

English



Year 8 Knowledge Organisers

YEAR 8 – GOTHIC FICTION KNOWLEDGE ORGANISER

What is Gothic Literature?

- Gothic fiction is all about creating terror in the reader and using fear to create suspense.
- Gothic writers are preoccupied with the supernatural because they believe that not everything has a scientific explanation.
- Gothic writers believed that nature is 'sublime': it has the power to simultaneously inspire awe and terror in people.
- Gothic writers explored the role of the female characters: often in gothic texts there are powerful female roles.
- Gothic texts often explore the psychology of characters especially insanity.

How did Gothic Literature originate?

- The term 'Gothic' was first coined in 1764 by English author Horace Walpole in his novel, *The Castle of Otranto*, which he subtitled 'A Gothic Story'. The novel was set in a haunted castle where the protagonist is plagued by supernatural occurrences.
- Walpole used the word 'Gothic' because it refers to the Gothic architecture of the medieval buildings like castles and churches.
- Gothic Literature became immensely popular in England and Germany during the 18th and 19th century, with many other genres borrowing its conventions.
- Vampires have been featured in folklore and fiction of various cultures for hundreds of years, predominantly in Europe. Vampires often feature in Gothic texts.
- The gothic genre first emerged from the Romantic movement. It used art and ideas from the Dark Ages, wild emotion and nature to contrast modern ideas about science and logic.
- During Victorian times, Gothic Literature was popular as people were discovering more about Science which led them to question religious ideas.

What would we expect to find in a Gothic Literature text?

- Abandoned houses, supposedly uninhabited
- Isolated, bleak settings
- Majority of the story takes place at night/in darkness
- Supernatural entity that wants revenge
- Death of a character or those close to a character
- Frequent use of the colour black or red
- Rational protagonist who doesn't believe in the supernatural
- Presence of evil/religious imagery
- Inhuman or monstrous antagonist
- A female victim

Key Themes/Ideas

- The supernatural
- The unknown
- Mystery
- Isolation
- Monsters
- Evil
- Death/Murder
- Remote settings
- Darkness
- Psychological breakdown

Key Vocabulary to learn

Sublime - refers to use of language and description that excites thoughts and emotions beyond ordinary experience.

Pathetic fallacy - when an author gives human emotions and traits to nature or inanimate objects. It is often used when describing weather to show characters' moods, and can create tone or add atmosphere to writing. The term was coined in the Victorian era by literary critic John Ruskin.

Ominous - giving the impression that something bad or unpleasant is going to happen; threatening;

Macabre - disturbing and horrifying because of involvement with or depiction of death and injury.

Supernatural - attributed to some force beyond scientific understanding or the laws of nature.

Isolated - far away from other places, buildings, or people; remote.

Claustrophobia - extreme or irrational fear of confined places.

Melancholy - a feeling of pensive sadness, typically with no obvious cause

Insanity - the state of being seriously mentally ill; madness.

