**LITERARY METHODS**

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| **METHOD** | **DEFINITION** | **EXAMPLE** |
| Noun | An object | ‘colossal **wreck**’   * Ozymandias |
| Adjective | A word to describe an object | ‘**colossal** wreck’   * Ozymandias |
| Verb | An action | ‘I see every round as it **rips** through his life’   * Remains |
| Adverb | A word to describe an action | ‘All my words flattened, rolled, turned into felt, **slowly** melting’   * Poppies |
| Simile | Comparing two things together using ‘like’ or ‘as’ | ‘spits **like** a tame cat turned savage’   * Storm on the Island |
| Metaphor | Comparing two things to one another, saying one thing IS another | ‘What, all my pretty **chickens**?’  (when Macduff finds out his children have been slaughtered by Macbeth) |
| Personification | Giving an inanimate object, a living quality | ‘pale flakes with fingering stealth **come feeling for** our faces’   * Exposure |
| Pathetic Fallacy | Where the weather reflects the mood of the writing/character’s feelings | ‘**Thunder, lightning and rain**’ in Macbeth when the witches are on stage |
| Sibilance | The repetition of ‘s’ or ‘sh’ sounds | ‘Fi**shes** fla**sh**ing **s**ilver a**s** their bellie**s** **s**wivelled toward**s** the **s**un’   * Kamikaze |
| Plosives | Harsh consonant sounds | ‘Bullets sma**ck**ing the belly out of the air’   * Bayonet Charge |
| Onomatopoeia | A word spelt the way it sounds | ‘The cellar door flew open with a **booming** sound’ – A Christmas Carol |
| Hyperbole | Exaggerating | ‘**All the perfumes** of Arabia will not sweeten this little hand’ – Lady Macbeth trying to cover up the hallucinating blood on her hands |
| Alliteration | The use of the same letter at the start of a sequence of words | No **w**armth could **w**arm, nor **w**intry **w**eather chill him. No **w**ind that blew was bitterer than he [...] – A Christmas Carol |
| Listing | Providing a number of ideas/reasons/options | ‘Scrooge! A **squeezing, wrenching, grasping, scraping, clutching, covetous** old sinner!’ – A Christmas Carol |
| Persona | The person in the poem | For example, the persona in London, is the writer William Blake himself.  However, the persona in Jane Weir’s Poppies is a mother – not necessarily Weir herself. |
| Enjambment | Where a sentence in poetry runs over onto the next line/stanza | *Then I’m home on leave.* ***But I blink***  ***and he bursts again*** *through the doors of the bank. -* Remains |
| Caesura | Where punctuation is used in poetry to create pauses or stops | Something is happening**.** A stranger’s features  Faintly start to twist before his eyes   * Exposure |
| Juxtaposition | Placing two contrasting things together in a phrase/sentence | ‘**Exploding comfortably** down the cliffs’   * Storm on the Island |
| Volta | A turning point in a poem | And, as I rose upon the stroke, my boat Went heaving through the water like a swan; **When,** from behind that craggy steep till then The horizon's bound, a huge peak, black and huge   * The Prelude |
| Irony | Language that says one thing but implies the opposite e.g sarcasm | ‘the faint half-flush that **dies** along her throat’ – My Last Duchess |
| Lighting | In An Inspector Calls the lighting change is used for dramatic effect – to make the Birling household feel more intense with each member under scrutiny | ‘The **lighting should be pink and intimate**, **until the Inspector arrives where it should be brighter and harder’** |
| Entrances/Exits | In An Inspector Calls, Priestley uses entrances and exits of characters for dramatic effect | For example, when Gerald returns in Act 3 with the revelation that there’s no Inspector Goole on the police force |
| Props | In An Inspector Calls, the props are used to indicate the characters’ wealth and status. The doorbell & telephone are also used for dramatic effect | **Champagne = wealth**  **Port & cigars = Patriarchal society**  **Telephone/doorbell = Priestley’s opposed view to capitalism**  **The photograph = control and power** |
| Character | Characters are often used by writers to convey an opinion | For example, Eva Smith is used in An Inspector Calls to represent all underprivileged working-class people |
| Motif | A repeated or recurring idea/image/symbol | For example, the **motif of hallucinations in Macbeth** are used to emphasise how characters cannot escape from their guilt |
| Dramatic Irony | Where the audience knows something that the other characters do not | For example, **we know Macbeth murdered King Duncan** – but the other characters do not |
| Soliloquy | Where the character speaks their thoughts aloud on stage, but the other characters cannot hear it | ‘Is this a dagger I see before me? Its handle towards my hand. Come let me clutch thee.’ |
| Monologue | Where the character delivers a long speech to another character | ‘For brave Macbeth – well he deserves that name’ – said during the sergeant’s monologue after Macbeth had defeated the Norwegian army |
| Aside | Where the character onstage speaks directly to the audience only | ‘The Prince of Cumberland is a step on which I must fall or else o’erleap’ – Macbeth after hearing Malcolm has been declared King Duncan’s heir to the throne |
| Tone | The mood of a piece of writing | For example, **it might feel nostalgic like The Emigree and Poppies**, where the persona in each poem sounds sad as they reflect on their happier memories. **Or it may start with a foreboding tone**, like Macbeth, giving the impression that something bad is about to happen. |
| Shift/Pivotal moment | Where the writer changes our focus, or where something significant to the plot happens | For example, this could be moving from setting to introducing character. Or from the character’s actions to their inner thoughts. |

**How to Revise English**

* Complete past papers (attached to the school website – under English)
* Learn key quotes (attached to the school website – under English)
* Learn the criteria for each question and key sentence frames for how to answer each question effectively (use the knowledge organisers attached to the school website – under English)
* Learn the key literary methods that cross over most texts. These are useful for Literature, but also for Language!
* Read a range of texts – fiction and non-fiction

**Struggling specifically with Language Paper 1 Question 3?**

