Sophicly
Master Your English

2024 GCSE English Mastery
Language & Literature

GCSE ENGLISH MASTERY ANALYSIS TOOLKIT

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3 KEY PRINCIPLES FOR 100%

100% ANALYSIS

More about examiners' requirements

More about mark schemes

Convincing, personal responses

The examiner does not have a single answer in their head that they want to see from you. They are simply interested in reading about your own experiences with the text. Therefore, do not focus on pleasing the examiner - instead, focus on conveying your OWN understanding as convincingly as possible.

As you gain more experience and skill in writing, you will get better and better at this process.

More about authors' purposes

Literature is about HUMANITY.

Literature is a creative method of helping us explore and understand the problems that humanity faces all over the world from the past to the present to the future. Therefore your answers should explore the following:

- *the human problems in the text*
- *the angle from which the author is exploring these problems*
- *the techniques the author uses to explore these human problems*
- *why the author may have written the text*
- *what we can all learn from these problems*

More about universal meaning

What? How? Why? So what? What next?

If literature is about humanity, it follows, therefore, that your analysis should be aiming to answer certain key questions, such as:

- *What is the author saying about human life?*
- *How is the author expressing his/her views about these particular human issues?*
- *Why might the author want us to explore these views?*
- *So, what is the author's main point?*
- *What next? Is/was there something the author wanted us to change?*

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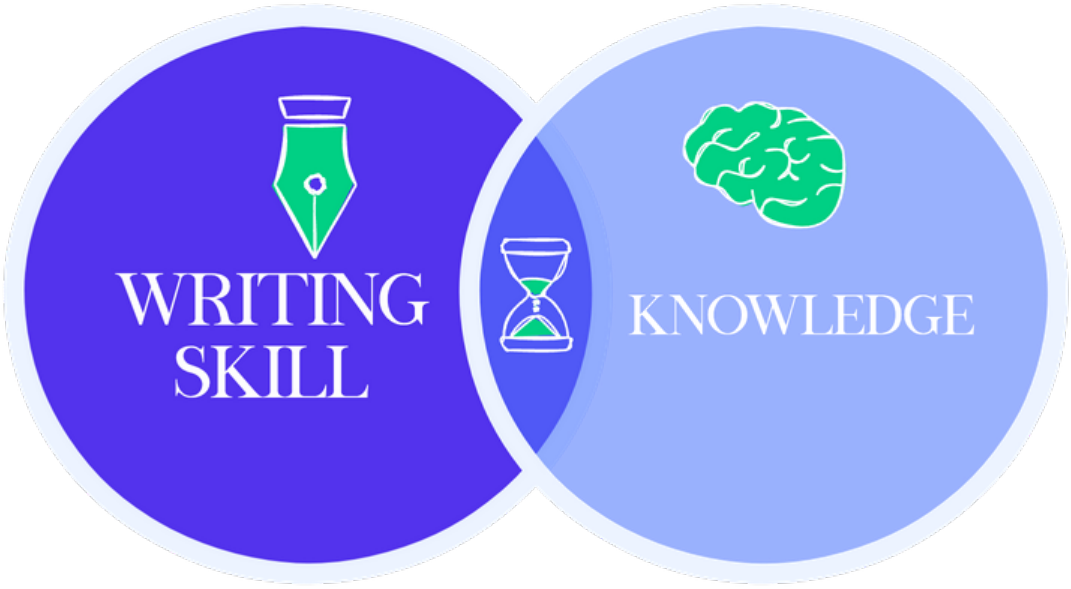
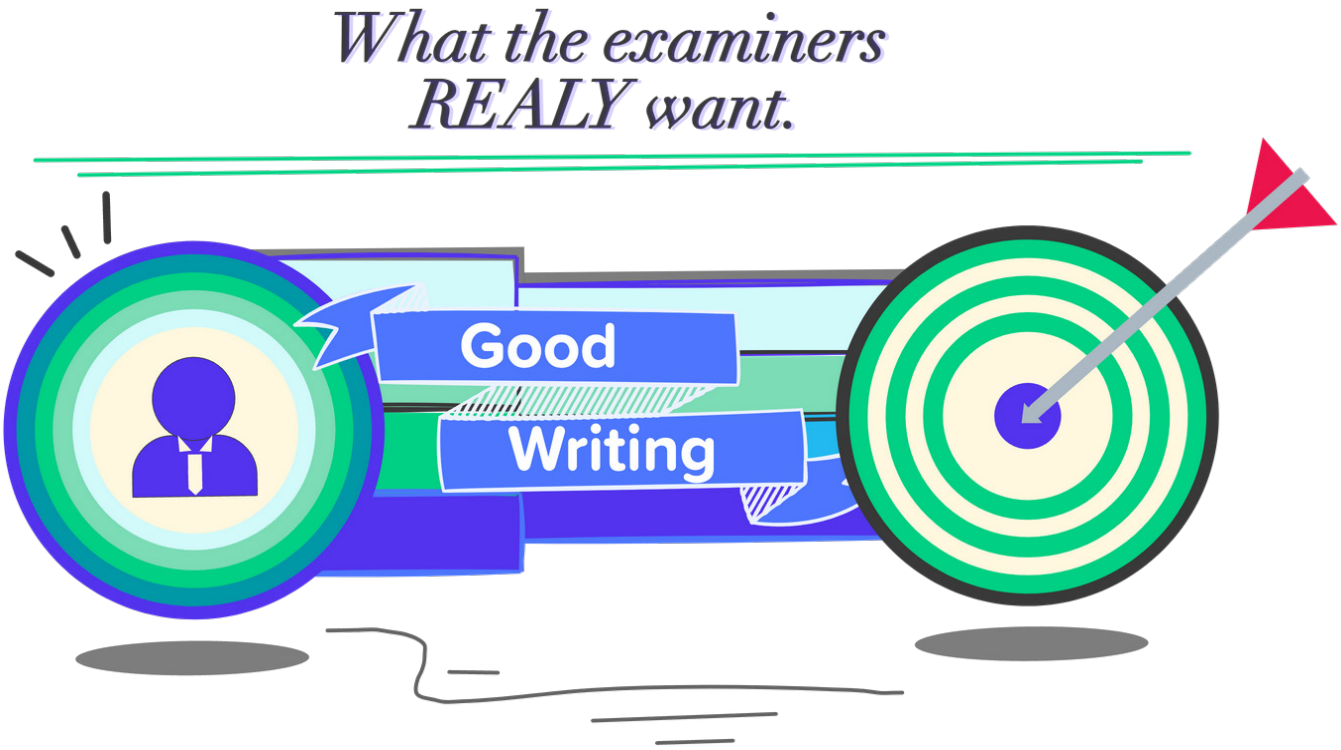
WHAT'S THE POINT OF THE GCSE EXAM?

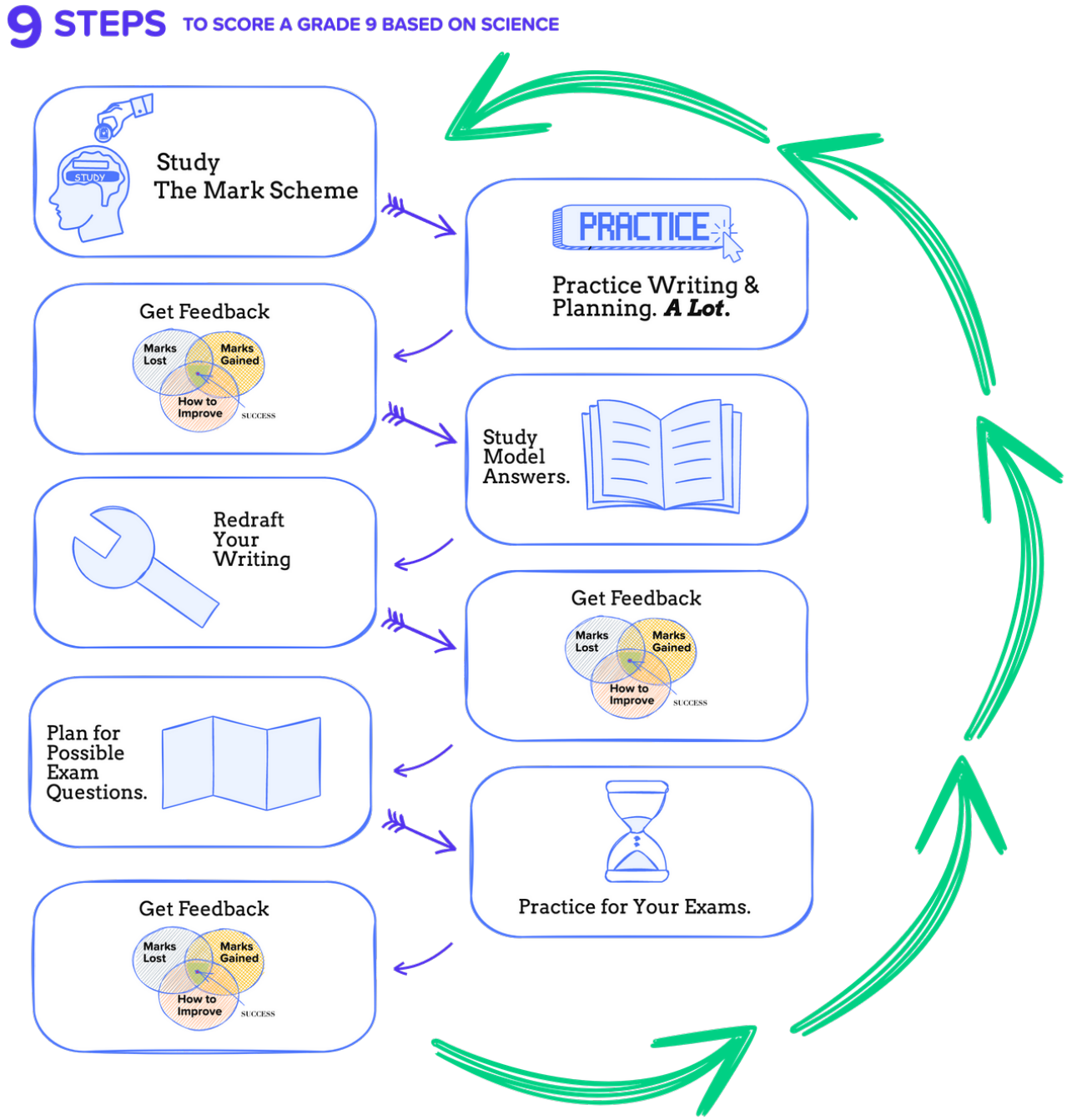


Knowing the story, characters, events and ideas is most productive.

— **EXAMINER'S REPORT, 2023** —



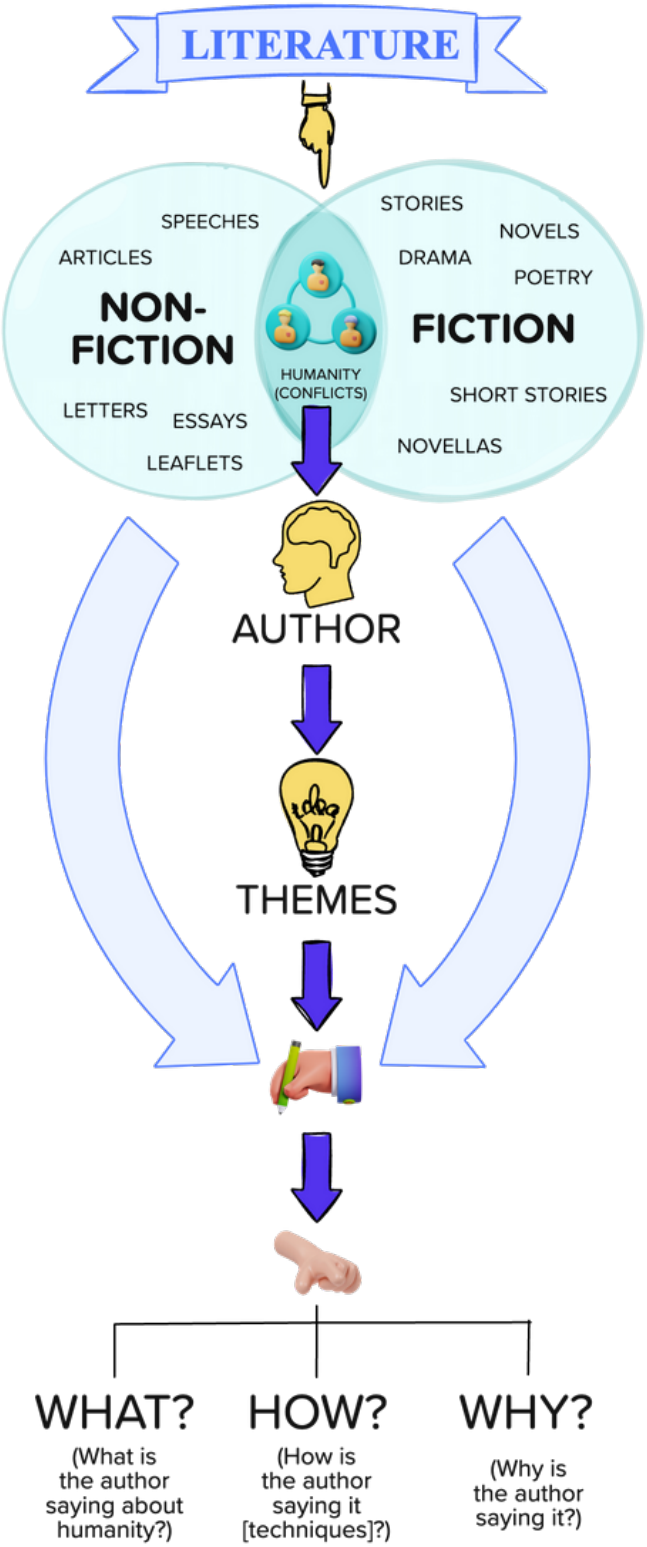
More about
scoring
grade 9


9 STEPS TO SCORE A GRADE 9 BASED ON SCIENCE
Study
The Mark Scheme
PRACTICE
Practice Writing & Planning. A Lot.
Get Feedback
Marks Lost
Marks Gained
How to Improve
SUCCESS
Study Model Answers.
Redraft Your Writing
Get Feedback
Marks Lost
Marks Gained
How to Improve
SUCCESS
Plan for Possible Exam Questions.
Practice for Your Exams.
Get Feedback
Marks Lost
Marks Gained
How to Improve
SUCCESS

WHAT IS LITERATURE?