Information about some of the writers you will study in this unit

| Author | Contextual information |
|---------------------------------------|--|
| Mary Shelley (1797-1851) | Shelley came from a very educated family. Both her parents were philosophers. In 1814, Shelley ran away with one of her father's friends, the Romantic poet Percy Bysshe Shelley – who was married at the time. They travelled around Europe together and married after the death of his wife in 1816. She spent many years travelling all over Europe. As well as Gothic fiction, she wrote biographies and travelogues, and edited a lot of work by other writers. |
| Bram Stoker (1847-1912) | Born in Dublin, Ireland. He was the third of seven children. Although he gained a degree in Mathematics from Trinity College, he pursued an interest in the theatre and became a critic, writing reviews for newspapers. In 1890, he visited the coastal town of Whitby and its Gothic abbey inspired him to write <i>Dracula</i> . The story was also inspired by his Hungarian friend, Armin Vambery, who told him dark, supernatural stories about the Carpathian Mountains. Stoker spent several years researching European folklore and stories of vampires whilst working on 'Dracula'. The novel was published in 1897. |
| H.G Wells (1886-1946) | English novelist, journalist, sociologist, and historian best known for such science fiction novels as <i>The Time Machine</i> and <i>The War of the Worlds</i> and such comic novels as <i>Tono-Bungay</i> and <i>The History of Mr. Polly</i> . Wells was the son of domestic servants turned small shopkeepers. He grew up under the continual threat of poverty, and at age 14 he was apprenticed to a draper in Windsor. At eighteen he won a scholarship to study biology at the Normal School (later the Royal College) of Science, in South Kensington, London. |
| Angela Carter (1940-1992) | Carter's work draws on an eclectic range of themes and influences, from gothic fantasy, traditional fairy tales, Shakespeare and music hall, through Surrealism and the cinema of Godard and Fellini. Carter's work breaks many long-established taboos and mores, not least in her forthright realigning of women as central to, and in control of, their own narratives. Her perfectly crafted stories are often provocative and subversive. |
| Susan Hill (1942 -) | A critically acclaimed English novelist and short-story writer whose production first reached its peak in the late 1960's and early 1970's. Her simply drawn novels examine the lives of small, sometimes eccentric people, who look for life and warmth in their often icy and sterile lives. Born in 1942 to R.H. and Doris Hill in Scarborough, a working-class town on the east coast of England, Hill attended grammar school in Scarborough and Coventry and graduated with honours in English from King's College, University of London. |
| Emily Bronte (1818-1848) | Emily Bronte is one of five siblings who grew up in Haworth; Emily and three of her sisters were sent to the Clergy Daughters' School in Lancashire. When her two oldest sisters died of tuberculosis, Emily returned to Haworth with her sister Charlotte. In 1846, Emily, Charlotte, and Anne self-published a collection of poetry under the pseudonyms Currer, Ellis, and Acton Bell. |
| Robert Louis Stevenson (1850-1894) | A Scottish novelist and travel writer, most noted for <i>Treasure Island</i> , <i>Kidnapped</i> , <i>Strange Case of Dr Jekyll and Mr Hyde</i> , and <i>A Child's Garden of Verses</i> . Born and educated in Edinburgh, Stevenson suffered from serious bronchial trouble for much of his life, but continued to write prolifically and travel widely in defiance of his poor health. A celebrity in his lifetime, Stevenson's critical reputation has fluctuated since his death, though today his works are held in general acclaim. He is currently ranked as the 26th most translated author in the world. |
| Stephenie Meyer 1973 -) | Born in Hartford, Connecticut, is the best-selling author of the <i>Twilight</i> book series. Inspired by a dream, she wrote the first book and attracted the attention of agent Jodi Reamer, who secured her a three-book publishing deal. The books have sold more than 250 million copies, been translated into 37 languages, and adapted for a hit film series that includes five instalments. |

YEAR 8 – GOTHIC WRITING KNOWLEDGE ORGANISER

Contexts

What is the origin of the term gothic?

Originally used to describe medieval or 'Gothic architecture – buildings with arches and vaults like cathedrals.

In 1764 the writer Horace Walpole set his novel 'The Castle of Otranto' in the medieval era.

The setting was gloomy and mysterious.

Other writers then borrowed his idea of using creepy settings.



Gothic gargoyles on Notre Dame Cathedral in Paris

More examples of gothic fiction:

'Frankenstein' by Mary Shelley

'Dracula' by Bram Stoker

'Rebecca' by Daphne du Maurier

'Jane Eyre' by Charlotte Bronte

'Twilight' by Stephanie Meyer

Gothic setting

The atmosphere of gothic writing is one of mystery and suspense. Writers create a threatening mood, enhanced by a fear of the unknown or strange. Settings are often remote and lonely places. Gothic stories might include the following settings:

Past, present or future settings

Castles, ruined buildings

Religious sites – church, monastery or cathedral

Gloomy and colourless settings

Darkness (both literal and metaphorical)

A graveyard or tomb

Secret doors, underground passages

Attics and cellars

Characters

Ghosts, disappearances and supernatural events

Innocent victims (often women)

Brave heroes/heroines

Cruel and powerful villains

Moody and sketchy characters

Villains may include witches or vampires

Stereotypes which adhere to Propp's character theory: villain, the hero, the dispatcher, the donor, the princess, false hero, the helper (lesson 9)

How to create the Gothic mood

Features of buildings: towers, trapdoors, gargoyles, mysterious corridors, tunnels, vaults, strange portraits

Weather: howling wind, thunder and lightning and torrential rain.

