

## Year 9 Term 1b Knowledge Organiser

<p>1. <b>Narrative Voice:</b> First person – introspective, extradiegetic or intradiegetic? Written as if the narrator is a character, observing or taking part in the story.</p>	<p>16. <b>Indirect characterisation (STEAL)</b> <u>Speech (dialogue)</u> Personality is revealed through language choices (intelligence and education); speed, hesitations and length (temperament); accents (origins); and topics (status).</p>
<p>2. <b>Narrative Voice:</b> Second person - written as if the narrator is talking directly to the reader.</p>	<p>17. <b>Indirect characterisation (STEAL)</b> <u>Thoughts (&amp; feelings)</u> Understanding personality through inner thoughts and feelings can reveal rationality, confidence, mood, intentions, motivations and other characteristics, as well as discrepancies between their inner and outer personas.</p>
<p>3. <b>Narrative Voice:</b> Third person – focalised, authorial or narrator? Written as if the narrator is talking about the characters and events, but not necessarily a character in them</p>	<p>18. <b>Indirect characterisation (STEAL)</b> <u>Effect (on others)</u> How do they handle themselves socially? What about the relationships they can or cannot form with others? Revealing the emotional response other character have towards this one shows what explicit aspects of the character's personality are expressed to others.</p>
<p>4. <b>Narrative Voice:</b> Omniscient (all knowing) or inadequate (doesn't know the whole story)? A narrator who is god-like, able to move from place to place and character to character, realigning the reader to any perspective they wish to share.</p>	<p>19. <b>Indirect characterisation (STEAL)</b> <u>Actions (&amp; behaviours)</u> Behaviours are a product of inner feelings, revealing a character's drives and motivations. How they physically and verbally interact with others can demonstrate their social standing and their innate nature, i.e.: good, mean, sympathetic, aggressive or selfish.</p>
<p>5. <b>Narrative Voice:</b> Multiperspectivity – a story told from many points of view. Conveying a story through multiple points of view offers an in-depth look into characters' motivations, mannerisms, behaviours, and traits.</p>	<p>20. <b>Indirect characterisation (STEAL)</b> <u>Looks (appearance)</u> Personal hygiene, clothing, body language and facial expressions are the non-verbal cues representing 80% of communication. They may be genuine pointers to how the character feels about them self, their education, wealth, or even their natural state. It could however, be a deception at odds with their true character.</p>
<p>6. <b>Structure:</b> Chronological is the arrangement of events by time.</p>	<p>21. <b>Myth:</b> a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events.</p>
<p>7. <b>Structure:</b> Flashback is a scene that you show in your story in real-time, but which happened in the past.</p>	<p>22. <b>Legend:</b> a traditional story or group of stories told about a particular person or place. Formerly the term legend meant a tale about a saint. Some legends are the unique property of the place or person that they depict.</p>
<p>8. <b>Structure:</b> Flash-forward is a writing technique where the writer jumps out of the current narrative to show something that happens or might happen in the future.</p>	<p>23. <b>Quest:</b> The form of a quest narrative is simple. Basically, the author describes his or her desire to do something, see something, experience something, discover something.</p>
<p>9. <b>Structure:</b> Cyclical narrative the story ends where it began. Although the starting and ending points are the same, the character(s) undergo a</p>	<p>24.. <b>Paragraphs and sentencing:</b> Effective, engaging writing is not thoughtless. Paragraphs and sentences must be used for effect: to guide the reader and</p>

<p>transformation, affected by the story's events.</p>	<p>develop the narrative through action (shorter sentences, faster pace) description (longer for slower rhythm), dialogue (its own paragraph), and for single, sudden ideas meant to give the reader pause (a single sentence or single word paragraph). Adapt your use of both.</p>
<p>10. <b>Structure:</b> Medias res opening a story that begins partway through its plot, with the missing events filled in later through dialogue, flashbacks, or other techniques.</p>	<p>25. <b>TiPToP Paragraphing:</b> Paragraphs are just a group of sentences sharing the same idea. They structure your writing to make it easier for readers to follow. Always start a new paragraph when you change the focus of your writing. When writing about a new TIME period or about a different PLACE. When writing about a new TOPIC or about or as a new PERSON.</p>
<p>11. <b>Setting:</b> <u>Temporal Setting</u> (focus on the time of a setting) Time in setting can refer to the length of time in which the story unfolds (as short as a day or as long as 1000 years or more). Time can also refer to time period, the historical epoch (for example the Middle Ages) in which your novel is set.</p>	<p>26. <b>Sensory language</b> - In real life we perceive the world with our five senses; smell, touch, taste, hear and see. So too must your reader. They wish to experience your fictional world, and sensory stimulation helps transport them into your character's story. This is where the power of a writer's observation and imagination mix, with amazing results.</p>
<p>12. <b>Setting:</b> <u>Environmental Setting</u> (focus on the place of a setting). Setting your story in a real place means that you need to understand it: Not only its geography but also what kind of life a traveller would find there.</p>	<p>27. <b>Characters:</b> Protagonist (Hero) - The protagonist is the character who drives the action--the character whose fate matters most.</p>
<p>13. <b>Setting:</b> <u>Mood Setting</u> Creating a precise mood with your setting is important because: It signals to the reader how they should read the unfolding action: Is there a sense of danger or adventure? Is the story reaching a point of higher stakes or is the action winding down? It creates contrast – the light and shade – that keeps a story's environments interesting and believable</p>	<p>28. <b>Characters:</b> Antagonist (Villain) - a person who is opposed to, struggles against, or competes with another - usually the protagonist.</p>
<p>14. <b>Setting:</b> <u>Social Setting</u> Context is one of the most important elements of setting for plot. The social, cultural, historical, political and environmental details tied to time and place shape people's lives in many ways.</p>	<p>29. <b>Characters:</b> Sidekick (Helper) - a person who works with someone who is more important than they are.</p>
<p>15. <b>Setting:</b> <u>Cultural Setting</u> The cultural context of a text helps the reader understand what is happening and why. It is made of up several factors including setting/location, background, cultures, beliefs, and community.</p>	<p>30. <b>Characters:</b> Damsel in distress (Victim) - a person, often a young woman, who needs to be rescued from danger or trouble of some kind.</p>