

1. Stock characters

A stock character is a fictional type of character who readers recognise from many different texts or films. They usually embody similar qualities which do not really change from one text to another, hence why they are so recognisable. You will find some examples of different stock characters on this mat. *Can you think of any "typical" types of characters from books or films?*

2. Protagonists and Antagonists

Protagonist and antagonist come from the Greek Language. "Protagonist" is made up of "pro", meaning most important, and "agonistes" meaning "actor". "Antagonist" is made up of the Greek "antag" meaning working against or a struggle and "agonistes" meaning "actor".

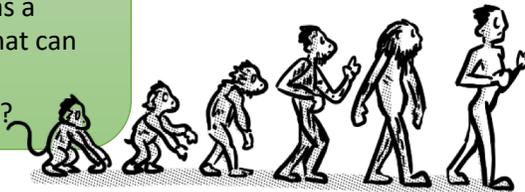
A protagonist is the main character in a piece of fiction. The story will sometimes use the protagonist as a focalizer (it focuses on this one main character throughout – it's almost their story). An antagonist is usually a character who goes against the protagonist.

- How many protagonists and antagonists can you think of in a novel that you have recently read?

3. Flat and round characters

Another way of referring to characters is as "flat" or "round". Typically flat characters are relatively uncomplicated and do not change during the course of the story. On the other hand, a round character is usually more complex and has a multifaceted personality. They usually undergo a change or development that can sometimes even surprise readers.

- Consider the fairy tale Cinderella. Who are the flat and round characters?



4. A foil and a confidant

A foil character is usually one whose traits or personality highlights and potentially contrasts with the personality traits of another character. A foil exists simply to illuminate an aspect of another character.

A confidant character is usually a friend or servant in whom the protagonist confides and tells his secrets.



5. Propp's Character Theory

Propp claimed that the same eight "types" of characters appear repeatedly in Literature.

1. **Hero** In every story there is usually a focalizer character, usually the protagonist, who is the key person that the story is told around. Although this character is usually a hero, or has heroic qualities, they may also take on another form, for example a victim, or someone who is seeking answers, knowledge or treasure.
2. **Villain** This character usually acts as an antagonist and seeks to thwart the hero. A true villain is usually morally bad and may try to tempt the hero. A successful villain needs to have an ultimate goal, usually associated with power. A true villain usually lacks any sort of empathy but is incredibly clever as they typically outsmart other characters. Their appearance is often striking and their negative actions result in doom for other characters.
3. **The helper** This character usually supports the hero and often this character is wise and appears at important moments to offer support.
4. **Donor** This character usually provides the hero with something, a weapon, knowledge, advice, an object, etc., to help them in their quest.
5. **False Hero** Usually this character provides a potential complication or obstacle in the plot. They will usually try to take credit for the hero's actions. They are typically a usurper, a thief, somebody who manipulates people's good nature.
6. **Dispatcher** This character usually sends the hero on an adventure or mission and sometimes can be a parental figure.
7. **The Princess** They may be a character who the hero seeks, or maybe the hero's reward. Sometimes this character may work more closely with the hero as she may accompany him on his mission.
8. **The Princess's Father** This character usually sends the hero on an adventure to save the princess. At other times, this character may constrain the princess, acting as a protector of his daughter.

6. Nomenclature – the study of names

When considering characters, it is always important to think carefully about their name. Writers spend a lot of time choosing a character's name because of associations we make. For example: what type of character is Cruella? Miss Honey?
How many aptly named villains can you think of?
How many aptly named heroes can you think of?

7. The tragic hero

This type of heroic character is usually flawed (makes a mistake in judgement) in some way. Readers or audiences usually fear the tragic hero because there is usually something about their character which is a bit unnerving. A tragic hero usually falls from greatness in the eyes of readers or audiences. Literature is typically inundated with this kind of character. How many can you think of? Why might Severus Snape in Harry Potter, or Peter Pan in Disney be regarded as tragic heroes?

9. Analysing characters

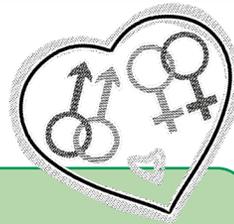
As well as identifying types of characters, it is important to explore specific aspects of their characterisation when analysing a character. When exploring a character it is important to think about:

- their motivations
- their relationships with other characters
- their role in the narrative
- their dialogue
- their appearance
- their actions
- their name (nomenclature)
- their reputation.



8. Typical female characters

- Damsel in distress – typically a young, beautiful and innocent character who needs saving by the hero.
- An evil step mother – usually a vicious and controlling female who has a dominant relationship with a young girl.
- Femme fatale – a beautiful, seductive female character who usually leads the male protagonist to doom.
- A woman who descends into madness.
- The Amazonian woman - strong, powerful and independent female who is competitive and identifies with feminism and nature.
- A maternal figure, quite loving and protective.
- Studious and intelligent woman who aligns herself with powerful men.
- Decisive leader, sometimes inflexible; workaholic; sometimes arrogant. If character is a mother and most of her management revolves around her family, then she can be called the matriarch.



KS3 Spine
Character

Key Vocabulary

Read through the information on this mat and write your own definitions for the key vocabulary relating to character:

Word	Definition
Focalizer	
Protagonist	
Nomenclature	
Antagonist	
Flat character	
Femme fatale	
Round character	
Villain	
Tragic hero	
Flaw	
Foil character	
Confidant	

1. Your experiences of the word 'fate'

Have you heard of the word before?

- How might you define the word to somebody else?
- Write a sentence including the word 'fate'.
- Within that sentence, what type of word is 'fate'?
- Can you think of a text you've read where *fate* is a theme?

2. Fate: what does it mean?

noun The Oxford Dictionary defines fate as, "The development of events outside a person's control, regarded as predetermined by a supernatural power."

An example sentence would be, "The course of his journey was decided by fate."

3. Etymology (where the word comes from)

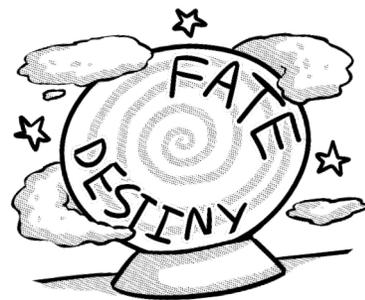
The word fate originates from the Latin *fatum*, which means, "that which has been spoken", originally from the Latin *fari*, meaning speak.

The first recorded use of 'fate' as a noun and as a verb appears to be during the fourteenth century (1300s) in Old French. Lots of the meanings included the idea of destiny, a predetermined course in life. It is also related to something that has been determined by God/s. Fate is often used in the bad sense in Latin: "bad luck, ill fortune, mishap or ruin".



KS3 Spine

Fate



4. Fate as an agency of power.

One interpretation of *fate* suggests that it is governed by a power above, or natural order of the universe, and is therefore outside of our control. Fate can be attributed to past, present and future events, and it can have either a positive or negative impact.

Fate plays a role in superstitions, e.g. the idea that breaking a mirror will have an impact on future "luck" for a set period of time.

The idiom written in the stars relates to fate as it suggests that something is "written in the stars" (pre-planned and set out before we even had a choice) by a higher being or universal power.



5. Free will

Free will is defined as, "the ability to decide what to do independently of any outside influence" (Cambridge Dictionary).

Whilst free will is not the opposite of fate, they can be seen as conflicting. Free will suggests that we have the ability to choose between different possible courses of action without the constraints of fate. Philosophically, if you believe in free will, you believe that human beings can be the authors of their own actions, rather than being influenced or led by something external or a higher universal power.

- Can someone believe in free will and in fate?
- How might the two ideas conflict with each other?
- Thinking about your own life, do you have complete free will?
- Does anyone have complete free will?



6. Synonyms

Complete the table below, listing as many synonyms for fate as you can. An example has been added to start you off.

Synonyms
preordained

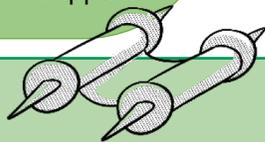
7. Fate and religion



Fate and religion are often seen as being closely linked. Religious leaders will often talk about “a calling” into religion or to their role, suggesting that there was an element of predestination. However, there are slight differences we need to be aware of.

Religion is the belief in a supernatural power which calls us to certain things and, depending on the religious belief, may also be the belief in a high power pre-planning our destiny. Fate itself refers to a force that predetermines events, an order in the Universe that we are powerless to change, no matter how much we wish to. However, in several religions, such as Christianity, the concept of prayer and a personal relationship with God leads away from the idea of fate, especially as God granted man free will.