Eerie sounds: creaking doors, approaching footsteps, clanking chains, slamming doors, distant howling, strange laughter, toiling bells.

Dark or dim spaces: lights going on and off, flickering candles, dimmed lamps.

Supernatural: curses, hidden books and secret manuscripts

Extreme emotions (isolation and nightmares)

Science used for evil purposes

Family curses and secrets



Descriptive writing techniques for gothic stories:

Zoom out – zoom in – imagine you are a camera. Start your description with a wide angle and describe the picture as a whole then zoom in (a closeup) on smaller parts of the setting.

Interesting **vocabulary** choices including: **Dramatic Adjectives** (describing words)

Dynamic Verbs (actions)

Adverbs

Similes

Use of all the **senses**

Build tension using **short sentences**

Vary the **OPENINGS** of sentences

Use a **range of sentence types** and sentence openings

Noun phrases a phrase containing a noun with at least one modifier

Personification – presenting things which are not human as though they are.

Pathetic fallacy – where the weather and atmosphere mirror the mood of the characters

Foreshadowing – hinting at events that will happen later in the story

YEAR 8 A MONSTER CALLS KNOWLEDGE ORGANISER



About the Author:

- Patrick Ness was born in October 1971 in America. He moved to London in 1999 and now holds dual citizenship.
- He writes young adult fiction and won the Carnegie Medal for 'A Monster Calls' in 2012.
- He also wrote the screenplay for the film version of the book.
- Other titles he has written include; The Knife of Never Letting Go, Monsters of Men and More Than This.
- The original idea for A Monster Calls came from a writer called Siobhan Dowd who sadly died before she could write the novel.
- He currently teaches creative writing at Oxford University and writes reviews for The Guardian newspaper.

Themes in the Novel

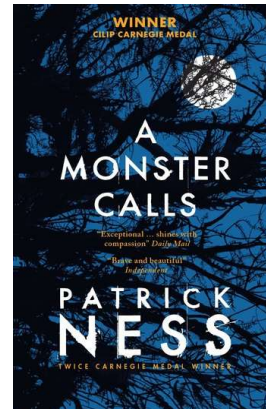
Death, Denial and Acceptance

Dreams and versions of reality

Family and growing up

Storytelling

Isolation



Symbols in the Novel

The Yew Tree – a symbol of healing and immortality, often found in graveyards.

Clocks – symbol of time passing

HISTORICAL CONTEXT

In the book, the monster says that it has been called many names in the past: Herne the Hunter, Cernunnos, and the Green Man. All of these are variations of pagan deities associated with nature. Herne the Hunter is a ghost in English folklore associated with Windsor forest. He is said to have antlers upon his head and ride a horse. Cernunnos is a Celtic horned god. Little is known about this deity other than the fact that it is depicted with the antlers of a stag and is also identified as a god of nature and life.

The Green Man is a representation of a sculpture or other representation of a face surrounded by or made from leaves, which makes it an apt name for the monster, who takes the form of a yew tree. The Green Man is usually interpreted as a symbol of rebirth or the life cycle, and is often used as a representation of various horned gods (such as Cernunnos or the Greek god Pan). The Green Man is often viewed as a pagan symbol, and yet images of the Green Man frequently appear carved into churches. This fact is also fitting for the story, as the monster takes the form of a yew tree that is found next to a church.

Characters in the Novel

Conor O'Malley - The protagonist of the book, thirteen-year old Conor is very responsible for his age, due primarily to the fact that his mother was diagnosed with cancer a year before the start of the book. Conor is her primary carer because Conor's mother and father had divorced five years before her diagnosis.

