'star-cross'd' lovers demonstrates the large role of horoscopes and planet positions in being used to predict fate. Also, Romeo and Juliet make reference to the fact that they feel they are being guided by a supernatural force (e.g. 'fortune's fool').</p>	<p>Healthcare and Medicine – Healthcare and medicine were not as advanced in Shakespeare's age as they are today – there were numerous ailments and diseases that were not yet understood. This makes it much more believable for both the Capulets and Romeo that Juliet could have died so suddenly and so young. The high death count in the play would seem slightly more common in those days!</p>
Main Characters – Consider what Shakespeare intended through his characterisation of each of the below...	
<p>Romeo – The son and heir of Lord and Lady Montague. Romeo is <u>handsome and intelligent</u>, yet he is also <u>impulsive and extremely sensitive</u>. Romeo is a <u>peaceful character</u>, and is not interested in the violence that goes on around him, choosing instead to focus his energies on love. Although Romeo's love seems fickle (he loves Rosaline at the outset) his commitment can't be debated in the end!</p>	<p>Juliet – The daughter of Capulet and Lady Capulet. Juliet is a <u>beautiful young girl</u> (13 years old at the start of the play). Juliet is <u>caring, compassionate</u>, and at times demonstrates <u>courage</u> (she defies her parents in order to marry Romeo, and drinks the contents of the vial without fully trusting its effects). At times, she shows great <u>intelligence and wit</u>, particularly in conversations with her mother.</p>
<p>Prince Escalus – The most powerful character in the play, with the authority to govern the other characters and administer sentences. He is also a kinsman to Mercutio and Paris. As the <u>seat of Verona</u>, his main concern throughout most of his appearances are in relation to ensuring that the peace is kept. He is merciful in banishing Romeo for the death of Tybalt, as opposed to sentencing him to death.</p>	<p>First Scene: Act I Scene III Final Scene: Act V Scene III</p> <p>Mercutio – A kinsman to the prince and one of Romeo's closest friends. Mercutio is an extraordinary character in that he has <u>sparkling wit and a vivid imagination</u>. Much of Mercutio's speeches deal in puns and word-play. He appears to see himself as being above the vices of love, choosing instead to view it as misplaced sexual appetite. His hot-headedness is eventually his downfall.</p>
<p>Montague and Capulet – The <u>patriarchs</u> of the Montague and Capulet families, who have held a long and violent feud with one another from some time before the play begins. Both seem to deeply love their respective child, yet do not always seem appropriately aware of their emotional wellbeing. For example, Romeo chooses to walk the streets in melancholy rather than share his feelings with his father, and Capulet feels the best thing for Juliet would be a marriage with Paris.</p>	<p>First Scene: Act I Scene I Final Scene: Act III Scene I</p> <p>Friar Laurence and the Nurse – Both Friar Laurence and the Nurse act as <u>guidance counsel</u> for Romeo and Juliet. They appear to be the two people that Romeo and Juliet trust more than any others in the world, as they are the two that they confide in. Friar Laurence is <u>kind and civic-minded</u> (believing the marriage may heal the feud), whilst the Nurse is <u>kind and sentimental</u> (yet at times vulgar). She seems as though she is more of a mother to Juliet than Lady Capulet has ever been.</p>