Belief in destiny and fate is one of the basic beliefs of Islam. Muslims believe Allah is the Knower of all things and the Creator of all things; nothing exists outside of His will and decree. Everything in the universe, every creature and the things it does, is the creation of Allah. Whatever He wills happens, and whatever He does not will does not happen.



Key Vocabulary

Free Will: The power to act independently on your own without the restriction of fate.

Religion: The belief in and worship of a superhuman power often known as a God or gods.

Mythology: a collection of myths, stories or beliefs often belonging to a religion, culture or condition.

Superstition: A widely held but irrational belief in supernatural influence often leading to good or bad luck.

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.

Genre: the type of text and how it is categorised e.g. thriller, romance, gothic...

8. Fate in Greek mythology

Many ancient Greeks believed you couldn't escape your fate.



In Greek and Roman mythology, the Fates (known as Moirae in Greek) were three goddesses who determined the destinies of humans. Their names were Atropos, Clotho, and Lachesis. Clotho spun the “thread” of human fate, Lachesis measured the thread of life and handed it out, and Atropos cut the thread (which decided the individual's moment of death). Even the gods were fearful of the Fates.

In Greek myths, we see many characters who try to change their fate. Despite their attempts, their efforts are useless. In most stories where a character tries to prevent a negative fate, we see that the attempts actually provide the circumstances needed for this fate to take place. For example, the King of Thebes learns that his son, Oedipus, will kill him. He therefore tries to have Oedipus killed, but only ensures that many years later, the two don't recognise each other. A dispute arises and Oedipus kills his father, without realising who he is. It could be said that this wasn't fate, but a result of Thebes actions.



9. Fate in Shakespeare

Fate appears in a number of Shakespeare's tragedies. Macbeth and Romeo and Juliet are good examples.

In Macbeth, Shakespeare includes a prophecy of the three witches (inspired by the Fates) which persuades Macbeth into evil in the first half of the play; then, in the second half, they reveal a prophecy regarding Macduff which seals Macbeth's defeat and death. However, this could be seen in an alternative way. Instead of being fate, just as with Thebes and Oedipus, it could be seen that the duel between Macbeth and Macduff is actually a self-fulfilling prophecy.

Similarly in Romeo and Juliet, despite being referred to as 'star cross'd lovers', it could be argued that they take enough steps themselves to suggest that fate is not present at all.

Perhaps fate does not exist at all, but it's human action. This idea was presented in the 20th century philosophical idea of existentialism. Despite random and meaningless events, humans have the power and freedom to act however they choose and should be accountable for that.

Activities

- Considering the information from this mat, summarise the concept of fate.
- What is the difference between fate and free will?
- What were the three Fates called in Greek mythology?
- Do you think fate is as relevant in today's society as it was in the past?
- Can you think of another text you have read where fate is a theme? What impact does fate have on characters, action or plot?
- Research the plot of Romeo and Juliet and decide how fate plays a part. List three ways fate plays a role in the story of Romeo and Juliet. Does fate play a positive or negative role in the play?

1. What does it mean?

Honour is a polysemic word in the English Language (“poly” and “semic” are both derivations of Greek words meaning “many” and “meanings”).

Choose one of the following websites to visit to learn the many meanings of “honour”.

<https://en.oxforddictionaries.com/definition/honour>

<https://dictionary.cambridge.org/dictionary/english/honour>

<https://www.dictionary.com/browse/honour>

How many different meanings have you found?

How many of your uses of “honour” from box 1 were correct, in light of your findings?

2. Your experiences of the word “honour”

- Have you heard of the word before?
- How might you define the word to somebody else?
- Write a sentence including the word “honour”.
- Within that sentence, what type of word is “honour”?

3. Etymology (where the word comes from)

The first recorded use of “honour” as a noun and as a verb appears to be during the thirteenth century (1200s) in old French. Lots of the meanings included the idea of glory, importance, victory, triumph, showing respect, a gesture displaying respect, and nobleness. The meaning referring to a woman’s chastity appeared later in the fourteenth century. Later still, “honours” in the academic sense did not appear until the 19th century.

4. A sense of honour

One of the meanings of “honour” is concerned with the notion of both knowing and doing what is morally right. Honour is a social construct, one which is usually determined by stories and cultural ideals and expectations passed on through different generations. What may be deemed honourable by one generation or social group may not be similarly regarded by another.

If you want to be viewed as an *honourable* student, what qualities do you think you should embody? How might it be different if you wanted to be seen as an *honourable* student 150 years ago, or an *honourable* student in a country where many children are not allowed to go to school?

5. To honour (verb)

To *honour* someone means to show great respect or admiration. Sometimes this can be done by giving a title, a prize, a public mention, or an act carried out in someone’s *honour*. For example, in traditional wedding vows, both parties agree to ‘love and *honour*’ each other as long as they both ‘shall live’. Another example might be where a tree has been planted to honour the life of somebody special or important.

- As a country, how do we honour those who have fought in wars, protecting our country?
- As a nation, how do we honour Roald Dahl on his birthday?

6. Root word

Complete the table below to match the words that contain the root word “honour”, ensuring they fit in the correct linguistic category:

honourably
honour
honourable
to honour / honouring (as an act)

Noun	
Verb	
Adjective	
Adverb	



KS3 Spine Honour

7. Codes of honour

A code of *honour* is a set of rules or principles that bind communities together. In some communities, and in literature, honour can mean more to people and characters than the law. To be viewed as honourable by other characters is to be respected and is a true honour in itself. If any rules from the honour code are broken, the consequence of being seen as dishonourable would be unimaginable. In literature, one of the biggest ways to dishonour someone is to betray someone. Can you think of any examples in stories you have read where a character betrays another and loses the respect of them?



8. Synonyms and Antonyms

Complete the table below with a list of synonyms and antonyms for both the noun and verb forms of the word.

	Synonyms	Antonyms
Noun		
Verb		

9. Honour in Shakespeare

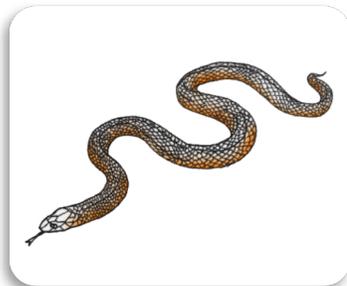
During the period that Shakespeare was writing, it was very common for men to be concerned about the way they would be judged. *Honour* here is understood to be a strong sense of what is right or due. Many of Shakespeare's plays involve the theme of *honour* and interestingly these fall into the three main categories of his plays: comedies, tragedies and histories.

10. Honour in Greek mythology

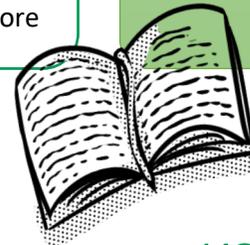
In ancient Greek culture, honour was incredibly important to everyday life. Homer's epic poems *The Iliad* and *The Odyssey* are believed to mark the beginnings of Greek literature. *Honour* was determined by man's ability to perform in battle. *The Iliad* is based on the battles fought by the great warrior Achilles. *Honour* was valued as more important than life itself in ancient Greek culture.

Activities:

1. Research the plot of *The Iliad* and read a summary of the epic poem from one of the links below:
https://www.ancient-literature.com/greece_homer_iliad.html#Synopsis
<https://www.sparknotes.com/lit/iliad/summary/>
<https://www.litcharts.com/lit/the-iliad/summary>
2. Reduce these ideas to a picture or 5-8 bullet points.
3. What arguments could you make to support the view that Achilles is an honourable character?
4. Why might people argue that Hector is more honourable than Achilles?



Key word	Definition
Glory	Very great praise or honour that is won by notable achievements.
Victory	The successful defeat of an enemy during battle.
Triumph	A great achievement or success over someone or something.
Betray	Giving information to an enemy which would put your country or group in explicit danger.
Respect	Feeling deep admiration for someone or something as a result of their abilities, qualities or successes.
Honourable	A person or act that deserves high respect or great esteem.
Judgement	An opinion or conclusion usually made in response to considered decisions.



KS3 Spine Honour



KS3 Spine: Morality

1. Morality:

noun The distinction between **right and wrong** or **good and bad**.

Very similar to ethics but **morality** is normally concerned with the individual's own determination of what is correct behaviour.

2. Where does morality come from?

A difficult question but usually broken down into three areas:

1. the individual and their internal responses
2. social interactions amongst groups of people, including the family
3. religion.

These individual or combined factors usually determine an individual's perception of what is **acceptable** and what is **unacceptable**.