The Monster – A giant creature who takes the shape of a yew tree. Conor's pain, grief, and inability to accept his feelings and his mother's impending death is what calls the monster to him. The monster says that it has been called Herne the Hunter, Cernunnos, and the Green Man in the past—all implying that it is a natural spirit of pagan lore. The monster comes to tell stories to Conor to try and help him heal, and to help him understand that life and human emotions are complex and resist simple answers

Conor's Mother – Though it is only explicitly stated that Conor's mother is sick, details that Ness includes heavily implies that she has cancer: Conor's mother has lost her hair and wears a scarf, goes through rounds of treatments, and is often exhausted and nauseous. As Conor's mother's condition deteriorates over the course of the book, she feels increasingly guilty about the responsibility that Conor has been forced to take on in caring for her.

Conor's Grandmother – Conor's grandmother is cold and somewhat strict, and Conor doesn't like her very much.

Conor's Father –Conor's mother and father divorced when Conor was seven years old, and Conor explains that he barely remembers what it's like to have a father in the house. Conor's father now lives in America with his new wife, Stephanie, and a new baby.

Lily Andrews – Conor's best friend and classmate. Conor's mother and Lily's mother have been friends for a long time, and Conor and Lily grew up together

Harry – The school bully, who has been targeting Conor ever since Conor learned of his mother's diagnosis. Harry is often accompanied by Anton and Sully.

The Evil Queen – One of the characters in the monster's first tale. The evil queen is the young prince's stepmother, and she is much younger than the king (though many of the villagers in the kingdom are suspicious of her and suspect that she is a witch using magic to make herself young). In the story, the monster saves her from being burned at the stake for a murder that she did not commit. The evil queen has an allegorical connection to Conor's grandmother, because she also makes herself seem younger and effectively takes over Conor's household.

The Parson – One of the characters in the monster's second tale. The parson is the head of a great parsonage, and preaches against the Apothecary for his use of the old ways to heal people.

The Young Prince – One of the characters in the monster's first tale. The young prince is the grandson of a king, and his stepmother is the evil queen

The Apothecary – One of the characters in the monster's second tale, who is described as greedy and very disagreeable. The Apothecary is a healer, and asks the parson to harvest the yew tree that grows in his parsonage.

Miss Kwan – One of the Conor's teachers. Miss Kwan tries to help Conor and asks if Harry, Anton, and Sully are bullying him. When she tells Conor she can't imagine what he's going through, however, the statement only isolates him and makes him feel even more upset.

Analysing Persuasive Speeches

In this unit, pupils will explore the rhetoric used and issues raised in a range of persuasive speeches, past and present, on three key topics: *racial inequality, gender inequality and climate change*.

Aristotelian Triad

To establish trust, demonstrate:

- confidence
- experience
- knowledge

- credentials
- endorsements
- morals

ETHOS
(character)

To support your argument, provide:

- references
- data
- case studies
- research
- analogies (metaphors & similes)
- analysis
- statistics

LOGOS
(logic)

To win over your audience, use:

- images
- stories

PATHOS
(emotion)

- emotive language
- personal feelings
- inspirational quotations

Topic 1: Racial Inequality

Pupils will explore speeches made by the following famous people: Martin Luther King (*I Have A Dream*), Nelson Mandela (*I Am Prepared To Die*) and John Boyega (*Black Lives Matter*). They will learn about the history of black oppression in America, South Africa and the UK, and the fight for equality and justice for all within society. Pupils will learn about the sacrifices that historical figures like Martin Luther King and Nelson Mandela made for their causes.

Topic 2: Gender Inequality

Pupils will explore speeches made by the following famous people: Malala Yousafzai (*Education*), Sojourner Truth (*Ain't I A Woman*), Emma Watson (*HeforShe*) and Emmeline Pankhurst (*Freedom or Death*). They will learn about gender inequality and the unfair treatment of women, both past and present, moving from the Suffragette Movement to more contemporary campaigns for equality e.g. the fight for freedom of education for women worldwide (*Malala*) and challenging gender inequality in a modern context (*HeforShe*).