100% ANALYSIS

More about
literature



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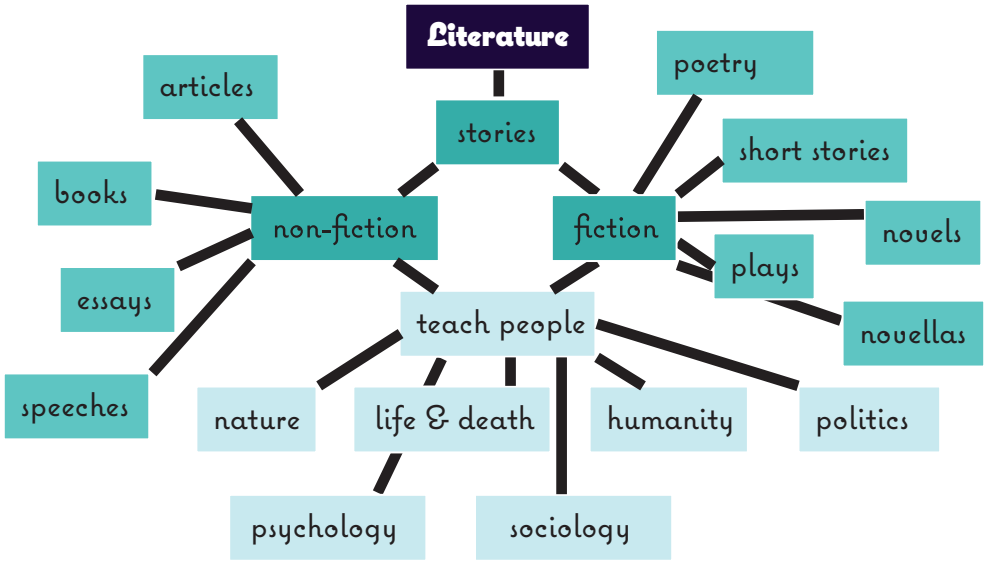
Literature

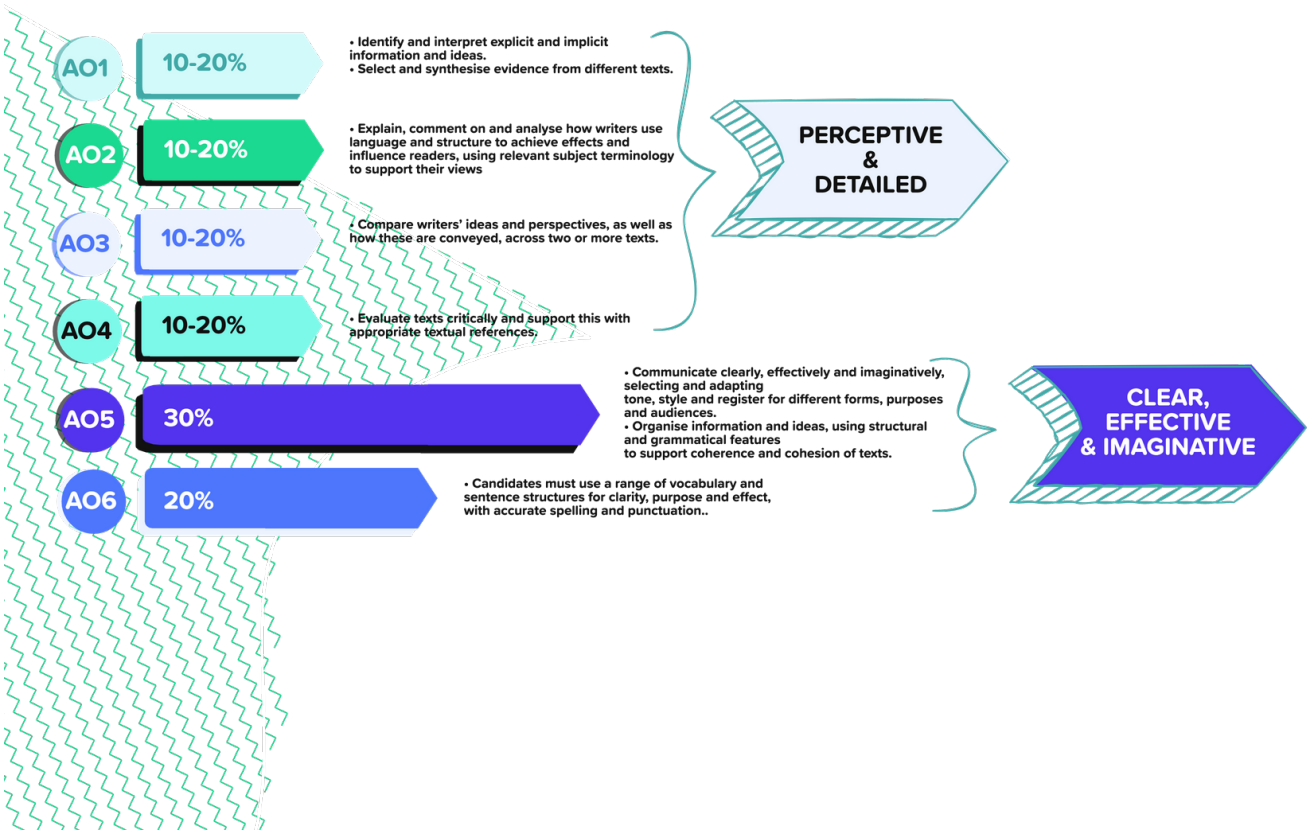
Literature is comprised of fiction and non-fiction stories as well as poetry, which creatively respond to the universal human experiences, the complexities and contradictions of the religious, social, and political issues of a particular era. Literature forces us to confront and learn about other people who may be unlike us, to confront and learn about ourselves and ultimately to question what it means to be a human being in this difficult and uncertain world.



LANGUAGE MARK SCHEME

100% ANALYSIS

More about
lit mark
schemes



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LITERATURE MARK SCHEME

100% ANALYSIS

More about conceptual thinking

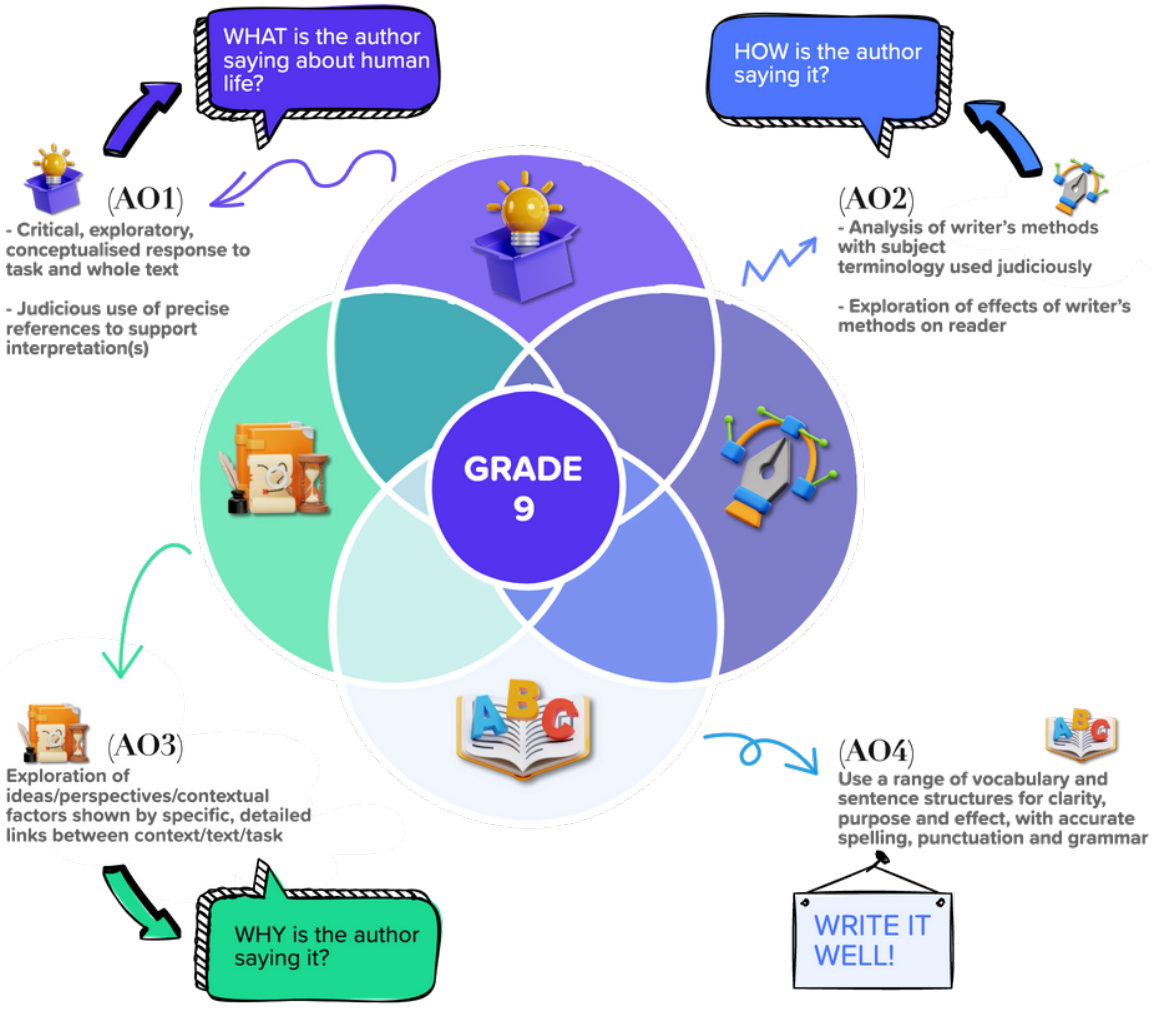
More about structure

More about effects of techniques

More about author's methods

More about author's purpose

More about lang mark schemes



Explain how the writer has created their texts and communicated their ideas to you as the reader - the effect in detail and why they made these choices.