3. Etymology (where the word comes from)

The word morality comes from the French word *moral*. Moral refers to a standard of behaviour or a principle of right and wrong. The word *moral* originates from the Latin *moralis*, originally from *mor/mos*, meaning custom.



4. Philosophical approaches

Philosophy (from the Greek *philosophia*, meaning love of wisdom) deals with the fundamental questions of human existence. What **morality** is and where it comes from is one of these important questions.

Aristotle's Moral Theory: The ancient Greek philosopher believed in balance between extreme behaviours (too much or not enough), both of which were considered vices or sins.

Adjective to describe his works/ideas: **Aristotelian**

Hobbes' Social Contract: Thomas Hobbes, an English philosopher whose life overlapped with Shakespeare's, suggested that without the **moral** rule of law, life would descend into a chaotic and evil mess.

Adjective to describe his works/ideas: **Hobbesian**

Immanuel Kant: A German enlightenment philosopher who tried to establish how one can be **moral** based on individual and internal motivations. Kant proposed that all your behaviour should be good, or **moral**, enough to be made into a universal law.

Adjective to describe his works/ideas: **Kantian**

5. A psychological approach



Psychology, the study of the human mind and human behaviour, also seeks to determine the origins of **morality**.

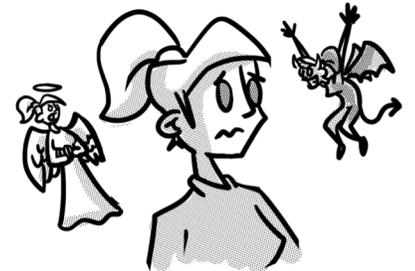
One key name in psychology, an Austrian psychologist named Sigmund Freud, proposed a theory that metaphorically separated the human mind into three component parts. This Structural Model suggested that each of our minds, or psyches, was composed of:

The id: A Latin word meaning *it*. This is the part of the mind which runs only on impulses, desires and needs. It is the dark and unconscious part of our mind which has no sense of **right and wrong**.

The ego: A Latin word meaning *I/self*. This is the rational and realistic part of our mind which deals with control and restraint in terms of **correct behaviour**. The ego's role is to mediate between the primal id and the last part of the model.

The super-ego: A Latin term meaning *above I/self*. This part of the mind is concerned with perfection and making you the best, or most **moral**, person you can be. The *super-ego* tells you something is **right or wrong** via your conscience and feelings of guilt. The rules governing the super-ego's correct behaviour come from parents, society or religion (think of God as the ultimate parental figure).

A common visual metaphor for The Structural Model is that of an angel (super-ego) and a devil (id) sitting on either shoulder with the person (ego) being conflicted in the middle.





6. Morality Tale:

A type of text that has a hidden message, or **moral**, on how to be **good** and avoid the corrupting power of **evil/sin**. Within morality tales, characters would often personify the correct, **moral virtues** and incorrect, or **immoral**, sins and it was up to the protagonist, and by extension the audience, to follow the correct path.



7. The Seven Deadly Sins

Often fundamental to morality tales, these were a group of **vices** within Christian teachings and showed people how not to live. Committing one of these deadly or capital sins could lead to hell. Linked quite closely to the more well known Ten Commandments.

Lust (*noun*)/**Lustful** (*adj.*):
Uncontrolled desire and passion

Gluttony/Gluttonous:
Eating/consuming too much

Sloth/Slothful:
Laziness but also wastefulness

Greed/Greedy:
The overt love of money

Wrath/Wrathful:
Anger, rage, violence

Envy/Envious:
Resentment and jealousy of others

Pride/Prideful:
Abundant self-love, hubris and arrogance

8. The Seven Contrary Virtues

To give people something to strive towards and show them how to live a **moral** life, seven virtues were also given so that sin and eternal punishment could be avoided. All of the virtues share a theme of self-control.

Chastity (*noun*)/**Chaste** (*adj.*):
Controlled sexual behaviour

Temperance/Temperate:
Self-restraint and control

Diligence/Diligent:
Hardworking

Charity/Charitable:
Generosity and benevolence

Patience/Patient:
Tolerance and forgiveness

Kindness/Kind:
Compassion and satisfaction

Humility/Humble:
Modesty and a sense of being unworthy in comparison to God.

Activities

Recap Quiz

1. Where does someone's morality come from?
2. What did Hobbes believe would occur if we lived without moral rule?
3. Freud's Structural Model suggested our minds are separated into three parts. Identify the names of these three parts and write a sentence explaining each one. Create an image to represent each one.
4. What is the difference between the Seven Deadly Sins and the Seven Contrary Virtues?

Vocabulary of Analysis Builder

Pick a series of words that relate to morality. Don't just use ones from this sheet but use any that relate to the difference between good and bad. Then, for each, come up with three grammatical forms for each word. The three best for analysis are *noun*, *adjective*, *adverb*. Three have been done for you.

Noun	adjective	adverb
morality	moral	morally
righteousness	righteous	righteously
immorality	immoral	immorally

Self Quiz Construction

Develop a short quiz (10 questions) for yourself. The answers must be knowledge-based so one-word answers are ideal. Once you have constructed the quiz, put this sheet away and test yourself. Repeat until you get 100%. Once achieved, repeat the whole process with new questions.

Advanced Philosophical Question

Subjective (personal) response with no real wrong answer. Using the information in this sheet, *where do you think morality comes from? Does it even exist?* Provide evidence, ideally personal to you, to support your response.

KS3 Classical Mythology

What is classical mythology?

It is a collection of stories from the Ancient Greeks. They had a highly evolved civilisation and language ten thousand years ago. This complexity allowed them to develop myths about gods, kings and heroes. They believed humans were descended from these gods.

In his epic poem *Theogony*, Hesiod organised the myths and created an enormous family tree of the gods. When he did this in the eighth century BCE, he was writing down stories that had only existed in the oral tradition.

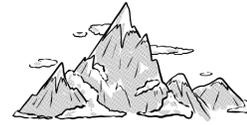
Thousands of years later, Plato (427-347 BCE) was the first Greek to use the word mythologia. It meant telling stories using only made-up characters.

Many writers that you will study at school and enjoy beyond English lessons make references to these myths.

Understanding them will unlock more meanings for you. Perhaps you already know some of them. Maybe you will use them in your own writing, too.

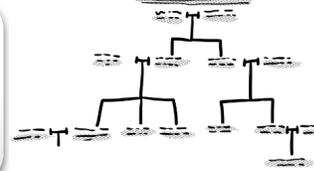
Why is classical mythology important in English?

The novels, plays and poems you study are all works of imagination. In them, characters experience things that change them, just like in the classical myths. If a character experiences a Sisyphian task, opens Pandora's Box or has the Midas touch, you will know what the writer means if you are familiar with some of the most well-known stories from classical mythology.



Chaos - The first God of mythology. The ancient Greeks believed he existed before all creation.

Family Tree



Olympians - The 12 gods of Mount Olympus descended from Gaia and Uranus: Zeus, Hera, Poseidon, Demeter, Hestia, Hades and Zeus's six children.

Primordial gods - Chaos and his daughters Nyx (Night), Erebus (Underground Darkness) and Gaia (Earth).

Titans - The descendants of Chaos, including Cyclops, The Fates, The Furies, Eris, Nemesis and Cronos/Uranus.



Mythological figure/idea	Explanation and metaphorical implication
Nemesis	Suggests harm. Originally the god of vengeance and retribution.
Sisyphian	Represents a seemingly endless, difficult and pointless task. Originally a king, he was punished by the gods for his deceit by having to roll an enormous boulder up a hill only to watch it roll back down again. He had to do this for eternity.
Pandora's box	Implies an irresistible temptation. Originally, she opened the box that released evil into the world, even though she was forbidden to do so.
Midas	A greedy king who asked for everything he touched to turn to gold. Suggests wealth and unhappiness.
Herculean task	Heracles (Greek name)/Hercules (Roman name) was the son of Zeus and famous for many adventures. Suggests the task will be very difficult and the need for physical and or mental strength to achieve it.
Narcissus	A hunter famous for his beauty. His name implies a person obsessed with themselves.

Activity 1

At the start of Act 3 in Shakespeare's *Romeo and Juliet*, Juliet is on her own on stage. During her soliloquy, she talks about figures from Greek mythology. **Find out who they are and why Shakespeare chooses them:**

"Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging: such a wagoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaway's eyes may wink and Romeo
Leap to these arms, untalk'd of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night."