Topic 3: Climate Change

Pupils will explore a range of speeches made by the following famous people: Leonardo DiCaprio, Barack Obama and Sir David Attenborough. They will learn about the ecological issues facing our planet and how we can help to improve the situation.

The Aristotelian Triad

Ethos – the art of appearing credible and trustworthy; convincing your audience that you are genuine and speaking from experience

Logos – forming and sequencing logical arguments to persuade your audience by appearing well-informed and knowledgeable

Pathos – using rhetoric to trigger an emotional response from your audience e.g. using emotive language to create sympathy

Key Terms

Ethos
Logos
Pathos
Direct Address
Analogy
Anecdote
Facts
Opinions
Rhetorical Q's
Exaggeration
Statistics
Triplets
Feelings
Imperatives
Repetition
Expert Opinion
Audience
Purpose
Register
Formal
Informal
Perspective

**Assessing
The Quality of
Writing:**

**Content &
Organisation**

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

Technical Accuracy

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Writing A Persuasive Speech

Genre Audience Purpose

Non-fiction Writing Top Tips

- Think GAP – Genre (what form/style am I writing in?), Audience (who am I writing to/for?), Purpose (why am I writing? What do I hope to achieve?)
- Include a variety of persuasive devices, sentence structures, vocabulary and punctuation
- Develop each argument fully, incorporating counter argument, anecdote, expert opinion and primary evidence e.g. surveys



Key Features of Speeches

- Set out appropriately e.g. Good morning, I am here today to give my views on, conclude by explaining what you audience can do to help/get involved
- Modulate your language accordingly for speech incorporating some abbreviation, colloquialisms, a blend of formal and informal language
 - Involve your audience throughout e.g. through direct address – pronouns (we/you/us) and RQ's
 - Look to include forms of primary evidence e.g. expert opinion, the results of phantom surveys
 - Incorporate counter argument
 - Incorporate a range of rhetorical devices

Key Terms

*Direct Address
Adjectives
Alliteration
Anecdote
Facts
Opinions
Rhetorical Q's
Exaggeration
Statistics
Triplets
Feelings
Flattery
Imperatives
Repetition
Expert Opinion
Counter Argument
Surveys
Genre
Audience
Purpose
Style
Register
Formal
Informal
Perspective
Ambitious
Vocabulary
Range of Punctuation
Technical Accuracy*

YEAR 8 OTHER CULTURES POETRY KNOWLEDGE ORGANISER

| Poetic term | Examples | Definition |
|----------------------------|---|--|
| Alliteration | 'flowing flakes that flock' | When <u>letter</u> sounds at the <u>beginning</u> of words are <u>repeated</u> . |
| Simile | 'the world overflowing like a treasure chest' | When something is described as being <u>like</u> something else. |
| Rhyme | feet-heat, Mass – grass, must – dust, where – care | When more than one word <u>sounds the same</u> – usually at the end of a line but can be within lines of poetry. |
| Rhetorical question | When can their glory fade? | A <u>question</u> used to <u>make the reader think</u> about the answer. |
| Rhythm | I <u>met</u> a <u>traveller</u> from <u>an antique</u> land | When a poem/line has a <u>beat/pace</u> to it – can be used to <u>emphasise</u> a poet's point by changing the pitch of the <u>voice</u> . |



| Comparing connectives | Contrasting connectives | Themes | |
|---|--|----------------------|-----------------------|
| Likewise Similarly Equally Likewise As with | However Whereas On the other hand Alternatively Although | Identity | Conflict |
| | | Violence | Faith |
| | | Loss | Belonging |
| | | Cultural Experiences | Responsibility |
| | | Power | Political Correctness |
| General subject terminology used in poetry: simile, metaphor, personification, onomatopoeia, oxymoron, juxtaposition, emotive language, pathetic fallacy, alliteration, dissonance, imagery, symbolism, semantic field, tone, sensory imagery, synaesthesia, form, ambiguity, connotation | | | |



