

ENGLISH SUMMER 1 KNOWLEDGE ORGANISERS



BEASTS



THE MINOTAUR

Read an extract from *Shadow of the Minotaur* by Alan Gibbons.
Explore representations of the Minotaur in art and film.
Write a detailed description of this terrifying beast.

VOCABULARY

muster	void	sparse
faltering	savage	impaled
recoiled	lumbering	
feebly		
gobbets	pursuit	careering
bellowed	quavering	labyrinth
onslaught	muzzle	putrid
brawny	unflinchingly	mythology

VOCABULARY

Anglo Saxons	pathetic fallacy
Geats	emotive language
kennings	conquest
meadhall	tyrant
demise	vengeful
gluttonous	merciless
sentry	strident

GRENDEL

Read Michael Morpurgo's *Beowulf*.
Explore the historical context and word origins.
Write a narrative extract about Beowulf's demise.



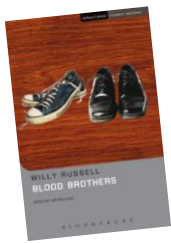
THE JABBERWOCKY

Analyse Lewis Carroll's poem, "The Jabberwocky".
Explore common poetic conventions in narrative poetry.
Use our grammatical knowledge to aid our understanding of portmanteaus.



VOCABULARY

narrative poetry	rhythm	
imagery		
poetic conventions	onomatopoeia	simile
portmanteau	personification	formality
alliteration	metaphor	imitate



Blood Brothers



Background: Blood Brothers was first performed at the Liverpool Playhouse in 1983 and subsequently transferred to the Lyric Theatre, London. It was revived in the west End in 1988 for a long-running production and opened on Broadway in 1993.

Synopsis: A Liverpudlian West Side Story: twin brothers are separated at birth because their mother cannot afford to keep them both. She gives one of them away to wealthy Mrs Lyons and they grow up as friends in ignorance of their fraternity until the inevitable quarrel unleashes a blood-bath.

Glossary

Contrasting accents	There is a clear difference between the way the working-class and the middle-class characters speak.
Figurative language	Several of the songs in the play contain metaphors that are linked to the key themes; these symbols often recur throughout e.g. 'His mind's gone dancing'.
Lack of fluency	When characters feel strong emotions, their speech becomes disjointed and broken down e.g. 'D'y' know.'
Stage directions	Stage directions are used to indicate what the actors are doing, revealing their behaviour and how they interact with each other e.g. Mickey and Sammy exit.



THE MOTHER Mrs Johnstone

- JUDGED**: "The mother, so cruel, there's a stone in place of her heart"
- WORN OUT**: "By the time I was twenty-five, I looked like forty-two"
- UNEDUCATED - DOESN'T VALUE EDUCATION**: "...illy, gets play with indignation"
- POOR**: "I'm starvin' an' there's nothin' in there never bloody well is"
- OPTIMISTIC**: "We'll live like kings, like bright young things"
- MANIPULATED**: "You swear on the Bible"
- REALISTIC**: "I'd buy more junk and trash; that's all!"
- DISCRIMINATED BY CLASS**: "Oh, bright new days we're movin' away!"
- GUILTY**: "You're always gonna know who sold 'em... You sold a son."
- VULNERABLE**: "They say I should put them into care..."
- RESPONSIBLE**: "You can't stop the milk, I need the milk, I'm pregnant"
- SUPERSTITIOUS**: "Never put new shoes on a table... You never know what'll happen"
- MATERNAL**: "I love the bones of every one of them"



Mickey Johnstone

- STREET-WISE**: "I know loads of words like that. 'I know, like the 'F' word"
- VALUES**
- LOYALTY**: "This means we're blood brothers and that we'll always have to stand by each other"
- DEPRIVED**: "you're not had much of a life with me, have y'?"
- MISCHIEVOUS**: "Aah... take no notice. We've been caught loads of times by policemen..."
- NON-ACADEMIC**: "You don't know, I did y' two minutes ago, lad."
- DESPERATE**: "The jury found him guilty, sent him down for seven years"
- HAS RESPONSIBILITIES**: "Linda's pregnant!"
- OVERWHELMED**: "Linda's pregnant!"
- SHY**: "...I promise myself I'll ask her but, but the words just disappear"
- RESENTFUL**: "Why didn't you give me away!"
- PROUD**: "No, I don't want your money, stuff it!"
- UNFORTUNATE**: "They've scared laffin' people off..."