Activity 5

In her poem *Mrs Midas*, Carol Ann Duffy imagines the reaction of the king's wife after his request is granted by the gods. **In this verse, how does she use metaphors to describe the gold objects?**

"I served up the meal. For starters, corn on the cob.
Within seconds he was spitting out the teeth of the rich.
He toyed with his spoon, then mine, then with the knives, the forks.
He asked where was the wine. I poured with shaking hand,
a fragrant, bone-dry white from Italy, then watched
as he picked up the glass, goblet, golden chalice, drank."

Activity 2

Medusa is the most famous of the Gorgon monster figures and is usually represented as a beautiful, winged, female creature with a head of hair made of snakes. To look at her directly was supposed to turn the viewer to stone. She was a mortal, not a god and in Greek mythology her head was severed by Perseus.

Write a first person narrative with the Medusa as the heroine of your story.



KS3 Spine Classical Mythology

Activity 4

Rick Riordan's series of novels starts with *The Lightning Thief* and are about the adventures of Percy Jackson and his demigod friends.

Find out the names of all of the books and list the mythological monsters who are the forces of the Titan Lord Kronos. If you have not read them yet, challenge yourself to read at least the first one.

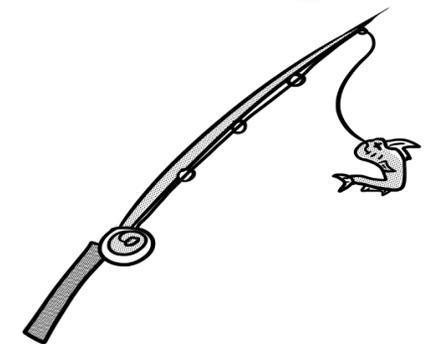


Activity 3

In this gruesome extract from book 16 of Homer's Iliad, how does the simile emphasise Patroclus's actions?

"Next Patroclus sprang on Thestor son of Enops, who was sitting all huddled up in his chariot, for he had lost his wits and the reins had been torn from his hands. Patroclus went up to him and drove a spear into his right jaw, hooking him by the teeth; the spear pulled him over the rim of his car.

As one who sits at the end of some jutting rock and draws a strong fish out of the sea with hook and line, even so with his spear did Patroclus pull Thestor all gaping from his chariot. Then Patroclus threw Thestor down on his face, and he died while falling."



1. What is a narrative? What is a narrator?

Pair up with another student in your class. In two minutes, tell them how you got to school this morning, anything unusual or anything usual that happened along the way and anything you noticed. For example, who did you meet or pass, which way did you go, what was the weather like, what was the traffic like?

There: you have just completed a narrative. A narrative is, quite simply, a story. It is the retelling of something that happened (or is still happening), a chain of events that you become part of by listening to it, watching it or reading it.

A narrator is the 'voice' which tells us that story or that sequence of a chain of events.

2. Telling Stories

As long as human languages have existed, people have been telling stories. In the past and particularly in ancient times and cultures, not everyone could read or write. Our ancestors would gather together as communities, sit around the evening fires and listen to stories being told.

Stories would be told through narrative or even song. Doing so not only provided a form of entertainment, before the world of TV, but also offered possible explanations for how we came to walk the earth and why certain things happen, such as changes in weather.

Oral storytelling allowed for a certain degree of flexibility: a story could be adapted based on the needs, interests or environment the story was being told in. By doing so, this could help to not only share experiences and inspire others, but also ease fears about issues or encourage and explain belief systems.



KS3 Spine

Narratives and Narrators



4. Written stories: a novel idea

The thing which changed storytelling for good was the invention of the printing press. Although forms of printing were already in existence, Johannes Gutenberg is credited with developing a more durable and efficient system by adapting the technology already available. For example, he mechanised the process by developing systems such as a movable under table, allowing sheets to be quickly changed. He also created the type pieces from a lead-based alloy which is still used even today. By the start of the nineteenth century, a press had been created by Lord Stanhope, which was made from cast iron and had the ability to print 480 pages an hour, doubling the output of the old style press.

Rather than people passing on and narrating stories orally, they could now be written and printed and kept for people to read. At first, collections of stories, fables and folk tales from the past were put together in this way. This paved the way for writers to begin narrating stories afresh and capturing them in print. The word 'novel' that we use today comes from the Italian word 'novella' which means 'something new'.

3. Narrating stories could save your life!

One very talented narrator of stories was the fictional storyteller Scheherazade. Her stories have their roots in the Middle East in the 9th century. Scheherazade was married to a king whose queen had been unfaithful to him. He continued to marry again and execute his new wives after their wedding night so that this could never happen again. Scheherazade tells the king a story on their wedding night, but leaves him in suspense for the ending. The king does not execute her as a result and she continues to weave her magical tales for a thousand and one nights. What keeps you hooked on a story now? How important are 'cliff hangers' as a way of ending chapters or episodes of TV dramas?

Similarly to Scheherazade, other storytellers were 'employed' by people in authority. In medieval England, bards were professional storytellers, employed by a patron (such as a monarch or noble). Minstrels also told stories, often singing or reciting poetry to music for the entertainment of the nobility. They would not only write their own tales, but would also adapt those of others, telling tales of distant places and real or even imaginary events.



5. Stream of Consciousness

This type of narration shows the flow of thoughts from a character's mind. It is a more modern type of storytelling developed in the 1900s when people began to be more interested in the way our minds work. It can give the reader a sense that they are 'listening in' on a character's thoughts as they happen. Look at this example from *Catcher In The Rye* by J.D. Salinger published in 1951. Here the narrator, Holden, is working out what he is going to do after being expelled from school:

'What I was really hanging around for, I was trying to feel some kind of goodbye. I mean I've left schools and places I didn't even know I was leaving them. I hate that. I don't care if it's a sad goodbye or a bad goodbye, but when I leave a place I like to know I'm leaving it.'

6. First Person Narrative

If a story has a first person narrator, it means that the story is told by one character at a time. The character could be telling you about events as they happen and could be telling you about events that they are part of. One character could tell the story the whole way through. Or, in some cases, you could have different chapters or events being narrated by different characters in the first person – this could show two or more sides to the story. If a story is told in the first person, it means the narrator will use the first person pronoun 'I' to tell their tale.

8. Third Person Narrative

A third person narrative is a story where the narrator seems to be on the 'outside' looking in at their characters. They would describe events as though they were witnessing them but not involved. People and their actions would be described using third person pronouns. This is a very common form of narrative.

9. Unusual Narrators

As writers have begun to experiment more and more with telling stories, they have developed ever more imaginative ways of narrating stories. *The Book Thief*, published in 2005, tells the story from the point of view of death. *Pax*, published in 2016, tells part of the story from the point of view of a fox that the boy in the story adopts.

10. Unreliable Narrators

An unreliable narrator is one who cannot be completely trusted to be accurate. A narrator could be said to be unreliable because of their age, maturity or mental state. Edgar Allan Poe often used unreliable narrators in his writing. For example, in *The Tell-Tale Heart*, the narrator's confession reveals the irrational mental state he is in. Using an unreliable narrator can be an interesting way to force the reader to reconsider their view and experience of a story or situation.

It could be argued that any first person narrator is unreliable, to a certain extent. The narration from one voice will be clouded by their views, experiences, biases and everything else that makes them the narrator/character they are, just like if we recounted an event that had taken place – my retelling may be slightly different from yours. Nevertheless, some are more unreliable than others, for example Poe's narrators or Salinger's Holden Caulfield in *The Catcher in the Rye*.

7. Second Person Narrative

This is an unusual form of narrating where 'you' are placed at the centre of the action. You become a character and are directly involved in the narrative. Some children's adventure books, such as *Goosebumps*, use this format and allow you as the reader to make choices about where the adventure will go. After a couple of pages of reading, you are faced with a choice of where to go or what to do and you have to turn to the relevant page to see what happens next. In some ways, this format mirrors that of a video game. However, this style of narrative is nothing new and was being used in the 1800s by writers like Leo Tolstoy.



KS3 Spine Narratives and Narrators



Activities:

1. What is a narrator?
2. Why did our ancestors engage in storytelling? What purposes could storytelling achieve?
3. What is interesting about the fictional narrator Scheherazade?
4. What were the names of storytellers in the medieval period?
5. Who invented the printing press and when did a major improvement take place?
6. Use the back of the mat to revise the three types of narrative voice and write a sentence explaining each one.
7. What is a stream of consciousness?

KEY VOCABULARY

Activity: Write definitions, in your own words for the following terms:

- Narrative
- Narrator
- Novel
- First person narrator
- Second person narrator
- Third person narrator
- Stream of Consciousness



Activity: Match these extracts with the correct narrative style.