Key Quotations

1) "as the blessing sings over their small bones..." 2) "your mother tongue would rot, rot and die in your mouth until you had to spit it out" 3) "all four close together as if anything at all were possible..." 4) "I ent have no gun/ I ent have no knife..." 5) "yu mean when Picasso mix red an green is a half-caste canvas?" 6) "I could never be as lovely/ as those clothes..." 7) "wakes up/ to the sound of blue surf/ in his head..." 8) "So long they don't take the yam/ From my savouring mouth..." 9) "I open the door./ Come in, I say..." 10) "We can all be refugees/ Sometimes it only takes a day..." 11) But a bird that stalks down his narrow cage can seldom see through his bars of rage."

| Subject terminology more specific to poetry | |
|---|--|
| Stanza | A Stanza is a set amount of lines grouped by rhythmical pattern and meter. (A verse) |
| Enjambment | The continuation of a sentence or phrase from one line to the next, without pause. |
| Dramatic Monologue | A poem spoken by a character. |
| Plosive alliteration | Repetition of the 'B', 'D' and 'P' sound at the beginning of words. |
| Sibilance | Repetition of the S or SH sound at the beginning of words. |
| Half-rhyme | Words in which the consonants rhyme, rather than the vowels. |
| Iambic Pentameter | A line of verse with five beats, which fall on the second syllable of each pair. |
| Rhyming Couplets | Two lines following one another which rhyme |
| Sonnet | A poem of fourteen lines, usually ending with a rhyming couplet. |
| Rhythm | The arrangement of words to form a regular beat through a pattern of stresses. |

YEAR 9 ROMEO & JULIET KNOWLEDGE ORGANISER

Key Characters:

Romeo Montague – handsome, romantic sixteen year old.

Lord and Lady Montague – Romeo's Mother and Father and bitter enemies of the Capulet family.

Mercutio – Romeo's friend. A hot-headed and witty character.

Benvolio – Romeo's cousin. He tries to defuse any conflicts.

Friar Lawrence – A Friar who is a friend to both Romeo and Juliet. He wants to bring peace to Verona.

Juliet Capulet – A beautiful thirteen year old girl who grows up quickly during the play.

Lord and Lady Capulet – Juliet's father and mother. Enemies of the Montagues.

Tybalt – Juliet's cousin. He loathes the Montagues.

The Nurse – Juliet's nanny who Juliet confides in.

Paris – suitor of Juliet

Context:

Patriarchy: In Elizabethan England, society was dominated by men. Men were considered strong and violence was considered masculine.

Women: Women had no rights in Elizabethan England. They were regarded as property of their fathers until they were passed on to their husband's and then became property of them. It was up to a woman's father to decide who she would marry. They were not allowed to own possessions, property or even seen out in public if they were from a wealthy family.

The Theatre: The theatre was the main form of entertainment in Elizabethan England. People of all social classes would attend. They enjoyed watching violent scenes that featured betrayal, jealousy, love and death.

It was common for plays in this era to feature a prologue that tells the audience what is going to happen in the play before it really begins. This allows the audience to maintain their interest in the play and ensured people of all classes and levels of intelligence could enjoy the performance.

Plot Summary:

Act 1 The houses of Capulet and Montague start a public fight. Both are warned by the Prince that if it happens again, the heads of the houses will be killed as a consequence. We meet Romeo, who is sad that his love, Rosaline, does not love him back. His friends convince him to attend a party at the house of Capulet. They are not supposed to go because the Capulet's and Montague's are enemies. Romeo sees Juliet for the first time and it is love at first sight for them both.

Act 2 Romeo refuses to leave the party which annoys his friends. He waits in Juliet's garden and she appears on the balcony. The two declare their love for one another and depart. Romeo goes to find Friar Lawrence, who eventually agrees to marry Romeo and Juliet because he believes it will bring the families together. However, Romeo doesn't realise that Tybalt, Juliet's cousin, has seen him at the party and has challenged him to a duel. He and Juliet marry in secret.