Mrs Lyons

- WEALTHY**: "I'm talking about thousands if you want it"
- CHILD-LESS**: "I've dreamed of all the places I would have"
- CUNNING**: "Mrs, I must make this a binding agreement for some time"
- DECEPTFUL**: "You sold your baby?"
- PROTECTIVE**: "...mixing with boys like that"
- PARANOID**: "Whenever I go you'll be just behind me..."
- LONELY**: "You'll be glad when he's back won't you? The house won't feel so empty then"
- MANIPULATIVE**: "They say that if either twin leaves that he once was a pair, they shall both immediately die"
- SUPERCHIOUS/SUPERIOR**: "(laughing) Oh... you mean you're superstitious?"
- OPPORTUNISTIC**: "It's wonderful, it's perfect... I tell him we were wrong, the doctors were wrong"
- THREATENED**: "We're safe here, aren't we?"



Linda

- DEFIES STEREOTYPE**: "She's a girl but she's all right"
- COMPETENT**: "Linda takes the gun and fires. He has a metallic ping"
- REBELLIOUS**: "Let's throw some stones at them windows"
- FEARLESS**: "I'll tell my mother why all her clothes disappeared when you're in our house"
- MANIPULATIVE**: "Look, Eddie's scared"
- PRAGMATIC**: "But y'have to [etc], Mickey. Everyone does"
- COMFORTING**: "When you die you'll meet your twinny again, won't y'?"
- OBSERVANT**: "A touch of hands that parts too soon"
- CONFIDENT**: "I might be more successful if you were to sort of put your arms around here"
- DEMONSTRATIVE**: "I don't care who knows, I just love you, I love you!"
- FIGHTS TEMPTATION**: "A touch of hands that parts too soon"
- STIFLED**: "There's a girl inside the wagon who's waiting to get free"
- PROTECTIVE**: "You stay where y' are, Mickey. You've done nothing"



Edward Lyons

- FRIENDLY**: "Do you want to come and play?"
- CARE-FREE**: "I couldn't get a job I'd have sold out and drink the day, live like a bohemian"
- ARTICULATE**: "We have been undergoing a remarkable celluloid 'experience'"
- MIDDLE CLASS**: "He's a frigin' poshy"
- SHeltered**: "My mummy doesn't allow me to play down here actually"
- GENEROUS**: "Take as many as you want"
- NAIVE**: "Yes, I gave you one for Sammy, remember?"
- CONFIDENT**: "He is bright and forthcoming"
- ROMANTIC**: "If I was him I'd bring you flowers and ask you to dance"
- HONEST**: "I've always loved you"
- DISLOYAL**: "Play their part in a tight romance"
- SECURE**: "Why is a job so important?"
- WELL-EDUCATED**: "Talk of Oxbridge"



WILLY RUSSELL'S BLOOD Brothers



Gothic Literature



Definition: Gothic Literature is a style of writing that blends elements of fiction and horror, as well as romanticism. This style of fiction began in the mid-1700s with a novel titled *The Castle of Otranto* by Horace Walpole; the novel is considered to be the first of the Gothic fiction tales, because of its characteristics of the genre. Despite the Gothic novel having a long history, it has since changed as a consequence of authors such as Stephen King, who is known for titles that are both commercially successful and sometimes critically acclaimed. Gothic literature has been and continues to be an influential and popular genre.



Purpose: Gothic Literature is a direct response to eighteenth century ideals of realism which is why it is essential to understand formal realism, in order to understand Gothic Literature. A gothic novel often refers to supernatural events, or events in nature that cannot easily be explained; dark and / or supernatural imagery is a key device to use against the confines of realism. Where formal realism uses diction, Gothic Literature elaborates; fantasy and realism are blended to create unpredictability. Paranormal characters become more realistic than those in other genres. However, the protagonist's reaction should be in a way that is true to everyday responses; therefore, providing natural explanations toward supernatural occurrences.

Week	A ghastly glimpse into ...
Week 1	<ul style="list-style-type: none"> ✓ the gothic genre ✓ an extract from the first ever gothic novel 'The Castle of Otranto'
Week 2	<ul style="list-style-type: none"> ✓ Edgar Allen Poe's life ✓ 'The Tell-Tale Heart'
Week 3	<ul style="list-style-type: none"> ✓ Mary Shelley's life ✓ checkpoint – an extract from 'Frankenstein'
Week 4	<ul style="list-style-type: none"> ✓ Bram Stoker and his interest in Vlad the Impaler ✓ an extract from 'Dracula'
Week 5	<ul style="list-style-type: none"> ✓ the life of Charles Dickens ✓ Assessment – 'Great Expectations' extract
Week 6	<ul style="list-style-type: none"> ✓ how to read your own dramatic piece of gothic literature

Plot

Key words:

- Antihero - a main character usually isolated from society.
- Formal realism - creating a reality through the experience of a character.
- Media res - opening in the midst of the plot
- Prophecy - predication.
- Protagonist - leading character.
- Supernatural - attributed to a force beyond scientific understanding or the laws of nature.

antiheroes / heroes

supernatural occurrences

sinister setting

romance

curses and prophecies

death and decay

emotions

madness

N.B. Gothic Literature does not strive to reflect everyday life, but the contrasting realism.