'I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse,' **Jane Eyre 1847**

'Scrooge closed the window, and examined the door by which the Ghost had entered. It was double-locked, as he had locked it with his own hands, and the bolts were undisturbed. He tried to say "Humbug!" but stopped at the first syllable.' **A Christmas Carol 1843**

'Around you is the sea, sparkling now in the morning sun; in front of you an old seaman in camelhair coat ... You listen to those oars, with their even beat, to the sounds of the voices carried across the water towards you ...' **The Sevastopol Sketches 1855**

*'What I was really hanging around for, I was trying to feel some kind of goodbye. I mean I've left schools and places I didn't even know I was leaving them. I hate that. I don't care if it's a sad goodbye or a bad goodbye, but when I leave a place I like to **know** I'm leaving it.'* **The Catcher In The Rye 1951**

Redemption and Judgement in the Bible

Original Sin The concept that all human beings have a tendency towards evil, inherited from Adam and Eve who sinned by taking the apple from the tree of knowledge against God's decree and were subsequently cast out into the world.

- **Noah**

In this story, God judges that man has become wicked and decides to send a flood to purify the world. God deems Noah to be righteous and instructs him to build an ark to save his family and the animals of the world.

- **Moses**

God redeems Israel from Egypt through the work of Moses, bringing ten plagues to Egypt and eventually parting the Red Sea to allow Moses to lead the Israelites to freedom.

- **Jesus**

Jesus Christ is often referred to as 'The Redeemer'. By sacrificing himself on the cross, dying for the sins of humanity, Christ was able to redeem humanity, allowing the possibility of **salvation**.

Purgatory

- Purgatory comes from the Latin word 'purgare', which means to purify or clean.
- In Roman Catholic theology, purgatory is often interpreted as a physical place, which acts as an intermediate state on the journey to heaven in which souls not already worthy are made ready through experiences of punishment and purification.
- Throughout the ages, the concept of purgatory has become wider ranging to become a metaphor for temporary suffering.



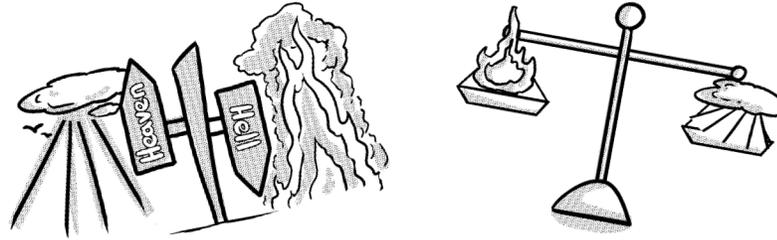
What is redemption?

The word "**redemption**" means to "buy back". It comes from the Latin word redimere (re – "back"; emere – "buy").

Traditionally, the concept applied to our ability to "buy back" an individual's relationship with God, to **atone** (make up) for previous sins. However, the term can also be applied to non-religious situations, such as an individual who might have lost status in society or fallen out with another individual. For example, a man might make his wife angry by forgetting their anniversary, but **redeem** himself by buying her favourite flowers.

The idea of redemption is central to many texts – ultimately it appeals to the reader's sense of hope: that there is the potential to succeed even after failure.

Task: What do you understand by the term 'redemption'? Discuss with a partner what you think the term means, and give examples of 'wrongs' a person might do, and how the might "buy themselves back" in the eyes of God, or other people.



KS3 Spine Redemption and Judgement

Redemption and Judgement in Shakespeare

Many of Shakespeare's plays explore the steps a character must take in order to pursue redemption after an error in judgement. Within these plays, there are also subtle references to the concept of purgatory. However, the shift back to Protestantism under Elizabeth I resulted in a move away from the more specific teachings of the Catholic Church regarding sin and purgatory.

- **Macbeth** A play that seems to focus more on the concept of punishment than on the ability to be redeemed, as a Scottish King and his Queen are haunted by their past deed.
- **The Winter's Tale** Forgiveness and redemption play a central role in *The Winter's Tale* in which a jealous king is able to find peace through a miracle.
- **Hamlet** The ghost of Hamlet's father implies that he has returns from purgatory "Doomed for a certain term to walk the night" and Hamlet himself lives in a perpetual state of emotional 'purgatory' as he questions the meaning of life.

Task: Use this link to read a summary of 'The Winter's Tale'
<https://www.sparknotes.com/shakespeare/winterstale/summary/>

Write a paragraph about how Leontes might be seen as 'redeemed'.

Discussion points:



- What are your own beliefs regarding redemption?
- What do you believe happens to us after death?
- Should you be able to redeem yourself from any sin?
- Or are there some things that are unforgivable?

Greek Tragedy

The genre of tragedy was developed by the ancient Greeks. It focuses on the journey of a tragic hero who undergoes great pain and suffering due to his or her **tragic flaw**.

Though the subjects of the play rarely found **redemption**, the audience were expected to feel a sense of **catharsis** (an act of emotional cleansing) by the end of the play, which was meant to suggest **redemption**.

Task: Use the following link to make some extra notes on tragic heroes: <https://www.litcharts.com/literary-devices-and-terms/tragic-hero>

The Middle Ages

Many famous texts of the Middle Ages are marked by a very Roman Catholic sense of judgement and **redemption**. Arguably the most famous of these is Dante's *Divine Comedy*, an epic poem that charts the author's fictional journey through hell, purgatory and heaven.

Task: Draw a picture of what you imagine purgatory to look like and label the features within it.

WWI Poetry

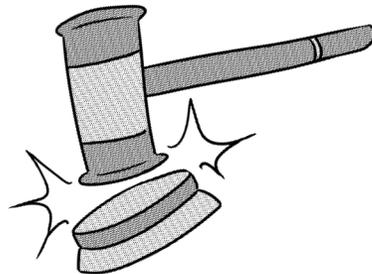
Much of the poetry to come out of World War I featured ideas of redemption and judgement as soldiers questioned their faith in the harsh conditions of the front lines and the trenches. The poems of Wilfred Owen, Rupert Brooke and Siegfried Sassoon all make use of the recurring theme of sacrifice of both Christ and the common soldier.

The 19th Century

In the 19th century, the genre of gothic literature became popular, often dealing with questions of the soul and the afterlife.

Famous texts include:

- ***A Christmas Carol* by Charles Dickens**
Three ghosts attempt to teach Scrooge the meaning of Christmas to help him redeem his soul. In this story, the ghost of Marley appears in a purgatory-like state as a warning to Scrooge.
- ***Frankenstein* by Mary Shelley**
Both punishment and redemption feature heavily throughout this novel. The monster follows Victor, punishing him for his sins against the monster, whilst both Victor and the monster seek redemption for their faults.
- ***The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson**
Dr Jekyll seeks to separate the two halves of his own soul in an attempt to separate himself from sin and the judgement attached to it.



KEY TERMS

TERM	DEFINITION
redemption	to “buy back”; to be saved from sin; to regain something in exchange for payment
divine judgement	judgement from God
salvation	deliverance from sin, bought for mankind by the death of Christ
atonement	to make amends for a wrong doing
purgatory	a place or state of suffering, between heaven and hell; mental suffering
tragedy	a type of play dealing with tragic events with an unhappy ending
catharsis	the act of releasing strong emotions, usually at the end of a play

Task: Learn the definition of each key term.

KS3 Spine Redemption and Judgement

Register

A register is a variety of language that is associated with a particular situation of use.

Formal Register

We use formal language in situations that are serious or that involve people we don't know well. We usually use formal language when we write, but there are some situations where we use it in speech.

We can use formal language when:

- we are giving a speech or meeting someone for the first time
- writing formal letters
- writing other non-fiction genres, such as instructions, reports or essays.

Informal Register

We use informal language in situations that are more relaxed and involve people we know well. It is more common when we speak, but with online communication, we are starting to use it more often in our writing. We use informal language when:

- talking to someone we know
- writing letters, emails or messages to friends and close relatives.

words

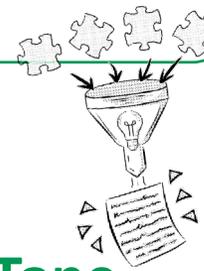
Words words words words.

Accent

Accent is the way people pronounce words. People from different parts of the country often have different accents. We all have an accent or idiolect. Our voices, however, do change depending on who we are speaking to and depending on the context of that conversation.