— EXAMINER'S REPORT, 2023 —

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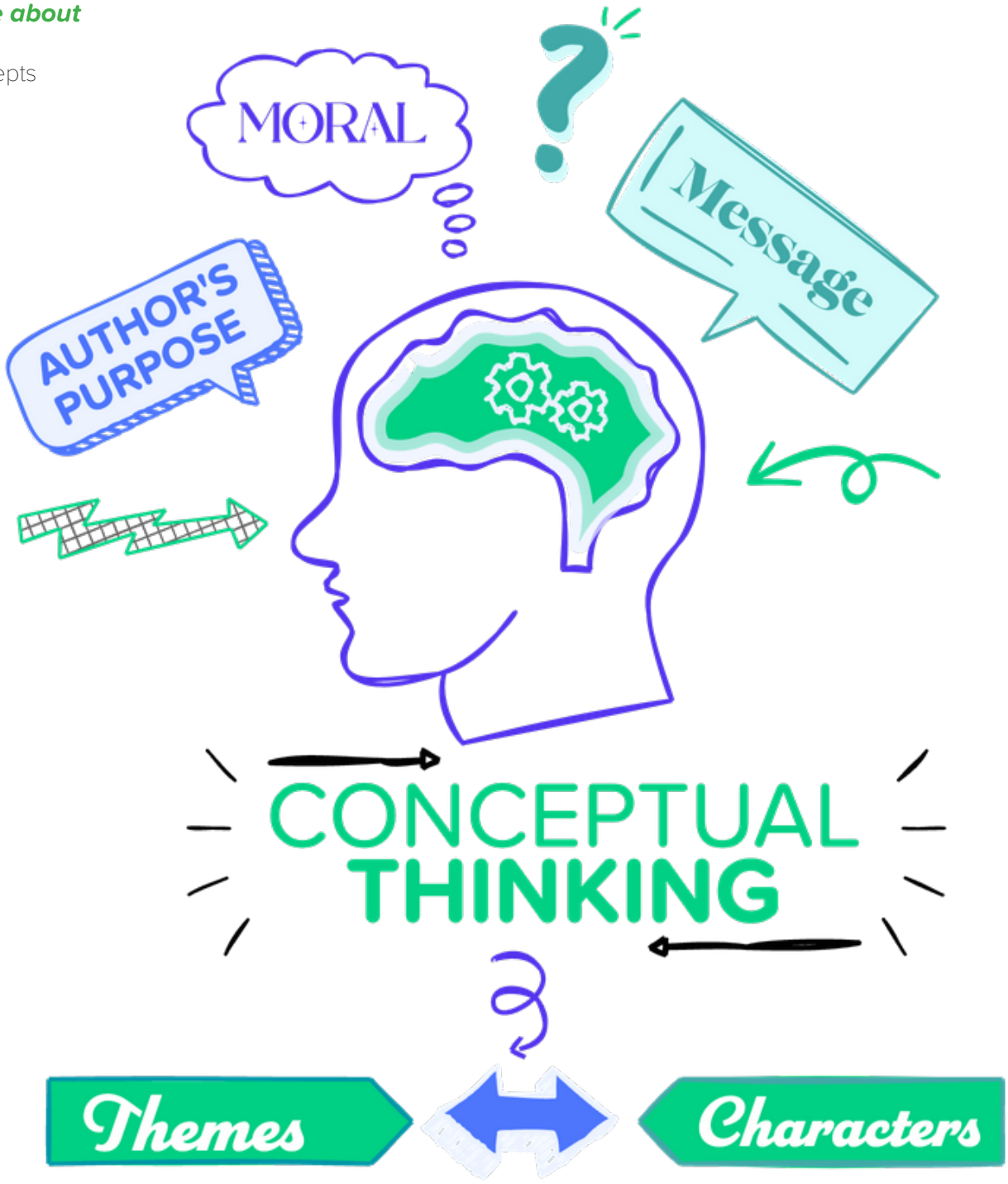
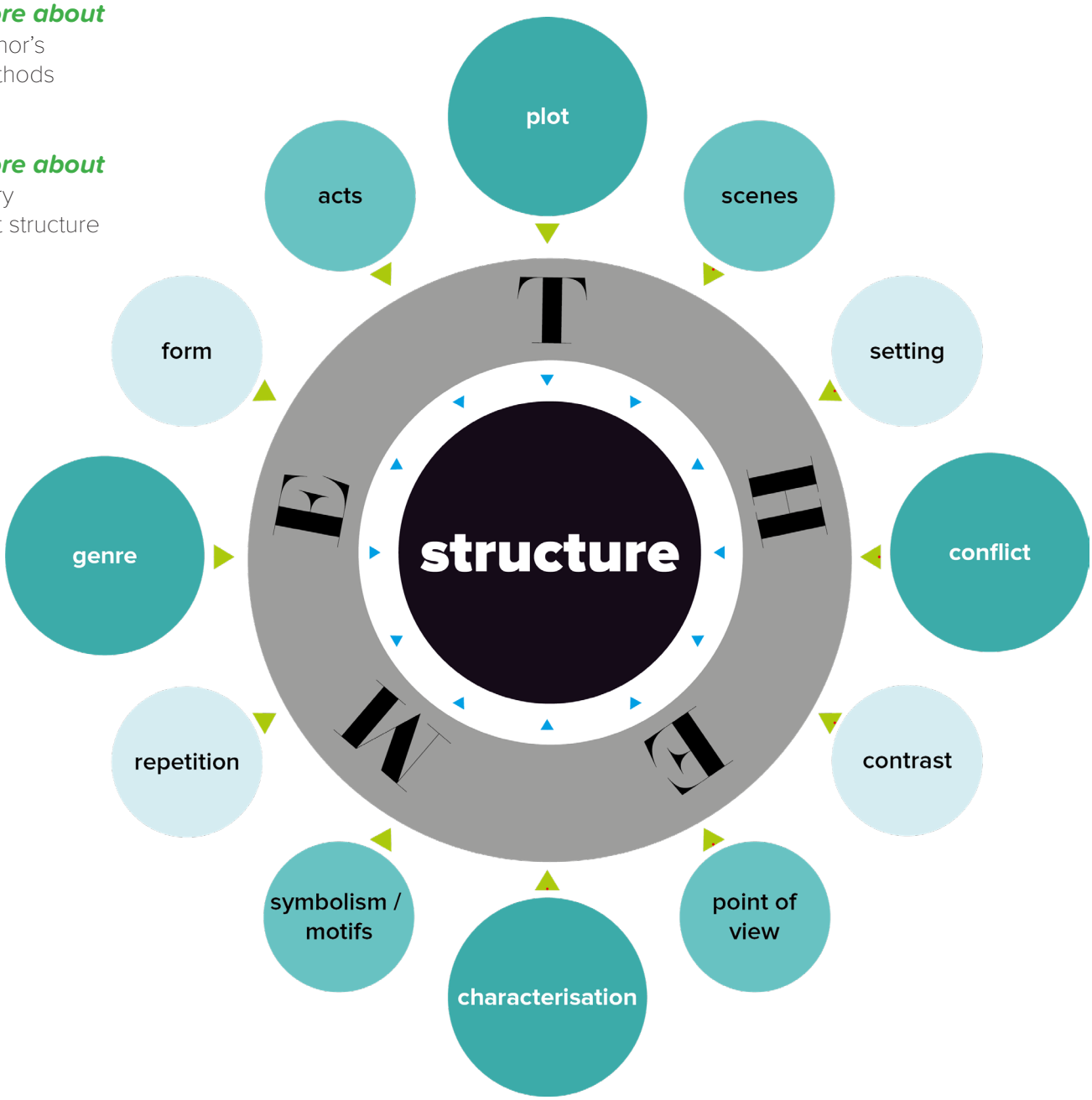
More about
story
concepts



More about
author's
methods

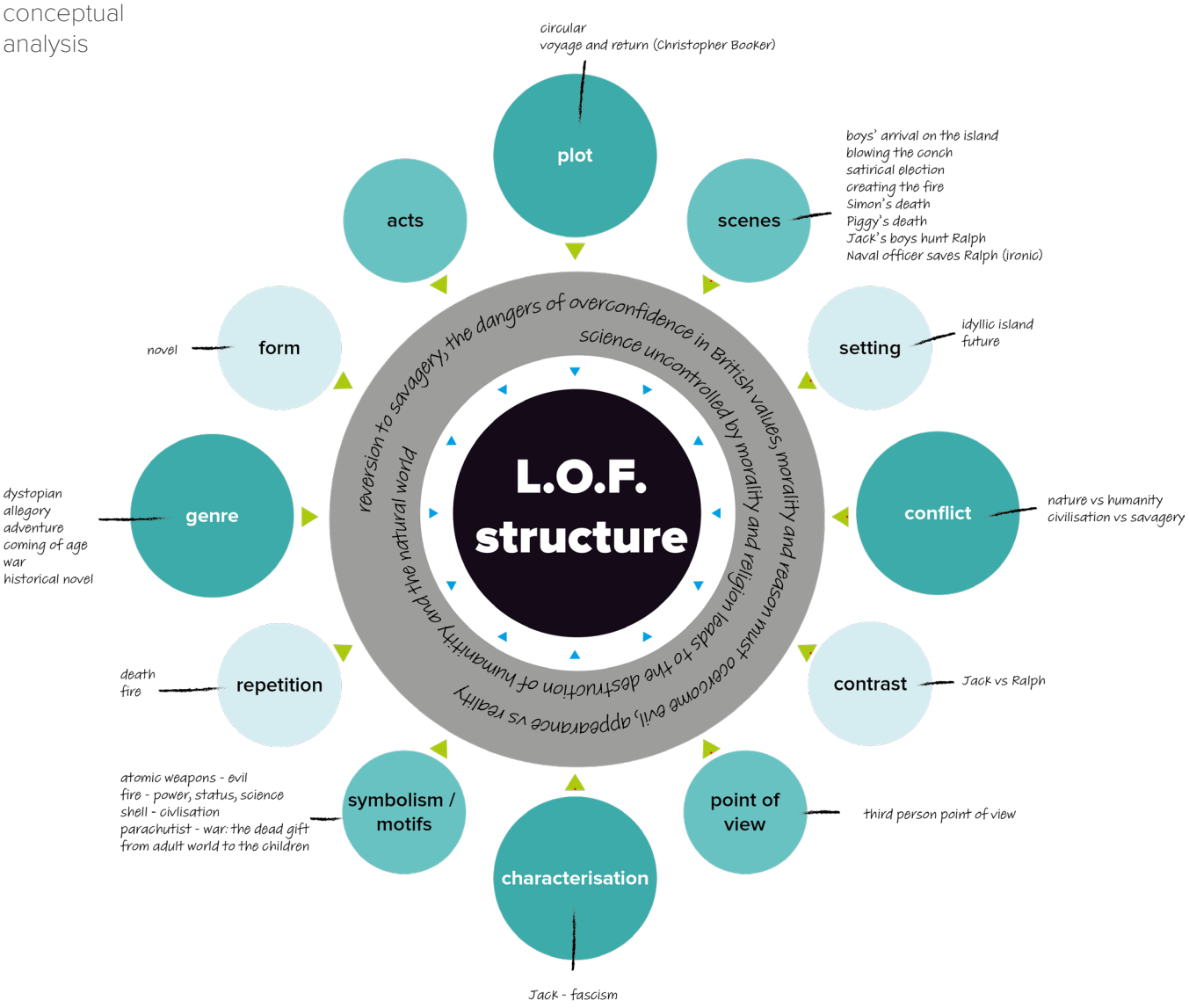
More about
story
plot structure



SAMPLE GRADE 9 CONCEPT MAP

100% ANALYSIS

More about
conceptual
analysis



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EFFECTS OF AUTHOR'S METHODS

100% ANALYSIS

More about
effects of
techniques

Sample Emotions

- SEEKING/ DESIRE: yearning, wish-fulfilment, envy, attraction
- RAGE (ANGER)
- FEAR/ PANIC/DISTRESS: suspense, hope, worry, anxiety, stress, dread, horror, frustration, regret
- Disgust, repulsion
- Courage, bravery
- INTEREST: curiosity, puzzlement, mystery, intrigue, premonition, excitement, discovery, inevitability
- CARE: empathy, sympathy, love, rooting, the justice equation & inequity
- PLAY: Humour, smile, chuckle, laugh
- JOY: Consolation, triumph, joy, relief, comfort
- SADNESS/GRIEF
- SHAME
- SURPRISE: novelty, unpredictability
- Wonder, wow, spectacle, awe, admiration
- Insight, aha! Factoids, new ideas, how to do something, the right way to act
- Hope
- Poignancy
- Happiness

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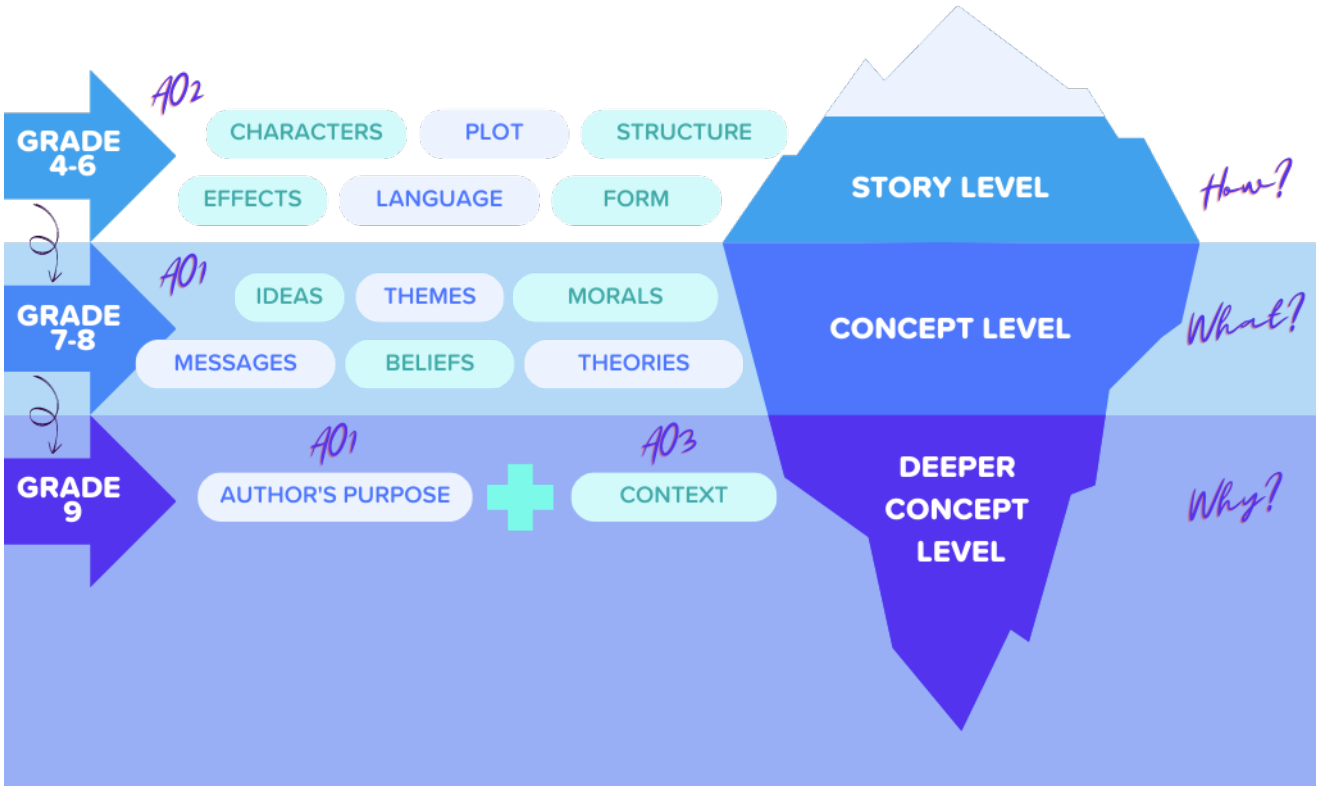
GRADE 9 LEVEL OF ANALYSIS