Themes – A theme is an idea or message that runs throughout a text.	
<p>Love – In Romeo and Juliet, love is an extremely <u>empowering</u> force that supersedes all other values, emotions, and loyalties. Through their love, Romeo and Juliet conspire to go against the forces of their entire social world. Romeo returns to visit Juliet at points, even though he is well aware of the threat of death. At times, love is presented as <u>fickle</u> (Mercutio's speeches, Romeo + Rosaline).</p>	<p>Red Heart Icon</p>
<p>Individual vs Society – Romeo and Juliet are forced to undermine the oppressive rules of society at the time. For example, rules of the patriarchal family force Juliet to be subservient to her parents, rules of religion mean that they must marry in haste, and rules of masculinity force Romeo into conflict with Tybalt.</p>	<p>Knife Icon</p>
<p>Violence – Extreme violence takes place sporadically throughout the play. The feud between the two families is so bitter that the mere sight of each other can be the cause of a <u>fight to the death</u>. Unchecked violence is personified through the character of Tybalt. The violence culminates in <u>Act 3 Scene 1</u>, in which both Mercutio and Tybalt are murdered.</p>	<p>White Heart Icon</p>
<p>Fate – In the first address to the audience, the Chorus states that Romeo and Juliet are 'star-cross'd' lovers, meaning that fate had intended for their paths to cross, and that fate <u>controls their actions</u>. A series of <u>unfortunate accidents</u> towards the end of the play thwart Friar Laurence's plan and eventually manifest in both Romeo and Juliet committing suicide, thus adding to the sense of fate.</p>	<p>White Heart Icon</p>



Romeo and Juliet

KNOWLEDGE ORGANISER

Scene-by-Scene Summary – Take note of the key quotations from each scene.