Thinking points:

- What reactions do people give to different regional accents – e.g. Somerset, Scouse, Cockney, Birmingham, Ulster, Yorkshire?
- Which accents sound more important and which sound less? Why do you think this is?



KS3 Spine Register & Tone

Dialect

These are words or phrases that you only tend to hear in a particular geographical area, so if you are from Cornwall, you might hear someone from Birmingham or Scotland using different words and grammar from you. For example, the words 'bap', 'cob' and 'bun' are synonyms for 'bread roll' in different parts of the country.

Thinking points:

- Is someone's language part of their personality?
- Does it help tell the story of who they are?

Standard English

Standard English is a clear style of English that can be understood by a wide audience. It may sometimes be called 'posh', 'formal' or even 'the Queen's English'. The word 'Standard' refers to the use of standard vocabulary and grammar with no slang or informal styles. For example, where you might say to a friend, "We're gonna go up town", to turn this into Standard English, you would say: "We're going to go to town".

Thinking points:

- Should we all be taught to speak in a more standardised way?
- Do you think that the rules of Standard English are as important now that we all communicate more often using computers?

Key Vocabulary

Audience: the person or people reading or hearing the text

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.

Genre: the kind of text you have in front of you (advert, speech, song)

Idiolect: your own individual way of speaking

Received Pronunciation (RP): a prestige form of English pronunciation

Slang: a type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing

Colloquial: used in ordinary or familiar conversation; not formal or literary; everyday language

Tone

Tone in writing is not really any different than the tone of your voice. You know that sometimes it is not "what" you say, but "how" you say it. It is the same with writing. Every word you use, your sentence structure, and the imagery you use will show your tone. The definition of "tone" is the way the author expresses their attitude through their writing.

Thinking points:

- Do you think understanding a writer's tone is important in understanding the meaning of a text?
- What information about context could help you understand the use of tone in a text? For example, the tone of anger in a piece of journalism.

Using a formal register	Using an informal register
<p><u>Vocabulary</u> Use technical words specific to the topic you are writing about. Words like “nice” and “a lot” have a vague meaning. Try to think of more descriptive words, for example, “delicious” or “endless”. Avoid slang or dialect words or words you would use when speaking, such as “cool” or “you know”. Try providing “signposts” to help your reader find their way through your writing. Words and phrases such as “in addition”, “nevertheless”, “on the other hand”, “by contrast”, “although” and “alternatively” are always helpful. Use some polite modal verbs, e.g. “May we look...?” or “Might you be so kind as to...”.</p> <p><u>Grammar</u> It is important to choose a style and voice that fits in with the text-type or genre, the purpose and the audience of the task, e.g. a report would be third person. No contractions – full, expanded versions of the words, e.g. <i>should not instead of shouldn't</i>. Try using semicolons in place of a full stop to link two sentences that share the same topic.</p>	<p><u>Vocabulary</u> You can use colloquialisms or slang, e.g. “Don’t bite my head off!”, “well chuffed” or “skiving off”. Address the reader directly, e.g. “You’ll be amazed...” It is okay sometimes to use the kind of words that are more usual in speech than writing, e.g. “Come on, it’s time we were off!” or “Haven’t you got something better to be up to?”.</p> <p><u>Grammar</u> Contractions sound more natural in certain types of writing, for example, a talk to fellow students, e.g. “It is good to know that we’re all going to work together on this.” Deliberate use of dashes, e.g. “You won’t believe what happened – I dropped the plate!” Use of ellipsis to build tension or demonstrate hesitation e.g. “I...I don’t think I can....do it...” You can also write in an accent or include a dialect, but remember to use apostrophes for omissions, e.g. “I ain’t got nuffing” or “Ye’ll nae get far lassie” or “And ‘ow are you gonna get that ‘ome?”</p>

Using different registers

Look at the examples below and decide on the register you would use for each conversation:

- **BBC news report**
- **job interview**
- **asking for a refund at a shop**
- **discussion with friends about your weekend**
- **teacher in class**
- **meeting with a bank manager**
- **asking your parents for more pocket money**



Then, have a go at writing some of the different texts or conversations. Use the guidelines above to help you find the correct register.

Activities

What Register?

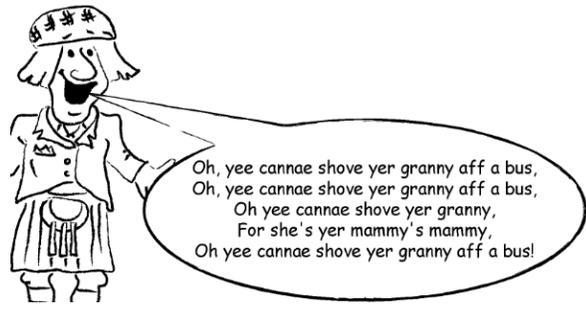
Look at the examples below. Copy them into a table and place them into an informal or formal column:

1. Give us your pen, Gaz.
2. May I have a pound?
3. Go down the ginnet.
4. Yesterday we go...
5. We was...
6. We were...
7. Mark and me’ve been out.
8. I ain't got nothing for you.
9. Excuse me, but do you have a pen I could possibly borrow, please?
10. Can I have a pen please Sir?

Accent and Dialect

Look at the song below. Can you work out:

- What accent it is being sung in?
- What dialect words have been used?
- Could you translate it into Standard English?
- What impact would that have on the effect of the song?



Exploring Tone

The Road Not Taken (By Robert Frost)

In the last stanza of his poem *The Road Not Taken*, Robert Frost gives us an insight into the effect of tone:

**“I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less travelled by,
And that has made all the difference.”**

Frost tells us about his past with a “sigh” that gives the above lines an unhappy tone. This tone leads us into thinking that the speaker in the poem had to make a difficult choice.

Explore what tones the following extracts have.

The Tell-Tale Heart (By Edgar Allen Poe)

“It was A LOW, DULL, QUICK SOUND – MUCH SUCH A SOUND AS A WATCH MAKES WHEN ENVELOPED IN COTTON. I gasped for breath, and yet the officers heard it not. I talked more quickly, more vehemently but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why WOULD they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men, but the noise steadily increased. O God! What COULD I do?”

A Tale of Two Cities by Charles Dickens

There was a steaming mist in all the hollows, and it had roamed in its forlornness up the hill, like an evil spirit, seeking rest and finding none. A clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light of the coach-lamps but these its own workings, and a few yards of road; and the reek of the labouring horses steamed into it, as if they had made it all.

What do we mean by “structure”?

Structure is all to do with how a particular text you read, or write, is put together. Before any writer begins actually writing their narrative, they need to consider the structure that it will follow. The most basic elements of a text’s structure are:

- plot
- setting
- theme

Typically, we associate structure with the order in which the narrative takes place – this is most commonly: beginning (B), middle (M), end (E). However, writers often use a range of structural techniques in order to make their narratives more “interesting” for the reader – you can use these on your own writing too.

Linear vs. Non-Linear

Events that take place in B/M/E are known as a **linear** structure. Sometimes, the events do not always go in this order (i.e. end at the beginning). This is known as **non-linear** structure.

Exposition

The exposition of a narrative will typically:

- provide important **background information**
- **introduce** key characters, settings and plot details
- **establish** prior plot events.

Rising Action

The rising action of a narrative will typically:

- **develop** from the conflict
- include a series of events that **build** to the ‘main’ event – the climax
- **escalate** the plot events
- **increase** tension.

Climax

The climax of a narrative will typically:

- be the **point** that the rising action has been leading up to
- be where the tension of the narrative is at its **highest**.

Falling Action

The falling action of a narrative will typically:

- **de-escalate** the events of the narrative
- **reduce** tension
- **lead** towards the resolution.

Denouement

The denouement of a narrative will typically:

- **follow** from the resolution
- **provide** the final outcome
- **conclude** all aspects of the plot.

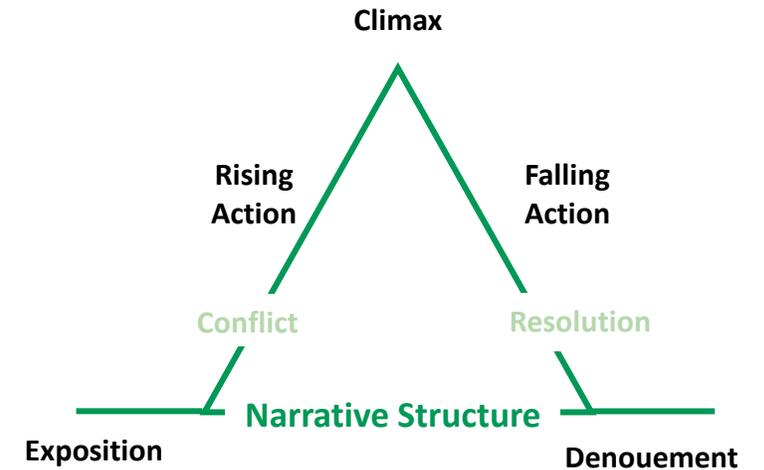
Narrative Structure

We can plot the order of events in a narrative into the beginning, middle and end.