100% ANALYSIS



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GRADE 9 ESSAY STRUCTURE

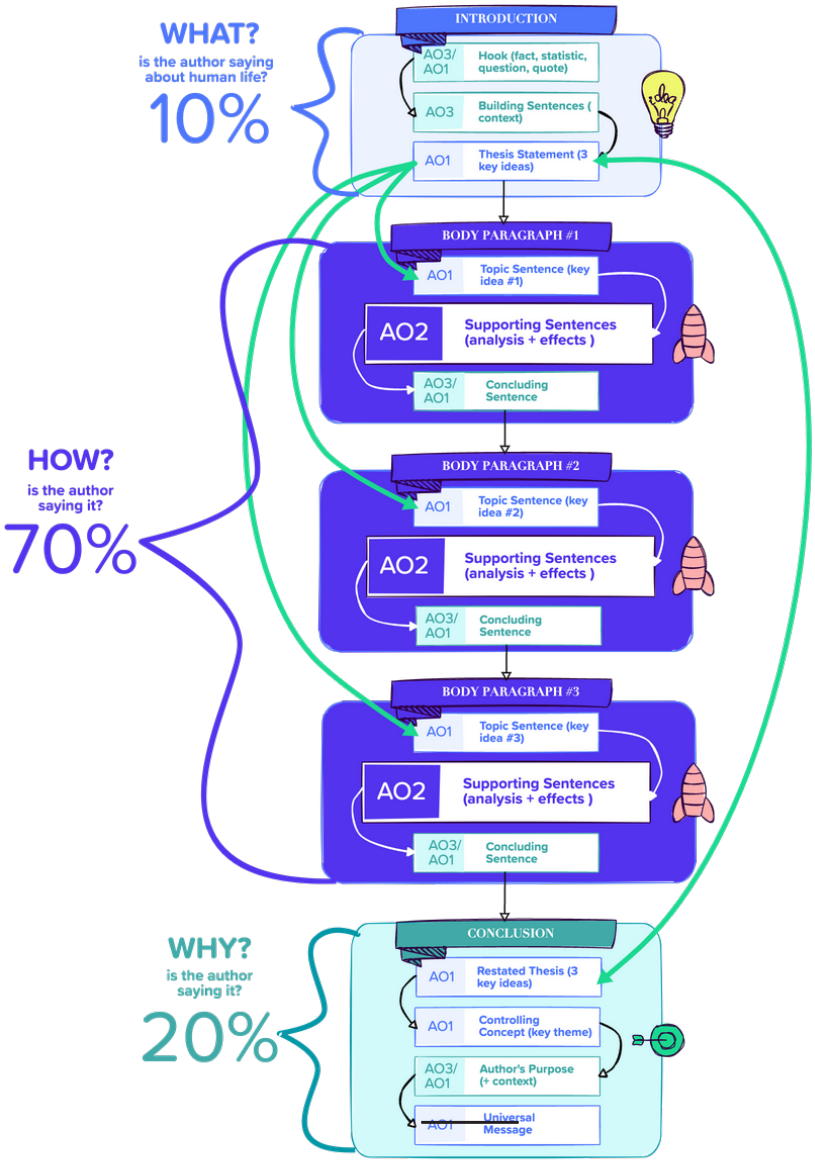
100% ANALYSIS

More about essay introductions

More about body paragraphs

More about essay conclusions

More about model essays



At the top of the level, the candidate's response is likely to be a well-structured argument.

— **AQA MARK SCHEME** —

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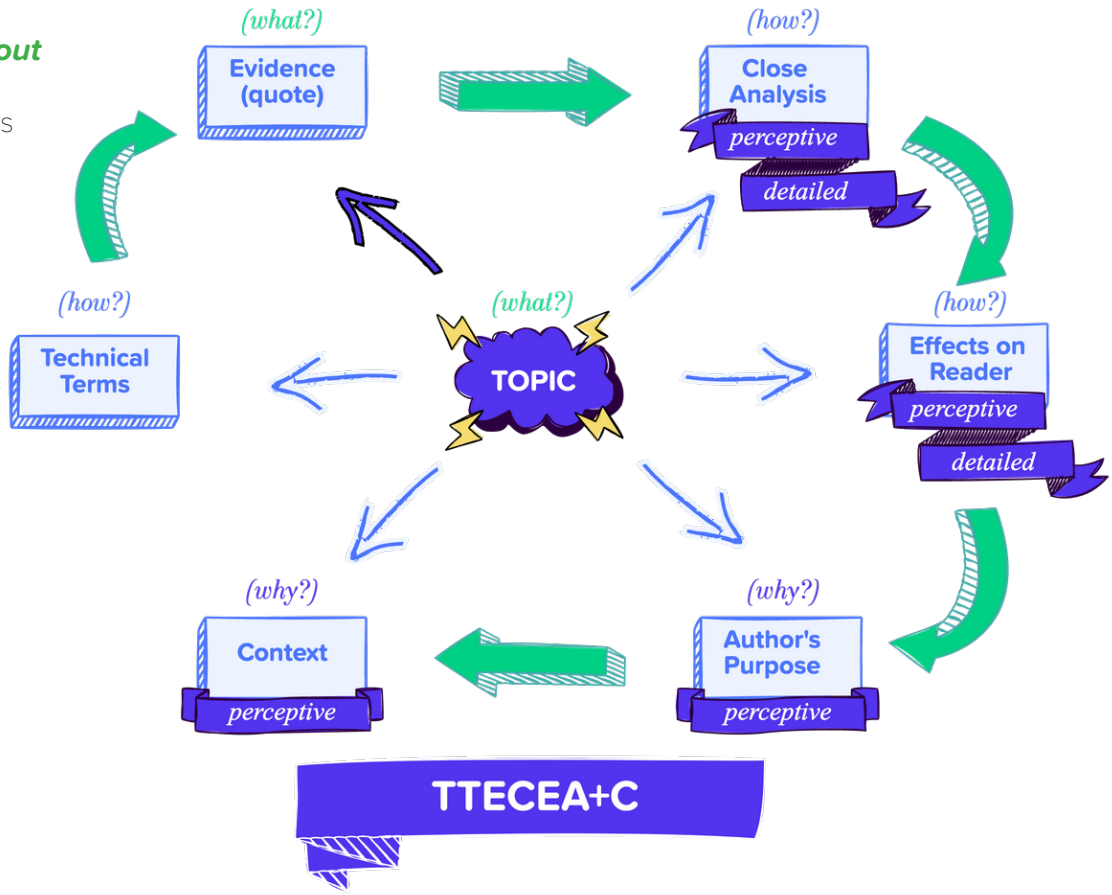
GRADE 9 PARAGRAPH STRUCTURE

TTECEA+C

More about Grade 9 Paragraphs



WHAT? HOW? WHY?

TOPIC	TECHNICAL TERMS	EVIDENCE (QUOTE)	CLOSE ANALYSIS	EFFECTS ON READER/AUDIENCE	AUTHOR'S PURPOSE	CONTEXT
Appearance vs reality	Alliteration	'Fair is foul and foul is fair'	Repetition of the 'f' sound creates a sense of harshness	Draws the audience's attention to the meanings of the words	To highlight the theme of moral ambiguity	Reflects Niccolo Machiavelli's political philosophy

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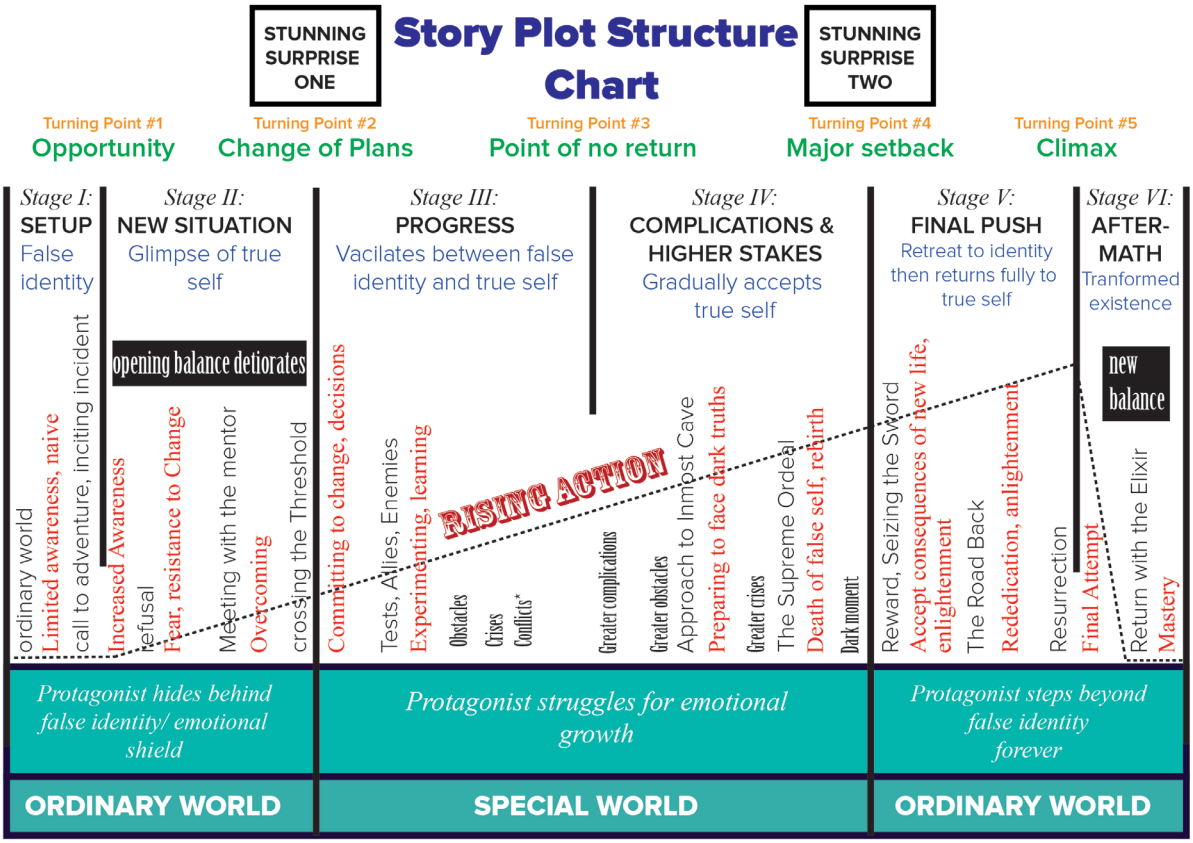
More about
structure



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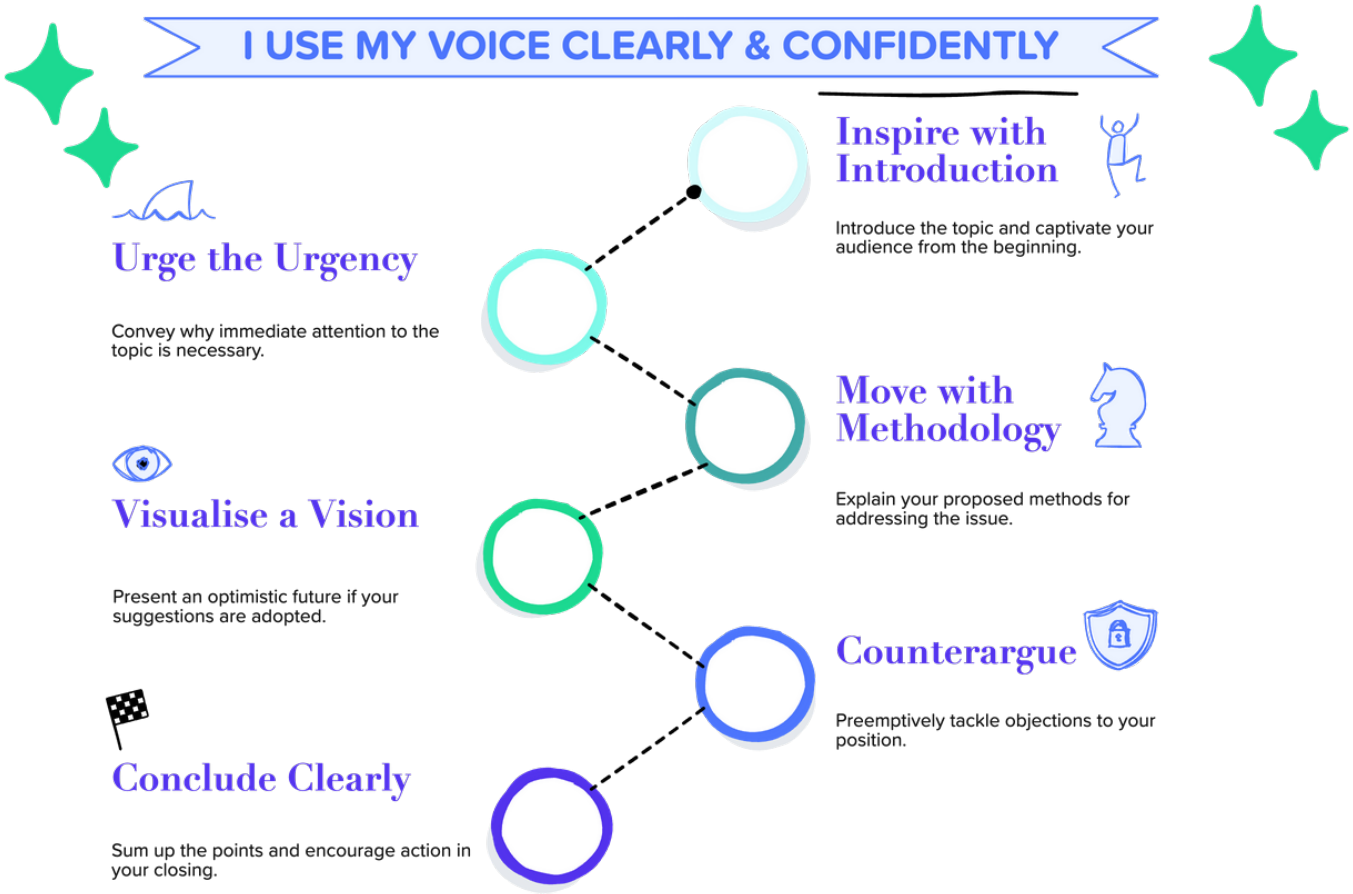
GRADE 9 PERSUASIVE STRUCTURE

100% ANALYSIS



A mnemonic to remember key persuasive writing components.