Prologue	The Chorus speaks of an ancient grudge between two households, from which two 'star-crossed lovers' appear. A street brawl breaks out between the Montagues and Capulets. The Prince intervenes. He threatens the death sentence for anyone who breaks the peace again.	<i>From forth the fatal loins of these two foes A pair of star-crossed lovers take their life... To old Free-town, our common judgment-place. Once more, on pain of death, all men depart.</i>
Act 1 Scene 2	Paris speaks of his desire to marry Juliet to Capulet. They arrange a masquerade ball so that he can begin to woo her. Peter accidentally invites Romeo and Benvolio.	<i>One fairer than my love? The all-seeing sun Ne'er saw her match since first the world begun.</i>
Act 1 Scene 3	Lady Capulet discusses the prospect of Juliet getting married to Paris. She dutifully says that she will look upon him.	<i>I'll look to like if looking liking move! But no more deep will I endart mine eye! Than your consent gives strength to make it fly.</i>
Act 1 Scene 4	Before the ball, Mercutio mocks Romeo. He gives his 'Queen Mab' speech. Romeo fears the night will set fate in motion.	<i>O, then I see Queen Mab has been with you... She is the fairies' midwife... If I profane with my unwortheist hand This holy shrine, the gentle sin is this: My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss. But passion lends them power, time means, to meet,</i>
Act 1 Scene 5	Romeo and Juliet meet at the ball. They immediately fall for each other – Romeo uses metaphors to compare her to a pilgrim. Tybalt spots Romeo and wants to kill him, but Capulet stops him. Romeo and Juliet learn that they are from warring families.	<i>Go then, for 'tis in vain To seek him here that means not to be found. If that thy bent of love be honorable, Thy purpose marriage, send me word tomorrow, By one that I'll procure to come to thee, Thy love did read by rote that could not spell. But come, young waverer, come go with me, The sovereignty will fall upon Macbeth. Bid her devise! Some means to come to shrift this afternoon. And there she shall at Friar Lawrence' cell Be shrived and married.</i>
Act 2 Prologue	The chorus returns and delivers a sonnet about the new love.	<i>But come what sorrow can, / It cannot countervail the exchange of joy! That one short minute gives me in her sight.</i>
Act 2 Scene 1	Benvolio and Mercutio search for Romeo, who has escaped them in the hope of re-finding Juliet.	<i>"A plague o' both your houses" O nature, what hadst thou to do in hell! When thou didst bow the spirit of a fiend! In moral paradise of such sweet flesh? There is no world without Verona walls But purgatory, torture, hell itself. Hence "banished" is banished from the world, Hanging thee, young baggage! Disobedient wretch! I tell thee what, get thee to church o' Thursday, Take thou this vial, being then in bed, And this distilled liquor drink thou off, Romeo, Romeo, Romeo! Here's drink. I drink to thee. O me, O me! My child, my only life, Revive, look up, or I will die with thee! Well, Juliet, I will lie with thee tonight. Let's see for means. O mischief, thou art swift</i>
Act 2 Scene 2	The Nurse sends Juliet to Friar Lawrence's cell, where they are married. The Friar warns them to love moderately. Tybalt duels Mercutio. Romeo tries to make peace, but Tybalt stabs Mercutio dead under Romeo's arm. In rage, Romeo kills Tybalt. The Prince arrives and exiles Romeo.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 2 Scene 3	Romeo visits Friar Lawrence to ask if he will wed him to Juliet. Whilst shocked at how fickle Romeo's love is, he agrees.	<i>Let's see for means. O mischief, thou art swift</i>
Act 2 Scene 4	Romeo arrives to meet Mercutio and Benvolio. The Nurse and Peter then arrive, and Mercutio makes fun of the Nurse. When Mercutio leaves, Romeo arranges with the Nurse for Juliet to meet him at Friar Lawrence's chamber.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 2 Scenes 5-6	The Nurse sends Juliet to Friar Lawrence's cell, where they are married. The Friar warns them to love moderately. Tybalt duels Mercutio. Romeo tries to make peace, but Tybalt stabs Mercutio dead under Romeo's arm. In rage, Romeo kills Tybalt. The Prince arrives and exiles Romeo.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 3 Scene 1	The Nurse tells Juliet of the fight. Juliet is traumatised by the idea of an exiled Romeo. The Nurse says she knows where he is hiding. Romeo despairs at hearing of being banished. The Friar makes a plan for him to visit Juliet before leaving. Elsewhere, Capulet contacts Paris and arranges for Juliet to marry him.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 3 Scene 2	Romeo reluctantly leaves Juliet. Her mother then tells of the marriage to Paris. She rejects it. Capulet threatens to disown her. Juliet meets Friar Lawrence, saying that she would rather kill herself than marry Paris. Friar Lawrence proposes the sleeping poison plan. She agrees, returns to her parents, and repents.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 3 Scenes 3-4	Juliet is scared, but drinks the contents of the vial.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 3 Scene 5	The Nurse finds Juliet dead on her wedding morning. The family are distraught, but agree to make the funeral arrangements.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 4 Scenes 1-2	Romeo is told of the death by Balthazar. Romeo decides that he will return to Verona to kill himself. Before doing so, he purchases poison from an apothecary.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 4 Scene 3	Friar Laurence learns that Romeo has not received his letter informing him of the plan, and is worried. He doesn't know that Romeo now thinks that Juliet is dead.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 4 Scenes 4-5	Romeo finds Juliet's body and kills himself. She awakens and kills herself. Montague and Capulet commit to resolve.	<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 5 Scene 1		<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 5 Scene 2		<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>
Act 5 Scene 3		<i>Unhappy fortune! By my brotherhood, The letter was not nice but full of change, For never was a story of more woe Than this of Juliet and her Romeo.</i>

Dramatic Devices in Romeo and Juliet

Dramatic Irony	Mercutio and Benvolio think Romeo is still pining over Rosaline, but the audience knows he has moved on to Juliet. A2 S1	Tragic Hero - A main character cursed by fate and possessed of a tragic flaw (Romeo, and to an extent Juliet).
Soliloquy	Juliet's opening speech in A3 S2 in which she pours her heart out over her love for Romeo.	Hamartia - The fatal character flaw of the tragic hero (his passion and impulsiveness).
Aside	Juliet secretly hopes for the 'villain' Romeo: <i>Villain and he be many miles asunder God pardon him! A3 S5.</i>	Catharsis - The release of the audience's emotions through empathy with the characters.
Foreshadowing	Friar Laurence: <i>These violent delights have violent ends, And in their triumph die, like fire and powder. A2 S6</i>	Internal Conflict - The struggle the hero engages in with his/her fatal flaw.