These terms are more technically known by the following:

- beginning - the **Exposition**
- middle - the **Climax**
- ending - the **Denouement**

A narrative will also include **Rising Action**. These are the events that lead up to the **Climax** as well as **Falling Action**, the events that happen as a result of the **Climax** and lead to the **Denouement**.



Conflict and Resolution

In order to support the general structure of a narrative, a plot will also include a **Conflict** and a **Resolution**. The conflict will be the “inciting incident” that is essentially the problem/issue from which the rising action will stem. The resolution will follow the climax (where the issues are addressed) and seeks to “resolve” the initial conflict of the plot.



KS3 Spine Structure

In order to make a narrative “interesting” for a reader, writers often use a range of additional structural techniques:

Foreshadowing

This technique hints or suggests a future event may happen. It is often used by writers in order to signal a warning of later plot events.

Analepsis

More commonly known as a flashback, writers use analepsis in order to portray a previous event or possibly a memory that informs the plot.

Prolepsis

More commonly known as a flash forward, writers use prolepsis to foreshadow and represent the events of the future, beyond the plot.

Pathetic Fallacy

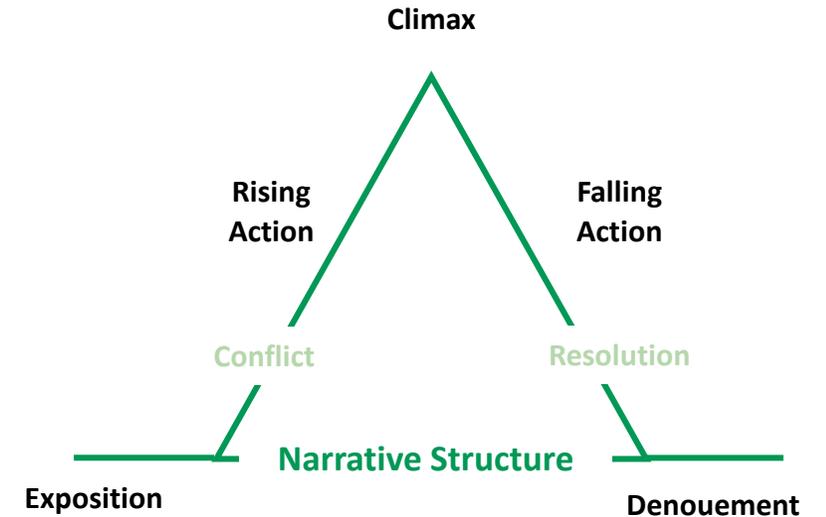
Used to signify atmospheric changes in a text, pathetic fallacy is when the weather and nature in a particular setting represents the character’s mood and/or emotions.

Activities

1. Using the narrative structure template, determine the structure of a well-known fairy tale by plotting out the details. You could use: *Little Red Riding Hood*, *Goldilocks and the Three Bears* or *Hansel and Gretel*.
2. Imagine you are rewriting your chosen fairy tale from Question One – plot it out using a non-linear structure.
3. Summarise each stage of the narrative structure process in no more than ten words (Exposition/Conflict/Rising Action/Climax/Falling Action/Resolution/Denouement).
4. Provide exemplar openings for two of the different types of hooks (see above explanation of hooks).
5. Use the pathetic fallacy to represent the following: i) an angry person ii) a happy person iii) a lonely person.

Hook

Writers immediately engage us by using different types of ‘hooks’ to open their narratives. These include:
a puzzling hook leading the reader to raise immediate questions
an atmospheric hook vivid use of description and depiction of setting
a direct speech hook establishes a sense of action and urgency from the outset
a subtle hook minimal information is shared heightening the curiosity of the reader.



KS3 Spine Structure

Quick Questions

- What are the technical terms for “beginning”, “middle” and “end”?
- In which stage of a narrative is the problem/issue introduced?
- At which point in a narrative is the plot’s tension at its highest?
- What name is given to a narrative structure that does not follow chronological order?
- Which techniques are used to warn of a possible event later in the narrative?
- What is the opposite of analepsis?
- What type of hook uses detailed descriptions and imagery?
- What is the purpose of a “subtle hook”?
- How is weather used in pathetic fallacy?



What does Subtle mean?

Making use of clever and indirect methods to achieve something.

Example: authors of mysteries often use subtleties to help the reader/audience work out who committed the crime. Rather than saying something directly, you try and guide your reader to **Infer** information about the setting, character or action from your writing using some of these techniques.

Techniques for creating subtlety

Metaphor: a direct comparison between two objects

- **Life is a dream**
- **Life is a journey with many crossroads**

Extended Metaphor: An extended metaphor is when the author takes a single metaphor and uses it at length with various subjects, images, ideas and situations.

You can use an extended metaphor to:

- exaggerate
- create atmosphere
- create images
- help the reader to make connections between parts of your story.

Imagery: a way of describing something using language to create a picture in your reader's mind.

Example: "He walked along, dragging his huge hands by his side like a bear."

- What does this suggest about the speed of the man's movement?
- What do we associate with a bear?
- What does this suggest about the man?

Show not Tell

This is a technique that will help you write in a more descriptive way. It creates a picture or image in the reader's mind by **showing** instead of **telling** the reader about:

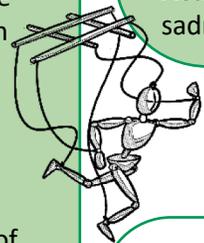
- characters' thoughts or feelings
- the action that's taking place
- the setting.

Example:

Tell = I was happy

Show = I skipped home, humming a tune and feeling like everything was as good as it could be.

Activity: Can you write your own 'show not tell' for sadness?



Explicit, Implicit and Inference

You should try to include a mixture of explicit and implicit information in your writing so that readers are able to infer some things for themselves; this makes them **think** in a deeper way about your characters, settings or situations.

Is this explicit or implicit and what do you infer from it?

The glass shook in the window frame. A whistling sound screamed through the gap in the door and outside, the leaves danced around the garden.

Why should we be subtle?

Sometimes, holding back information in description means the reader has the 'fill in the gaps' and use their imagination. In horror writing, for example, this can be effective as it can increase tension by holding back details and letting the reader's mind run wild. Also, by being subtle, we can keep the reader guessing and imagining what might happen next.

In non-fiction, subtlety can make a text more persuasive. If we are too forceful, it could be off-putting. If we use subtle language, repetition and other techniques to persuade our reader to imagine a scenario or situation, it can bring them round to our way of thinking and purpose and be more effective.

When should we avoid being subtle?

Although being subtle can increase how effective our writing is, sometimes we can have a greater impact by not being subtle at all. For example, explicit language choices may highlight awful facts and statistics to a reader and shock them to adopt our way of thinking and therefore achieve our purpose.

Key Vocabulary

Audience: The person or people reading or hearing the text.

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.

Genre: The category the writing fits into.

Explicit information is obvious, factual information that can be proven easily.

Implicit information is information that we know even though it is not directly stated and we need to **infer** the meaning.

Inference: we use our prior knowledge and explicit evidence from the text to make conclusions.

Antonyms of Subtle	Synonyms of Subtle

Subtlety in nonfiction

Read the articles below and see if you can work out the writers' opinions.

- Is one writer more subtle than the other? How do you know?
- How many of the techniques explained can you spot in these articles? Each time you find one, try to highlight it and explain its effect on you the reader.
- <https://www.theguardian.com/lifeandstyle/2017/apr/09/le-cinq-paris-restaurant-review-jay-rayner>
- <https://www.google.co.uk/search?q=best+complaint+letter+to+virgin+airways&ie=UTF-8&oe=UTF-8&hl=en-gb&client=safari>

Read the below article written by Caitlin Moran.

<https://nownorsummat.wordpress.com/2011/10/15/you-cant-even-change-the-colour-of-your-front-door/>

- What is the article about?
- Is she subtle about her feelings and point of view?
- What does she want you to infer from the text?
- Find an example of 'show not tell'.
- Can you find a metaphor or/and an extended metaphor?
- Can you explain the effect of these on you, the reader?