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AUTHORS' METHODS: PART 1

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

M - metaphor
A - alliteration
D - direct address

F - facts/foreshadowing
A - assonance
T - triadic structure
H - hyperbole
E - emotive language
R - rhetorical question
S - simile

C - contrast
R - repetition
O - onomatopoeia
P - personification
S - sibilance

Click names of devices for definitions, examples and effects!

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AUTHORS' METHODS: PART 2

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

METAPHOR

A method of describing something in a way that is not literally true but that helps explain an idea.

Examples:

- *Laughter is the best medicine.*
- *The new parents had stars in their eyes.*
- *"Juliet is the sun" - Romeo and Juliet: Shakespeare*

Effects:

- *Helps us see the world through the eyes of the speaker.*
- *Gives us a new perspective of something.*
- *Helps us visualise and understand an idea.*

Other types of metaphor include *personification* and *simile*.

ALLITERATION

Repetition of similar SOUNDS (not letters) close to each other, especially at the beginning of words.

Examples:

- *rocky road*
- *big business*
- *jumping jacks*

Effects:

- *Draws our attention to the meanings of the words used.*
- *Reflects the sound of the scene.*
- *Creates a sense of rhythm.*

AUTHORS' METHODS: PART 3

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

DIRECT ADDRESS

Use of the first person pronoun (you, your) to speak directly to the reader..

Examples:

- *"You've been given a gift, Peter. With great power, comes great responsibility." - Spi-derman*
- *"Friends, Romans, countrymen, lend me your ears." - **Shakespeare***

Effects:

- *Grabs the reader's attention.*
- *Makes the text feel personlised.*
- *Invites the reader to consider their own position on a topic.*

FACTS*

The use of some information that is known or widely believed to be true.

Examples:

- *Dead skin cells are a main ingredient in household dust.*
- *The bumblebee bat is the world's smallest mammal.*
- *The circulatory system is more than 60,000 miles long.*

Effects:

- *Strengthens an argument by basing it in reality.*
- *Can make a speaker or writer more credible.*

AUTHORS' METHODS: PART 4

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

FORESHADOWING*

a literary device that writers utilise as a means to indicate or hint to readers something that is to follow or appear later in a story

Examples:

- *Dialgue, such as "I have a bad feeling about this"*
- *Symbols, such as blood, certain colors, types of birds, weapons*
- *Weather motifs, such as storm clouds, wind, rain, clearing skies*

Effects:

- *Creates suspense and dramatic tension..*
- *Sets up emtoional expectaions for the reader/audience.*
- *Helps the reader/audience make connections between different parts of the text/ story*

ASSONANCE

The repetition of similar vowel sounds close to each other.

Examples:

- *L**ea**n, m**ea**n, fighting mach**ine***
- *W**i**ld ch**i**ld*
- *Once upon a midnight dr**ea**ry, while I pondered, w**ea**k and w**ea**ry*

Effects:

- *Creates rhythm.*
- *Ties words together.*
- *Draws our attention to the meanings of the words used.*
- *Can reflect ideas and emotions of the scene, characters, etc*

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AUTHORS' METHODS: PART 5

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

TRIADIC STRUCTURE (RULE OF THREE/TRICOLON)

a series of three parallel words, phrases, or clause

Examples:

- *You are talking to a man who has laughed in the face of death, sneered at doom, and chuckled at catastrophe. - Wizard of Oz*
- *Every gun that is made, every warship launched, every rocket fired signifies, in the final sense, a theft from those who hunger and are not fed, those who are cold and are not clothed. This world in arms is not spending money alone. It is spending the sweat of its laborers, the genius of its scientists, the hopes of its children. - President Eisenhower*
- *Tell me and I forget. Teach me and I remember. Involve me and I learn. - Benjamin Franklin*

Effects:

- *Creates a sense of completion.*
- *Highlights/foregrounds topics, issues, ideas, etc for consideration.*
- *Strengthens an argument.*

HYPERBOLE

An overexaggerated claim or statement.

Examples:

- *I'm so hungry that I could eat a horse.*
- *He feels buried under a mountain of work.*
- *"Will all great Neptune's ocean wash this blood clean from my hand?" - Macbeth*

Effects:

- *Emphasises an idea.*
- *Emphasises the magnitude of something through exaggerated comparison.*
- *Forces the reader/audience to consider an idea deeply.*

AUTHORS' METHODS: PART 6

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

EMOTIVE LANGUAGE

Specific words chosen to evoke emotions from the reader.

Examples:

- *An **innocent** bystander was **murdered** in **cold blood** in Downtown Chicago.*
- *Don't you want to **save** the planet?*
- *One hundred years later the Negro lives on a **lonely** island of **poverty**..". - ML King*

Effects:

- *Manipulates the reader into seeing ideas from a negative, neutral or positive perspective.*
- *Can cause the reader/audience to take action or argue against or for an idea.*
- *Used to stir up particular emotions in the reader/audience.*

RHETORICAL QUESTION

A question with an obvious answer.

Examples:

- *"If you prick us, do we not bleed?" - The Merhant of Venice: Shakespeare*
- *"If winter comes, can spring be far behind?" - Percy Shelley*
- *Are you stupid?*

Effects:

- *Emphasises a point.*
- *Draws the audience's attention to a point.*
- *Forces the reader to think deeply about a point.*

AUTHORS' METHODS: PART 7

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

SIMILE

A device in which compares two dissimilar objects or concepts using 'like' or 'as'.

Examples:

- *He slept like a log*
- *Cool as a cucumber*
- *"Her hair, like golden threads, play'd with her breath." (William Shakespeare)"*

Effects:

- *Highlights similar qualities between two different things.*
- *Helps clarify an idea.*
- *Helps us see the world through the eyes of the speaker.*

Simile can be considered a type of metaphor but has a slghtly less powerful effect.

CONTRAST

Putting opposites close together.

Examples:

- *"Lenin was cruel, which Gladstone was not" - Bertrand Russell*
- *"Unlike most babies, Stuart could walk as soon as he was born." - Stuart Little*
- *George (highly intelligent) and Lennie (mentally disabled) in 'Of Mice and Men'*

Effects:

- *Highlights the differences between two things/people.*
- *Highlights sources of conflict.*

Other types of contrast include *juxtaposition* and *onomatopoeia*.

AUTHORS' METHODS: PART 8

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

REPETITION

Intentionally using a word, phrase, symbol etc more than once for a specific effect.

Examples:

- *"Stupid is as stupid does." (Forrest Gump)*
- *"Roads? Where we're going, we don't need roads." (Back to the Future)*
- *"O woeful, O woeful, woeful, woeful day!" - Nurse: Romeo and Juliet*

Effects:

- *Makes words and, therefore, ideas more noticeable and memorable.*
- *Creates rhythm.*

ONOMATOPOEIA

Using words which sound like the thing or action being described.

Examples:

- *The **rustling** leaves kept me awake.*
- *"...he could feel his heart **pounding** and then he heard the **clack** on stone and the leaping, dropping **clicks** of a small rock falling." - Hemmingway*
- *The river **slushed** and **rushed**, **bubbling** and **gurgling** along the rocks.*

Effects:

- *Draws the reader to the sound of the scene.*
- *Can characterise something in a particular way.*
- *Creates a more 3-dimensional scene by triggering our sense of hearing.*

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AUTHORS' METHODS: PART 9

COMMON AUTHOR'S METHODS FOR ANALYSIS

Memorise MAD FATHERS CROPS

PERSONIFICATION

a common form of metaphor where human characteristics are attributed to nonhuman things

Examples:

- *My alarm yelled at me this morning.*
- *My phone is not cooperating with me today.*
- *That piece of chocolate cake is calling my name.*

Effects:

- *Helps to clarify an idea.*
- *Can bring the setting alive, as if it is character itself or has a mind of its own*
- *Helps us see the world through the eyes of the speaker.*

Personification is a type of metaphor.

SIBILANCE

*A type of alliteration which focuses on repetiting soft sounds, such as '**s**', '**sh**', and '**z**', also includes '**ch**', '**th**', '**x**', '**f**' and soft '**c**'.*

Examples:

- ***S**ing a **s**ong of **s**i**x**pen**c**e...*
- *'**S**weet dream**s** of plea**s**ant **s**tream**s**...' - William Blake*
- *'**S**o from that **s**pring when**c**e comfort **s**eemed to come..' - Macbeth*

Effects:

- *Often used to create a sinister atmosphere, like the hissing of a snake*
- *Often also used to create a pleasant atmosphere like that of a beach, echoeing the sound of the wind, sea and waves*
- *Often used to reflect the sound of storms and nature*

‘FINE-GRAINED‘ ANALYSIS: PART 1

‘FINE-GRAINED‘ VS ‘DETAILED’ ANALYSIS

In the context of the GCSE English Literature mark scheme, “fine-grained” refers to a detailed, meticulous, and in-depth analysis. It suggests that the student has not only understood the surface meaning of the text but has also delved deeper to identify and explore subtle nuances, hidden meanings, and complex interrelationships within the text.

A “fine-grained” analysis might consider the specific choice of words, the structure of sentences, the development of themes and characters, the use of literary devices such as imagery and symbolism, and the impact of these elements on the overall meaning and effect of the text. It shows a high level of engagement with the text and a sophisticated understanding of its complexities.

In essence, when the mark scheme refers to a “fine-grained” analysis, it is looking for a response that goes beyond a basic or superficial understanding of the text and instead offers a thorough, precise, and insightful exploration of its deeper layers.

Additionally, while “fine-grained” and “detailed” are similar in meaning and often used interchangeably, in the context of literary analysis, there is a subtle difference between the two.

A “detailed” analysis refers to an examination of the text that is thorough and comprehensive, covering all the major elements such as plot, characters, themes, and literary devices. It means that the student has paid close attention to the text and has not overlooked any significant aspects.

On the other hand, a “fine-grained” analysis goes a step further. It implies a deeper, more nuanced exploration of the text that delves into the subtleties and intricacies. A fine-grained analysis might consider the connotations of specific words, the implications of a character’s actions, the subtle shifts in tone, or the underlying themes that are not immediately apparent.

In other words, while a detailed analysis provides a thorough overview of the text, a fine-grained analysis digs deeper to uncover the more subtle and complex aspects of the text. It indicates a higher level of understanding and interpretation.

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‘FINE-GRAINED‘ ANALYSIS: PART 2

‘FINE-GRAINED‘ VS ‘DETAILED’ ANALYSIS

Here are some more reasons why a “fine-grained” approach to writing literature essays is important:

1. Depth of Understanding: A fine-grained analysis allows you to delve deeper into the text, uncovering subtle nuances and complexities that a more general analysis might miss. This leads to a richer, more comprehensive understanding of the text.

2. Critical Thinking: Engaging in fine-grained analysis encourages critical thinking. You’re not just summarising the text; you’re interpreting it, questioning it, and drawing your own conclusions. This helps to develop your analytical skills.

3. Appreciation of Craft: By analysing a text in detail, you gain a greater appreciation for the author’s craft. You can see how carefully chosen words, intricate plot structures, and nuanced character development all contribute to the overall effect of the text.

4. Effective Communication: A fine-grained analysis can help you communicate your ideas more effectively. By providing detailed evidence from the text to support your arguments, you make your writing more persuasive and compelling.

5. Developing Empathy: A detailed exploration of characters and their motivations can lead to a deeper understanding of human nature and empathy for different perspectives.

6. Textual Connections: A fine-grained approach can help you draw connections between different parts of the text, or between the text and its broader historical or cultural context. This can lead to more insightful interpretations and discussions.

More about grade 9 pragraphs

7. Preparation for Further Study: If you plan to study literature at a higher level, a fine-grained approach is essential. It prepares you for the in-depth analysis and critical thinking required in advanced literary studies.

More about model essays

8. Personal Satisfaction: Finally, there’s a certain satisfaction in uncovering the deeper layers of a text. It can transform reading from a passive activity into an engaging, intellectually stimulating experience.

SAMPLE GRADE 9 PARAGRAPH

100% TTECEA ANALYSIS

Sample *Low-Level* Paragraph on Macbeth

The play starts with a scene that is only ten lines long. It sets the tone for the story and shows the audience that the play will be about war, ambition, and violence. The theme of appearance versus reality is important. Shakespeare ends the opening scene with a rhyming couplet: "Fair is foul and foul is fair / Hover through the fog and filthy air." This adds to the poetic quality of the play. The repetition of the "f" sound in 'fair, foul, foul... foul' makes the lines sound harsh. The words 'fair' and 'foul' are important because 'fair' can mean 'good', 'just' or 'beautiful' and 'foul' can mean 'spoiled', 'immoral' or 'bad'. Shakespeare uses the verb 'is' to say that 'good' and 'bad' are the same, creating a paradox. This shows that the play will be about how things are not always what they seem.