Act 3 When Romeo returns to his friends after the wedding, Tybalt arrives and demands to fight. Romeo refuses, and Mercutio is angry that Romeo won't fight – not knowing that Romeo has just married Tybalt's cousin. Mercutio fights on Romeo's behalf and is killed by Tybalt. In a rage, Romeo then kills Tybalt and flees the scene. The Prince, Montague's and Capulet's arrive and all are told that Romeo must be exiled from the city of Verona otherwise he will be killed. During his final night in the city, Romeo sneaks to see Juliet. They spend the night together. The Friar makes arrangements for Romeo to leave the city and hide out until he can sort it out for him. Meanwhile, Juliet's mother wants to cheer Juliet up and arranges for her to marry the most desirable man in Verona – Paris. Juliet refuses, and goes to Friar Lawrence for help.

Act 4 Friar Lawrence then provides Juliet with a potion that will make it seem as though she is dead and tell Romeo, who will collect her and take her to exile with him. The next morning, everyone believes Juliet is dead.

Act 5 Unfortunately, the message on the plan has not reached Romeo., His servant Balthasar greets him with the news that Juliet is really dead. Distraught, Romeo heads back to Verona in order to kill himself next to Juliet so they can be together one final time. Romeo meets Paris at the tomb and kills him. When he gets to Juliet, he drinks the poison to kill himself, just as she is waking up. Devastated, she takes Romeo's knife and kills herself. The Friar tells both families what has happened, and both decide to end their hatred as enough damage has already been caused.

Key Themes

Conflict
Love
Fate
Gender
Masculinity
Revenge
Death
Love
Family
Rivalry

Key Words:

Conflict – a serious disagreement or argument
Fate – development of events outside a person's control
Inevitable – certain to happen
Tragedy – a play with a sad ending, usually the death of the main character
Grudge – An ongoing argument
Fatal – leads to death
Unrequited – a feeling that is not returned
Deception – the act of deceiving or tricking someone
Fickle – changing frequently
Control – the power to influence or direct people's behaviour
Patriarchy – a society dominated by men

Methods:

Simile – A phrase comparing one thing to another, using *as* or *like*.
Imagery – Words or phrases that create visual images.
Emotive language – Words that create feeling and emotion.
Pun – a play on words
Semantic field – A group of words that follow the same theme.
Assonance – Words close together that begin with a vowel sound.
Sibilance – Words close together that begin with an 's' sound.
Oxymoron – A phrase using contradictory words.
Onomatopoeia – Words that create a sound.
Symbolism – The representation of ideas in images or motifs.
Punctuation – Marks used to separate or express meaning.
Repetition – A word or phrase that is repeated.
Dialogue – Words that are spoken by a character.
Foreshadowing – A hint or a warning of something in the future.
Juxtaposition – Two concepts, themes, ideas or characters that are contrasting or opposite.
Prologue – An introductory section of a play outlining the plot
Soliloquy – Thoughts spoken aloud by a character alone on stage

Key Quotes:

'From ancient grudge break to new mutiny' **Prologue**
'Death marked love' **Prologue**
'What, drawn and talk of peace? I hate the word, as I hate hell, all Monatgues, and thee' **Tybalt**
'O brawling love! O loving hate!' **Romeo**
'A rose by any other word would smell as sweet' **Juliet**
'Turn and draw, turn and draw!' **Tybalt**
'A plague on both your houses'
Mercutio
'Fire-eyed fury be my conduct now!'
Romeo
'Either thou or I or both must go with him!' **Romeo**
'I am fortune's fool!' **Romeo**
'Hang thee young baggage, disobedient wretch!' **Capulet**
'Happy dagger' **Juliet**
'For there never was a story of more woe than that of Juliet and her Romeo'
Prince
'A pair of star-cross'd lovers take their life' **Prince**