Activities

1. What does it mean to be subtle in writing?
Look at the examples of techniques on the other side. Can you summarise what it means to be subtle in your writing?
2. Listen to Rhianna's song Umbrella or read the lyrics from this site <https://genius.com/Rihanna-umbrella-lyrics>
 - a. How has she used the umbrella as an extended metaphor?
 - b. What is her subtle message?
3. Can you think of another song or poem that delivers a message in a subtle way?
4. Can you write a show not tell sentence for each of these explicit feelings?
 - a. He was afraid.
 - b. She was nervous
 - c. The classroom was hot.
 - d. The teacher was embarrassed.
5. Write three paragraphs based on this image in which you 'show not tell' when describing what you can see.



Activities

Look at the images below and label them for what is explicit and what is implicit information.

What can you infer from these images?



Choose one of the images above and use it to write a story or creative piece of writing.

Try to include as many of the subtle techniques you've looked at as possible.

Greek Tragedy

The origins of “tragedy” can be found in Greece in the 6th century BC. These plays often contained a “Chorus”, which was a group of actors who described and commented upon the main action of a play with song, dance and narration.

The 3 most notable playwrights of the time were:

Aeschylus: Much of his work focuses on war and conflict, such as ‘*The Persians*’. This play opens with a Persian defeat and ends with The Gods wreaking their revenge on an individual who angered them.

Sophocles: His most famous play is probably ‘*Oedipus Rex*’, which revolves around the central character killing his father and marrying his mother. When he realises what he has done, the play ends with him gouging out his own eyes.

Euripides: Uniquely, Euripides was the mouthpiece for unrepresented members of society and wrote about those who were somehow “trapped” by society.

For example, one of his heroines, Medea says:
*‘Sooner would I stand
Three times to face their battles, shield in hand,
Than bear one child!’*



Faustus by Christopher Marlowe (1564–1593)

Set in Germany and written by Christopher Marlowe, “*The Tragical History of the Life and Death of Doctor Faustus*” is based on German stories around the character Faustus and was published in 1604. Foreshadowing is used by the opening Chorus, who liken Faustus to Icarus (Greek mythology) who flew too close to the sun. Faustus is highly intelligent and scholarly and has ambition beyond his own human state. He summons the devil and Mephistophilis appears as a representative of Lucifer and tries to dissuade Faustus from abjuring God:

*O Faustus, leave these frivolous demands
Which strikes a terror to my fainting soul!*

Faustus writes a contract in his own blood in which he agrees to have 24 more years on Earth with Mephistophilis to serve him and the power of magic but after that he will hand his soul to Lucifer. He has “sold his soul to the devil”.

Task: Can you make connections between Doctor Faustus and any of Shakespeare’s tragic heroes?

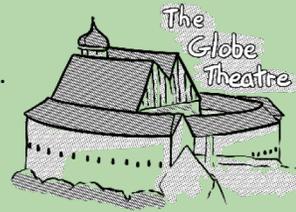


Tracking Tragedy through Shakespeare (1564- 1616)

Shakespeare’s tragedies can be characterised by these features:

1. a struggle between good and evil (this can include within a character)
2. hamartia (a character flaw in the tragic hero)
3. the tragic waste of the ‘good’ being destroyed along with the ‘bad’ at the end of the play
4. external conflict, through plot
5. internal conflict, through the tragic hero struggling with their fatal flaw
6. catharsis
7. supernatural elements
8. lack of justice
9. an incident of “comic relief”.

Task: Can you provide examples for each of these?



Ibsen (1828- 1906)

Henrik Ibsen wrote “*Hedda Gabler*”; “*Ghosts*” and “*A Doll’s House*”, all of which are tragedies. Ibsen is often referred to as “the father of realism” and as such, his modern tragedies are centred around *realistic* and relatable settings. Ibsen’s subject matter meant that he upset many audiences throughout Europe as he questioned traditional roles and the status quo. His “tragic heroine” Hedda Gabler is often referred to as the Female Hamlet. Likewise, Nora, the protagonist from “*A Doll’s House*”, realises that her tragic flaw was seeking acceptance through a male dominated society, rather than defining her own self-worth.



Miller (1915- 2005)

Arthur Miller, wrote “*Death of a Salesman*”; “*The Crucible*” and “*All My Sons*”, all of which are tragedies. In 1949, US playwright Arthur Miller wrote “*Tragedy and the Common Man*”, an essay in which he explored and justified the model of having an “ordinary character” as the central character of a tragic play. This was a shift in the genre, since many tragic heroes prior to this had been exceptional people such as royalty or those with high status. He wrote his essay in response to hostile reviews which his play “*Death of a Salesman*” had received. Miller’s decision to take an ordinary salesman as his central figure was viewed by some as inappropriate for the subject of tragedy.



KS3 Spine Tragedy

Tragedies	Tragic plays normally focus on misfortunes surrounding a hero, usually the protagonist, and often a flawed one. Tragedies typically include serious subject matter or themes, and sometimes end in the downfall or death of one or more characters.
Greek Tragedy	Ancient Greek tragedies typically feature a protagonist of high rank who makes an error of judgement (flawed). Other important features include gods, mythology, conflict and suffering.
Roman Tragedy	Those Roman tragedies that have survived are mainly adaptations of Greek tragedies. Roman philosopher Seneca wrote some plays which are considered revenge tragedies, adopted by Elizabethan and Jacobean playwrights.
Elizabethan and Jacobean Tragedy	Elizabethan tragedies, of which William Shakespeare was just one writer, often include a high status protagonist who is flawed, and ultimately dies at the end. Jacobean tragedies are characterised as being revenge tragedies.
Revenge Tragedy	Revenge tragedies are characterised by one character seeking revenge upon another character. Examples of revenge tragedies include William Shakespeare's <i>Hamlet</i> and John Webster's <i>The Duchess of Malfi</i> .
Domestic Tragedy	Rather than focusing on high rank and status, these works portrayed the common man in a domestic setting as the tragic hero (as opposed to a character of nobility in an extravagant setting). A good examples is Henrik Ibsen's <i>A Doll's House</i> . Aristotle had argued that tragedy should concern only powerful individuals with great minds because their catastrophic downfall would be more emotionally powerful to the audience.



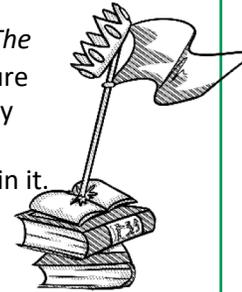
The Tragic Hero vs The Machiavellian Villain

Aristotle identified 5 characteristics of a **Tragic Hero**:

1. flaw or error of judgement (hamartia)
2. a reversal of fortune (peripeteia) brought about because of the error in judgement
3. the discovery or recognition that the reversal was brought about by the hero's own actions (anagnorisis)
4. excessive Pride (hubris)
5. The character's fate must be greater than deserved.

Named after Niccolo **Machiavelli's (1469- 1527)** book *The Prince*, written in the early 1500s, many tragedies feature a **Machiavellian Villain**. These characters are defined by having a deep desire for power and using deceit and manipulation to achieve what they want and to maintain it.

Action Point: Can you think of a tragic hero and give examples of how they exhibit these 5 traits?



Task: Can you list some Machiavellian Villains?

Shakespearian Tragic Characters

Romeo from *Romeo and Juliet*: his impulsiveness, evidenced by his pursuit and secret marriage to Juliet, his sworn enemy's daughter.

Hamlet from *Hamlet*: opposite to Romeo, it is Hamlet's indecisiveness which leads to his and others' deaths

Macbeth from *Macbeth*: his ambition and desire to keep hold of power regardless of the cost result in catastrophic consequences

Othello from *Othello*: He allows himself to be manipulated by Iago who plays on Othello's self centred nature.

King Lear from *King Lear*: His own ego and desire to be loved beyond compare by his three daughters leads him to lose everything and everyone.

Task: Can you prioritise THE most tragic character?



Key words

Anagnorisis a protagonist's realisation of their own nature/destiny

Catharsis the release of powerful, healing emotions that make tragedy so moving

Conflict (External and Internal) the battle within a character or between a character and wider society

Empathy being able to understand how someone else, including a character, would feel

Hamartia a flaw which leads to an ultimate outcome

Hubris excessive pride

Machiavellian treacherous and opportunistic

Pathos pity

Peripeteia a sudden change in fortune and circumstance

Tragic hero as defined by Aristotle, a character bringing about their own destruction or "fall from grace"

Task: Can you provide examples for each of the above key words?



KS3 Spine Tragedy