More about cohesive paragraphs

Sample *Grade 9* Paragraph on Macbeth

The play commences with a scene that, although merely ten lines in length, acts as a powerful prologue, establishing the story's foreboding tone while also providing the audience with a glimpse of the story's world of war, ambition, and violence; perhaps most importantly, it highlights the underlying theme of appearance versus reality. As Shakespeare often does, he concludes the opening scene with a rhyming couplet—Fair is foul and foul is fair / Hover through the fog and filthy air—that not only enhances the poetic quality of the language but may also compel the audience to contemplate the ideas contained within the words themselves. For example, the repetition of the fricative 'f' sound in 'fair... foul... foul... fair' creates a sense of friction and harshness that complements the foreboding tone of the play while also highlighting the importance of the words 'fair' and 'foul'. In particular, the adjective 'fair' can convey several different meanings, such as 'good', 'just' and 'beautiful', while, conversely, the adjective 'foul' can mean 'wicked', 'immoral', or 'bad. Additionally, by employing the verb 'is', Shakespeare equates 'good' and 'bad', thus setting up a paradox by suggesting the two antithetical concepts are effectively equivalents or even mirror images of each other. Consequently, the audience may come to understand that the play explores the blurring of moral boundaries, a key aspect of Machiavellian thought, thus encouraging them not to take anything at face value.

More about model essays

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EXAMINER'S REQUIREMENTS

FOR 100% ANALYSIS

TERM	DEFINITION
Conceptual response	The response evaluates the text's ideas and author's purpose in a detailed, logical and coherent manner.
Well-structured response	The response is organised in such a way as to build up a convincing, cohesive argument with a clear introduction, body and powerful conclusion.
Coherence & cohesion	Coherence is about making sure everything in your writng fits well. Cohesion is about ensuring your sentences and ideas are connected.
Critical response	The response is detailed, mature and evaluates the meanings of the connections between a variety of parts and aspects of the text.
Exploration of context	The response evaluates links between the text and the historical factors which influenced it the most.
Effects of the author's methods	The response explores how and what the author's techniques make the readers focus on as well as think and/or feel.
Perceptive analysis	The response goes deep beneath the surface meaning of the text to explore hidden meanings, especially ones that are personal to you.
Technical terminology	The response names the author's linguistic and structural methods, precisely.
Exploratory	The response explores the links between various aspects of the text (including context) as well as the meanings those links create.
Detailed	The response provides a variety of information and looks closely at the finer details such as word choice, and even the effects of letter sounds, punctuation, etc

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AUTHORS' PURPOSES FOR WRITING: PART 1

KEY TO GRADE 9 ANALYSIS

ENTERTAINMENT

To amuse and to delight
To arouse emotions and sympathies
To appeal to fantasy and imagination
To please the imagination

AESTHETIC ENTHUSIASM

To create something beautiful

INSTIGATION OF PUBLIC THOUGHT AND ACTION

To raise questions about particular topics
To influence the readers and urge them to think
To shine a light on, and raise awareness of particular topics or matters of interest
To criticize the actions of others, to reprimand
To weaken the support of opponents
To influence the will to act, vote, donate, make a change etc.
To push people, society or the world in a particular social, political or religious direction
To inform of issues of concern
To change an aspect of society or the world
To alter other people's idea of the kind of society that they should strive after

THE SUPPORT OF A COMMUNITY OF COMMON BELIEFS

To state one's beliefs; to take a stand
To repeat the accepted beliefs of a group; to encourage and reinforce these beliefs
To share recent developments and events that are of mutual concern
To gain tolerance for one's beliefs in the wider community
To persuade others of the correctness of certain views; to gain approval
To recruit active support; to proselytize

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AUTHORS' PURPOSES FOR WRITING: PART 2

KEY TO GRADE 9 ANALYSIS

TEACH

To encourage people to learn from other's mistakes
To encourage people to live their lives in a better way
To change people's perspectives
To offer a new perspective on particular issues
To explore a different perspective of life
To explore/make people think or learn about historical events

RECORD KEEPING

To record historical events for future generations to learn from

SELF-REFLECTION

To express or discover something about themselves
To see things as they truly are

THE CONDUCT OF BUSINESS AND GOVERNMENT

To promulgate laws, regulations, guidelines
To report information needed for making new decisions, laws, policies
To argue for certain lines of action
To request funds or propose an activity to be funded
To keep track of funds, projects, activities; to report on accomplishments and failures; to evaluate activities
To sell, advertise

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AUTHORS' PURPOSES FOR WRITING: PART 3

FOR ANALYSIS

TRANSMISSION OF KNOWLEDGE TO A WIDER AUDIENCE

To satisfy curiosity
To share a perspective
To provide practical information for everyday use
To present the truth
To enlighten the understanding
To offer suggestions and pieces of advice
To provide an introduction to an area of knowledge
To instruct rigorously, passing on the most recent knowledge, skill, or technique
To discusses various stories, persons, locations, rising-issues, and technical developments

SCHOLARLY INQUIRY

To present new findings, recent information, the results of experiments
To present new interpretations, speculations, thoughts, analysis
To gather together all that is currently known on a subject to see how it fits together and to reach some conclusions
To show the relationship of two areas of study and to show the light one sheds on the other
To determine the truth of a matter and to prove that truth to other researchers

EGOISM

To seem clever
To be talked about, establish a legacy, leave a mark
To prove doubters wrong
To gain wealth

PRACTICALITY

To earn a living

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IMPORTANT DEFINITIONS: PART 1

FOR ANALYSIS

More about close analysis

Analysis

Analysis is an interpretive process that draws conclusions from a set of facts and/or evidence.

More about authors' purposes

Author's Purpose

The reason(s) or possible reason(s) why the author wrote the text.

More about universal meaning

Controlling Concept

The 'controlling concept' is the text's central concept (a.k.a. central theme or central idea) that shapes, unites and connects all key aspects of the text together, such as the author's stylistic choices, including language, structure, form, supporting themes, the beginning, climax and conclusion. The controlling concept is often expressed in key scenes, dialogue and speeches and helps reveal the text's universal meaning (a.k.a. universal message).

Examples:

- *'With great power comes great responsibility' -* ***Spiderman***
- *'We must all take our place in the circle of life' -* ***The Lion King***
- *'Be careful what you wish for.' - common controlling concept*

More about protagonists

More about character goals

Critical

In literary analysis, the term "critical" refers to the careful examination and evaluation of a literary work, with the goal of understanding its meaning, significance, and artistic techniques. A critical approach involves analyzing various elements of the text, such as plot, characterization, setting, point of view, tone, symbolism, and language, in order to identify patterns, themes, and other literary devices used by the author to convey their message.

More about effects

A critical reading of a literary work typically involves close attention to the text, careful observation of details, and the application of various critical frameworks or theories, such as formalism, structuralism, feminism, psychoanalysis, or postcolonialism. The aim of critical analysis is to develop a deeper understanding of the text, its cultural context, and its relationship to broader social, political, and historical issues.

More about empathy

IMPORTANT DEFINITIONS: PART 2

FOR ANALYSIS

Dramatic through-line

The dramatic through-line is a theme or concept that connects the beginning of the story when the protagonist initially sets off in pursuit of their goal, right through to the end and is key to revealing the universal meaning of the text.

More about effects

Effects of Author's Methods

The effects of the author's methods refer to three key ideas:

- *how and what the author's techniques/methods make the readers* ***focus on***
- *how and what the author's techniques/methods make the readers* ***think about***
- *how and what the author's techniques/methods make the readers* ***feel***

More about essays

NOTE: To maximise your marks in this area, explore possible reasons why the author tries to create these effects.

More about character goals

More about universal human values

More about stories

More about authors' methods

IMPORTANT DEFINITIONS: PART 3

FOR ANALYSIS

Empathy

an emotional skill that gives us the ability to put ourselves in someone else's shoes and to see the world from other people's perspectives.

Empathy is the primary effect authors try to achieve over their readers,

More about protagonists

Essay

An essay is a focused piece of writing designed to inform, persuade, convince and/or

More about authors' methods

Goal of The Protagonist

The protagonist's goal is usually something concrete like money, gold, a crown, etc that the character desperately wants because they think it will give them some kind of internal fulfilment, like happiness, love, acceptance, peace, etc..

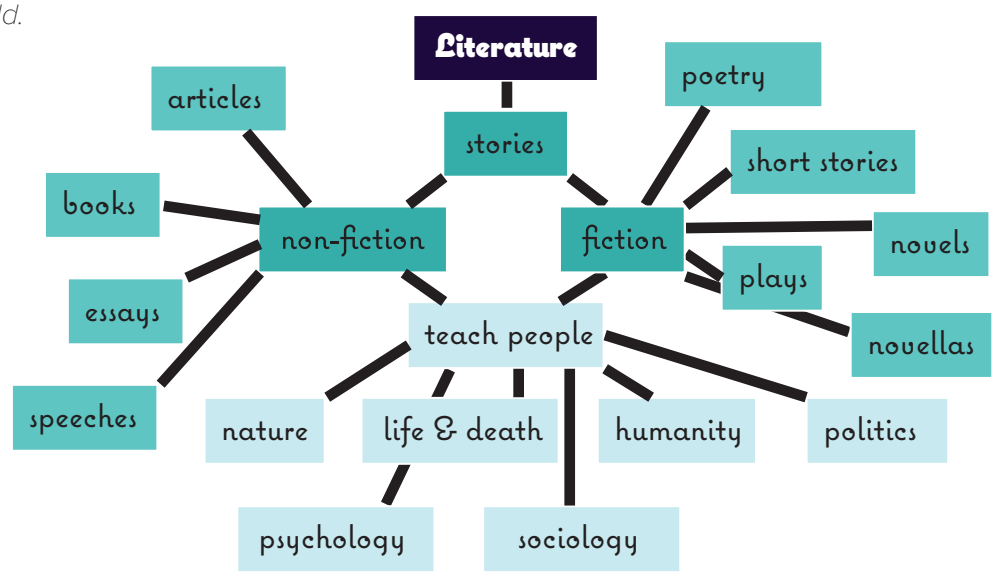
More about literature

Literature

Literature is comprised of fiction and non-fiction stories as well as poetry, which creatively respond to the universal human experiences, the complexities and contradictions of the religious, social, and political issues of a particular era. Literature forces us to confront and learn about other people who may be unlike us, to confront and learn about ourselves and ultimately to question what it means to be a human being in this difficult and uncertain world.

More about effects

More about authors' methods



More about essays

More about essays

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IMPORTANT DEFINITIONS: PART 4

FOR ANALYSIS

More about dramatic through-line

Metaphor

A method of describing something in such a way that is not literally true, but it helps to explain an idea; for example, 'it is raining cats and dogs'.

Metaphors also help the reader/audience view the world through the eyes of the speaker.

Protagonist

The protagonist is the character who experiences the greatest change throughout the duration of the story, and whose journey of change reveals the ultimate meaning of the story - the controlling concept. The protagonist is given the greatest amount of focus from the beginning to the end of the story.

Style

Style is the extent to which authors adhere to classical structures and forms; it is the combination of techniques they choose to convey meaning to their audience.

Story

A story is a series of events that fit together in such a way as to teach a value; the primary way human beings apprehend reality - ROBERT MCKEE

IMPORTANT DEFINITIONS: PART 5

FOR ANALYSIS

Sympathy

feeling sorry for or liking someone

Structure

STRUCTURE is a selection of events from the characters' life stories that is composed into a strategic sequence to arouse specific emotions and to express a specific view of life. - ROBERT MCKEE

STRUCTURE is the author's deliberate and systematic arrangement of ALL the elements in their writing, including information, characters, events, beginning, middle and ending, so as to UNITE THEM VIA THE CONTROLLING CONCEPT (COMMON THEME) and most effectively convey the main concepts they want their readers/audience to understand or consider deeply. - SOPHICLY

Thesis statement

The thesis statement presents the essay topic and the writer's argument on that topic. It also indicates the main ideas that will be discussed in the body paragraphs.

Universal meaning

The text's ultimate message or meaning is the underlying meaning, moral or message of the entire text that can be understood across different times and cultures. In fiction, the universal meaning is the lesson or idea that the protagonist(s) (and, sometimes, the other key characters) learn AT THE END OF of the story where the characters realise the TRUTH about the things they valued at the beginning. The universal meaning is essentially the universal explanation of the controlling concept.

Example:

In Romeo and Juliet, Juliet's 'What's in a name?' speech can be seen as revealing the controlling concept of the story. She explains that a name does not create true value - that comes from the quality of the character. However, the warring Montague and Capulet families only learn this lesson when the protagonists commit suicide at the end. The universal message, therefore, could be that ***we need to be careful what we value*** *and we need to understand the difference between superficiality and things that create true value. The play asks us to question whether or not the things we fight over are truly worth fighting for. Essentially, the play appears to encourage the audience to put our differences aside and focus on peace, because most of the things we fight over are probably worthless, in reality. The story suggests that one way or another, we need to learn this lesson, whether we learn it through peace or pain.*

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CLOSE ANALYSIS

THINGS TO THINK ABOUT

Language

- *Specific words that are interesting*
- *Imagery*
- *Devices*
- *Tone*
- *Lexical field / cluster of images*
- *Syntax*
- *Symbolism*
- *Motif*

Characterisation

- *How does the narrator interact with characters?*
- *Is dialogue used? Reported or direct? Dialect? What does this tell us?*
- *Does a hierarchy exist between characters?*
- *How are the characters described? What are they wearing?*
- *Sympathetic or unsympathetic? Antagonist?*
- *Is there character development within the extract?*
- *Archetype or symbolic purpose or realistic and well-rounded?*
- *Do they seem to be vehicles used to articulate an idea?*

More about authors' methods

Setting

More about essays

- *Where is the extract set? What is the location?*
- *Does the location have certain connotations? Bleak? Urban? Bucolic?*
- *Pathetic fallacy?*
- *Does the setting set a certain tone or mood?*

More about character goals

Structure

- *What is the sequencing of events?*
- *Juxtaposition?*
- *Analepsis (looking back in time) or prolepsis (looking forwards in time)?*
- *Examples of zooming in and zooming out?*

More about universal human values

Sentence stems:

Author + Verb + Evidence: *Heany alliteratres the poem with a string of s sounds, particularly in the second stanza with 'smashing', 'surfers' and 'surfacing and surfacing' which...*
Evidence + Verb: *'The pool of movement' represents the speaker's present life and...*
Description + Evidence + Verb: *The repeated use of contrasts through the words such as 'heavy and frisky' evoke...*

More about conceptual analysis

VERBS FOR INFERRING / REPLACING 'SHOWS': PART 1

VERBS FOR SPECIFIC, PERCEPTIVE INFERENCE

More about effects

TO BRING OUT:
draws out, elicits, evokes, produces, recalls

More about authors' methods

TO CHALLENGE:
argues, attacks, casts doubts on, challenges, confronts, contends, contests, questions, raises questions, rejects

TO CHARACTERISE:
characterises, personifies

More about authors' purposes

TO CHANGE:
alters, changes

TO CLARIFY:
ascertains, defines, explains, identifies, illuminates, opposes, specifies, verifies

TO COMPARE:
compares, contrasts, distinguishes, juxtaposes

TO COMPLETE:
achieves, complements, completes, concludes

TO CONNOTE:
embodies, epitomises, expemplifies, supplies, symbolises

TO CONTINUE:
maintains, preserves, sustains, upholds

TO CONTROL:
dominates, guides, manages,

TO CONVINCE:
convinces, persuades

TO CRITICISE:
lambasts

TO DESCRIBE:
depicts, illustrates, portrays

TO DISRUPT:
disrupts, interrupts

TO EXPLAIN:
demonstrates, rationalises, reasons, states, extrapolates

TO EXAGGERATE:
hyperbolises, overstates

TO FORCE/DRIVE:
compels, forces, induces, inspires

TO GUIDE:
guides

TO HINT AT:
alludes to, hints at, implies, speculates, suggests

TO IMAGINE:
envisions

TO MAKE FUN OF:

VERBS FOR INFERRING / REPLACING 'SHOWS' PART 2

FOR ANALYSIS

condescends, lampoons, patronises, ridicules, satirises

TO MAKE SMALLER:
downplays, minimises, suppresses, understates

TO MIRROR:
complements, echoes, mirrors, reflects, resonates with

TO POINT OUT:
indicates, notes, points out, points to

TO PREDICT:
foreshadows, predicts

TO PUT IMPORTANCE:
accentuates, dramatises, elevates, emphasises, enhances, enriches, extends, expands, focuses, heightens, highlights, indicates, points out, promotes, reiterates, underlines, underscores

TO REGRET:
bemoans, deplores, laments, regrets

TO REVEAL:
reveals, displays, exposes, presents

TO STRENGTHEN:
advocates for, complements, contributes to, buttresses, maintains, reinforces, supports, upholds

TO SUGGEST:
postulates, proposes, suggests

TO SYMPATHISE:
sympathises

TO TEACH:
moralises about

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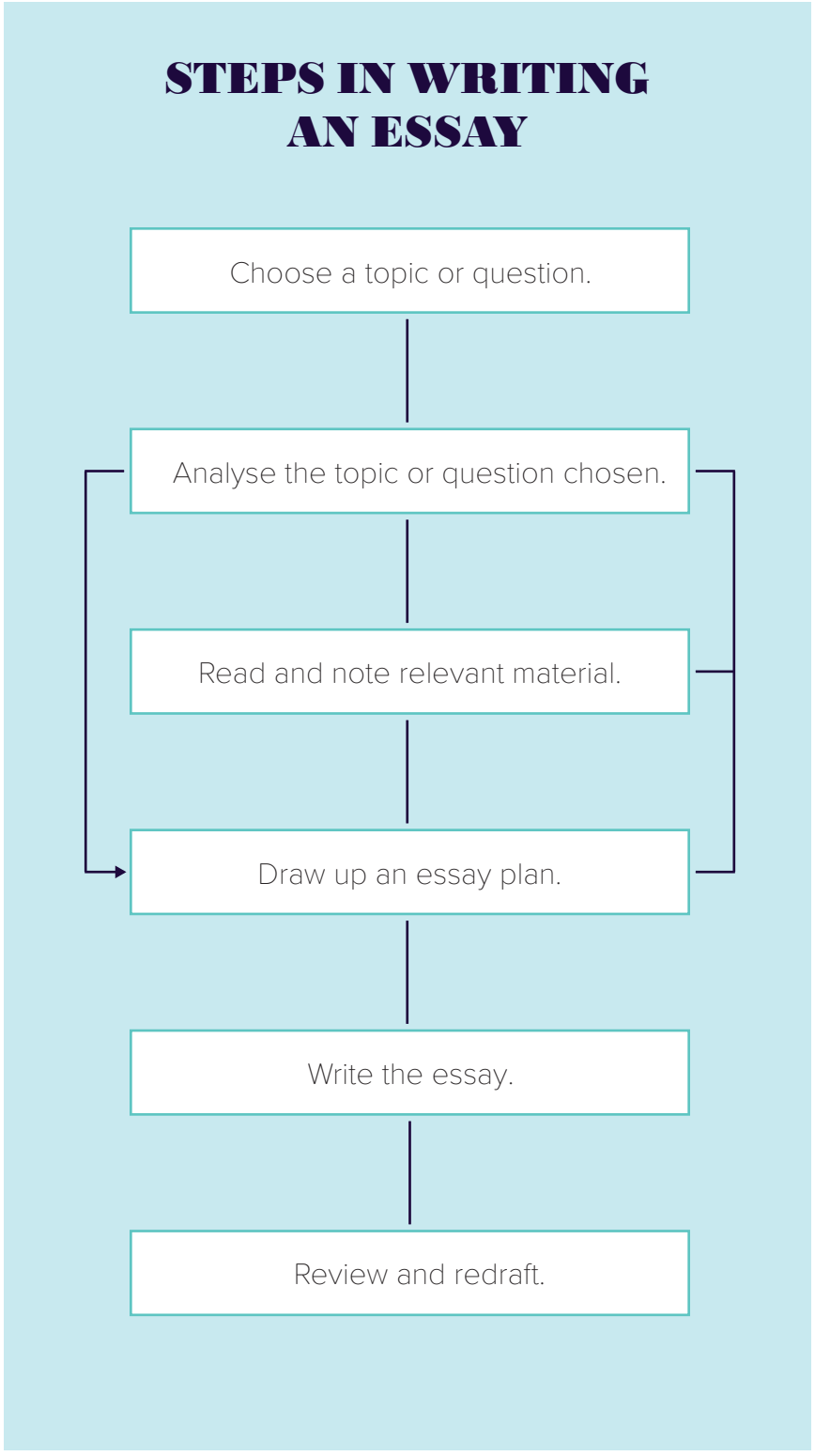
EFFECTS ON THE READER: READER EMOTIONS

FOR ANALYSIS

- SEEKING/ DESIRE: wanna, yearning, wish-fulfillment, envy, attraction
- RAGE (ANGER)
- FEAR/ PANIC/DISTRESS: suspense, hope, worry, anxiety, stress, dread, horror, frustration, regret
- Disgust, repulsion
- Courage, bravery
- INTEREST: curiosity, puzzlement, mystery, intrigue, premonition, excitement, discovery, inevitability
- CARE: Sympathy, empathy, love, rooting, the justice equation & inequity
- PLAY: Humour, smile, chuckle, laugh
- JOY: Consolation, triumph, joy, relief, comfort
- SADNESS/GRIEF
- SHAME
- SURPRISE: novelty, unpredictability
- Wonder, wow, spectacle, awe, admiration
- Insight, aha! Factoids, new ideas, how to do something, the right way to act
- Hope
- Poignancy
- Happiness

More about definition of effects


STEPS IN WRITING AN ESSAY
Choose a topic or question.
Analyse the topic or question chosen.
Read and note relevant material.
Draw up an essay plan.
Write the essay.
Review and redraft.

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COHERENCE & COHESION: TRANSITION WORDS & PHRASES

FOR 100% ESSAYS

A paragraph is coherent when readers can understand the relationships among the sentences without having to pause or ponder. Readers are most likely to find a paragraph coherent when writers use transitional strategies to link sentences.

It is important for the parts of a written text to be connected together. *Another word for this is cohesionThis word comes from the verb cohere, which means 'to stick together'. Cohesion is therefore related to ensuring that the words and sentences you use stick together. One strategy to ensure cohesion is to use transitional words and phrases to indicate the logical relationships between ideas.*

TO ADD AN IDEA: again, also, and, and then, besides, further, furthermore, in addition, incidentally, likewise, moreover, next, still, too

TO INDICATE CAUSE OR EFFECT:

accordingly, as a result, because, consequently, hence, since, then, therefore, thus

TO INDICATE CHRONOLOGY (TIME SEQUENCE):

after, afterward, as long as, as soon as, at last, before, earlier, finally, first, formerly, immediately, in the first place, in the interval, in the meantime, in the next place, in the last place, later, latter, meanwhile, next, now, often, once, previously, second, shortly, simultaneously, since, sometime later, subsequently, suddenly, then, third, today, tomorrow, until, until now, when, years ago, yesterdaydangers of ignorance

TO CONCLUDE: all in all, finally, in brief, in conclusion, in other words, in short, in sum, in summary, that is, to summarise

TO COMPARE: alike, also, in the same way, like, likewise, resembling,

TO CONCEDE: certainly, granted, of course

TO CONTRAST: after all, although, and yet, but, conversely, despite, difference, dissimilar, even so, even though, granted, however, in contrast, in spite of, instead, nevertheless, nonetheless, notwithstanding, on the contrary, on the other hand, otherwise, regardless, still, though, unlike, while this may be true, yet

TO EMPHASISE: after all, certainly, clearly, even, indeed, in fact, in other words, in truth, it is true, moreover, of course, undoubtedly

TO OFFER AN EXAMPLE:
as an example, for example, for instance, in other words, namely, specifically, that is, thus, to exemplify, to illustrate

More about coherence & cohesion

COHERENCE & COHESION: STRATEGICALLY REPEATED WORDS/IDEAS

FOR 100% ESSAYS

*Another way to achieve cohesion is to **strategically repeat words**, or to **repeat ideas** using different words (**synonyms**).*

*NOTICE the emphasis on the word **strategic**; ensure that when you repeat, you do it for clarity and cohesion. **Never repeat unecessarily** because that indicates to the examiner that you have run out of vocabulary,*

Study the following example from a Macbeth model answer. Repeated words (or synonyms) are shown in bold.

However, one of the core themes of the play is **appearance versus reality** which Shakespeare uses to shine a light on **conflicting ideas** and concepts. One such **conflicting idea** is that **Banquo** is not a completely whitewashed character, either. For example, in act 2, scene 1, **he** says, 'yet I would not **sleep**', which prompts the **question**, 'why can he not **seep**?' The word '**sleep**' appears about 34 times throughout Macbeth as an indicator of the characters' state of **conscience**; disturbed **sleep**, such as Lady Macbeth's **sleepwalking** scene implies that there is a problem with the character's **conscience**. The **audience's curiosity** is piqued further when **we** wonder what are 'the **cursed thoughts** that nature / Gives way to in **repose**'? and 'what does the adjective '**cursed**' suggest about his **thoughts**? For example '**cursed**' may imply that there is some kind of supernatural influence on his '**thoughts**' and might suggest that he is also affected by the **witches**' '**prophecies**'. However, it appears to remain true that despite whatever **temptations Banquo** may have experienced because of the **Witches**' words, he never appears to act on those **impulses**, unlike Macbeth...

More about coherence & cohesion

More about essay structure concept

More about essay structure

SENTENCE TYPES IN A 100% ESSAY INTRODUCTION

FOR 100% ESSAYS

INTRODUCTION

The first paragraph should:

- demonstrate to the examiner that you are answering the essay question
- create interest in the essay
- outline your main ideas
- suggest how these ideas will be presented within the body of the essay

The introduction consists of three main elements:

- a hook
- building sentences
- a thesis statement.

HOOK

The first sentence (or sentences) of an essay should catch the reader's attention. It introduces the topic of the essay in an interesting way.

BUILDING SENTENCE(S)

After the hook, the following sentences should provide background information to give readers some context about the topic. They should "build"

THESIS STATEMENT

The thesis statement comes at the end of the introduction. It is one of the most important sentences in the entire essay because it presents the essay topic and your argument on that topic. It also indicates the main ideas that

More about model essays

More about essay structure

4 POWERFUL TYPES OF HOOKS FOR A 100% ESSAY INTRODUCTION

FOR 100% ESSAYS

1. THE QUOTATION HOOK

Start with a striking, powerful, and/ or memorable quotation.

Example:

Scottish philosopher Thomas Carlyle (1841) once opined that "society is founded on hero worship" - ***possible introduction for an essay about Macbeth as a hero.***

More about quoting

2. THE INTERESTING QUESTION HOOK

When you start your essay with an interesting question hook, this signals to your readers that if they keep reading you'll give them the answer.

Example:

"What's in a name?" Juliet's question about the value of names appears to be one of the central questions in Shakespeare's Romeo and Juliet - ***possible introduction for an essay about the value of names in Romeo and Juliet.***

3. THE FACT/STATISTIC HOOK

Facts and statistics hook your reader because they give real information about a topic.

Example:

World War 2 represents one of the most pivotal periods in human history... - ***possible introduction for any essay about a text that was affected by WW2.***

4. THE METAPHOR/SIMILE HOOK

The metaphor/simile hook engages your readers because it makes them think about a topic in a different way.

Example:

A mind dominated by greed views the world from a self centred perspective... - ***possible introduction for an essay on Scrooge in A Christmas Carol.***

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SENTENCE TYPES IN A 100% ESSAY BODY PARAGRAPH

FOR 100% ESSAYS

BODY PARAGRAPHS

The body of an essay consists of two or three paragraphs.

- Each body paragraph explains in detail one of the main ideas expressed in the thesis statement.
- Each body paragraph also provides analytical and contextual evidence for your main argument.

There are three parts to a body paragraph:

1. a topic sentence
2. supporting sentences
3. and a concluding sentence

TOPIC SENTENCE

The first sentence of a body paragraph expresses the key topic of the paragraph and provides a controlling idea about the topic. All information in the paragraph supports the controlling idea. Therefore, the topic sentences act

SUPPORTING SENTENCE

Supporting sentences explain and develop the topic sentence. They present detailed, convincing, perceptive analysis of the author's techniques, inferences, alternative views, and affects on the reader/audience in support of the controlling idea (as well as your essay's main argument).

CONCLUDING SENTENCE

The paragraph should end with a concluding thought on the paragraph topic, such as the author's purpose and a brief link to historical context. It may also show a transition to the next paragraph.

More about model essays

More about essay structure

SENTENCE TYPES IN A 100% ESSAY CONCLUSION

FOR 100% ESSAYS

CONCLUSION

The concluding paragraph ends the essay by reviewing the main ideas from each body paragraph and leaving the reader with a final thought.

The conclusion consists of four elements:

- a restated thesis
- a summary of the text's controlling concept
- the author's purpose for writing the text
- and the text's universal message.

RESTATED THESIS

At the start of the conclusion, the thesis is restated in words different from those in the introduction.

SUMMARY OF THE CONTROLLING CONCEPT

Summarise the text's controlling concept (central idea/central theme) with brief connections to the main ideas from each of the body paragraphs; this should also remind the examiner of the ideas discussed in the body paragraphs.

AUTHOR'S PURPOSE

Explain why the author wrote the text via evaluation and/or a brief exploration of the author's life and/or ideas (context).

UNIVERSAL MEANING/MESSAGE

End the essay by presenting a final thought on the topic - for literature, briefly explore the universal message of the text (eg, 'names and status are not as important as the quality of the person inside', 'violence leads to more violence', etc). The final thought should ideally leave a strong impression and encourage

More about model essays

More about essay structure

Back to menu

HOW TO QUOTE

FOR 100% ANALYSIS

A good writer understands that everything they include in their text only really serves one purpose: to ***support/strengthen their ideas and argument****.*

Thus, you must be ***selective*** *in how much you want to quote; the examiners are not impressed or fooled by long quotes that simply act as fillers. In fact, the mark scheme says that your quotes must be '****judicious****', meaning well-chosen or well-judged. Below are 3 effective methods for quoting:*

#1 EMBEDDED SINGLE WORD QUOTES

Single-word quotations can often leave the largest impression on the examiner. This is because you are able to demonstrate that you can focus on one word and develop an entire idea around it.

Example:

> *The mark scheme says that your quotes must be* ***'judicious'****, meaning well-chosen or well-judged.*

#2 EMBEDDED PHRASE QUOTES

A phrase quotation is the most common quotation length you will use in essays.

Example:

> *.Moreover, although Victor says that he hesitated for a long time about how to use the '****astonishing****' power to '****bestow animation upon lifeless matter****', this hesitation is due to the many technical hurdles that he needed to overcome rather than to any concern for the questionable results of success.*

#3 INTRODUCING A QUOTE AT THE END OF A SENTENCE

You can also introduce a longer quote at the end of a sentence using a colon.

Example:

> *When Capulet hears of Juliet's rejection of marriage to Paris, he cannot believe his ears:* ***'Doth she not give us thanks?'***

More about coherence & cohesion

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MODEL GRADE 9 ESSAY: PART 1

NAPOLEAN: ANIMAL FARM

More about essay introductions

In Animal Farm, Napoleon's announcement that 'from now on, the Sunday-morning meetings will come to an end' sends a chilling message of control and manipulation. Set against the backdrop of the Russian Revolution, George Orwell's novel is most commonly seen as an allegory for the rise of totalitarian regimes, as it appears to mirror the methods with which Joseph Stalin came to power and evolved into a dictator. Consequently, this essay will explore Orwell's characterisation of Napoleon in Animal Farm, focusing on his initial portrayal as a selfless leader, his transformation into a dictator, and the consequences of his manipulation of the principles of Animalism.

More about essay body paragraphs

Orwell initially presents Napoleon as what appears to be a selfless and even empathetic leader; however, with undertones of the totalitarian ruler he would later become. For example, in chapter two, Snowball and Napoleon create the 'Seven Commandments', 'an unalterable law by which all animals on Animal Farm must live for ever after', the final commandment of which is that 'All animals are equal'. Interestingly, the general language of the 'Seven Commandments' seems to be absolute, as we see in the repetition of 'Whatever ... Whatever ... No animal ... No animal ... No animal ... No animal ... All ...', thus giving the impression to the reader that there is no ambiguity and no room to break these laws. Therefore, by ending with 'All animals are equal', it appears as though Snowball and Napoleon are genuinely concerned about the welfare of the animals on the farm. In particular, Orwell's use of the determiner 'All' means that every single one of the animals on the farm, without exception, including the leaders Snowball and Napoleon, are part of this statement of equality, thus creating a sense of inclusivity and universality. Therefore, at the beginning of the novel, the reader may feel positively towards Napoleon, as he seems to be a just leader who is concerned about all his followers without exception. Additionally, the commandment 'All animals are equal' can appeal to the readers' sense of justice and fairness, thus evoking empathy for Napoleon. However, the absolute language used in the commandments appears to mirror the rigid promises that politicians sometimes make, which, although attractive to the ear, are almost impossible to uphold forever and, therefore, will inevitably be broken. Subsequently, Orwell's initial portrayal of Napoleon as a seemingly equitable leader may be to illustrate to the reader how tyrants, such as Joseph Stalin, can often appear, at first, to be just and fair. He may even be suggesting that the initial intention is genuine, but that the corrupting influence of power is difficult even for the most unbiased ruler to resist.

More about essay body paragraphs

Building on Orwell's initial portrayal of Napoleon as a just ruler early in the novel, chapter eight explores his transformation into a dictator much more explicitly. To illustrate, the narrator states that "Napoleon was now never spoken of simply as 'Napoleon.' He was always referred to in formal style as 'our Leader, Comrade Napoleon'", which combines a number of subtle techniques such as alliteration, repetition, formal language and, once again, absolute language to create a compounded effect. Notably, the alliteration of the 'n' sound in 'Napoleon ... now never ... Napoleon' may be intended to create a rhythmic effect and, thus, draw the reader's attention to the meanings of the words; for instance, the repetition of Napoleon's name, perhaps mirrors the repetitive language techniques dictators use to make their followers subservient to them by emphasising the ruler's increasing dominance

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and presence. Additionally, the use of formal language, such as "our Leader, Comrade Napoleon," reinforces the hierarchical structure and authority that Napoleon establishes. Consequently, while the reader may have had some admiration or even empathy for Napoleon earlier on in the novel, the completion of Napoleon's transformation into a dictator at this point alters the initially positive view of him into a much more negative one, with the readers' emotions likely ranging from unease and frustration to anger and even disgust as Orwell reveals Napoleon's increasing greed for power. Therefore, Orwell's combined techniques appear to highlight the methods with which leaders can use language to create a sense of reverence and blind loyalty, just as Stalin did to shape public opinion, suppress dissent and maintain power. As a result, Orwell's use of these specific techniques, such as alliteration, formal language, and absolute language, may serve to highlight the dangers of charismatic leaders who manipulate language for their own gain.

More about essay body paragraphs

Finally, the consequences of Napoleon and the other pig's manipulation of the principles of Animalism are fully exposed in the breakdown of language in the final chapter. Specifically, they remove the 'Seven Commandments' and replace them with a single Commandment: 'ALL ANIMALS ARE EQUAL, BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS.' Although this commandment features the text's usual absolute style of language, it is also highly paradoxical, which renders the word 'equal' completely meaningless, despite the fact that it is repeated twice for emphasis. In fact, it is the introduction of the conjunction 'but' that throws the entire meaning of the statement, 'ALL ANIMALS ARE EQUAL' out of balance, thus creating a sense of irony and contradiction by stating that all animals are equal while simultaneously implying that some animals are more equal. This technique highlights the hypocrisy and manipulation present in Napoleon's regime, which exemplifies how Napoleon manipulates language to justify his own privileged position and to maintain control over the other animals. By stating that some animals are "more equal," he distorts the original principle of equality and uses language to create a hierarchy that benefits him and his inner circle. This manipulation of language serves as a powerful tool for controlling and subjugating the other animals. Thus, while the reader may previously have felt disappointment or confusion at Napoleon's changing nature, with the use of these techniques, the reader is more likely to feel a stronger sense of anger and disgust towards Napoleon. By distorting the principles of equality and using language to justify his own power, Napoleon transforms from a symbol of hope to one of manipulation and oppression, perhaps leading the reader to develop a stronger desire to see justice served. Orwell may have chosen to create these specific effects to highlight the dangers of unchecked power and the potential for leaders to become manipulative and oppressive. By portraying Napoleon as a character who distorts the principles of equality and uses language to justify his own power, Orwell demonstrates the corrupting influence of power and the ways in which leaders can manipulate and control their followers. As a result, Orwell may have constructued the character of Napoleon and his manipulation of language to critique the rise of totalitarian regimes and the erosion of freedoms and democracy.

More about essay conclusions

In conclusion, this essay has examined George Orwell's portrayal of Napoleon in Animal Farm, delving into his initial depiction as a selfless leader, his subsequent evolution into a

dictator, and the far-reaching implications of his manipulation of the principles of Animalism. In fact, the novel appears to focus on the corrupting influence of power and the manipulation of language as a means of control. Napoleon's transformation into a dictator highlights the dangers of unchecked power and its corrupting influence on individuals. Additionally, the pigs, led by Napoleon, manipulate the principles of Animalism via the abuse language and propaganda to shape the perception of the other animals and maintain their own power. By examining Napoleon's journey from a seemingly selfless leader to a power-hungry dictator, the reader can come to understand Orwell's critique of the abuse of power and the erosion of ideals. Orwell's point about leaders' Machiavellian use of language to control the public is often believed to reflect the Russian Revolution and the subsequent rise of totalitarian regimes, particularly Joseph Stalin's regime. During this time, leaders like Stalin utilised propaganda and manipulation of language to control and exploit the public. Orwell, drawing from this historical context, highlights the dangers of charismatic leaders who use rhetoric and persuasive techniques to shape public opinion, suppress dissent, and maintain their power. Ultimately, Animal Farm can be interpreted as a cautionary tale about the dangers of totalitarianism, the corrupting influence of power, and the importance of remaining vigilant against manipulation. It serves as a warning against the abuse of authority and the erosion of individual freedoms. The novel emphasises the need for individuals to question and challenge those in power, and to be aware of the potential for corruption and manipulation. Ultimately, it conveys the idea that power unchecked can lead to the oppression and exploitation of the masses.

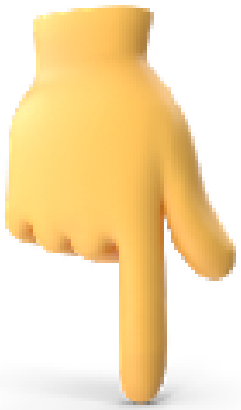
More about essay conclusions

VERBS TO DESCRIBE THE AUTHOR'S PURPOSE

FOR ANALYSIS

Accuse	Commemorate	Highlight	Persuade
Affirm	Condescend	Ponder	Reflect
Announce	Contemplate	Honor	Request
Appeal	Define	Inform	Soothe
Argue	Develop	Inspire	Charm
Assail	Eulogize	Insult	Spotlight
Assert	Evaluate	Invite	Teach
Assess	Evoke	Justify	Uplift
Avouch	Explain	Mock	Urge
Belittle	Expose	Mourn	Criticise
Breathe	Judge	Offer	Validate
Celebrate	Grieve	Oppose	

grade 9 author's purpose statements on next page



More about authors' purposes

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COMMON THEMATIC TOPICS

FOR ANALYSIS

- abandonment
- abuse of power
- action vs apathy
- age
- alienation
- ambition
- authority
- beating the odds
- beauty
- capitalism – effect on the individual
- chaos and order
- childhood
- coming of age
- community (the importance of community)
- convention and rebellion
- corruption
- courage
- danger
- dangers of ignorance
- death
- destruction
- desire to escape
- desire for freedom
- dilapidation
- drabness
- effects of the past
- faith
- fall from grace
- family
- family relationships
- fate
- fear
- fearlessness
- fear of failure
- feminism
- fragility
- freedom
- friendship
- gender roles
- greed
- grief
- growing up
- hate
- heritage
- heroes
- honesty
- hope
- hopelessness
- identity (personal and cultural)
- imprisonment
- inequality
- injustice / justice
- innocence
- isolation
- justice / injustice
- lack
- life
- loneliness
- love
- loyalty
- masculinity
- manipulation
- memory
- misogyny
- misunderstanding
- mothering
- nature
- need for change
- nostalgia
- obligation
- overcoming – fear, weakness, vice etc
- patriarchy
- parent-child relationships
- patriotism
- peace
- peer pressure
- perseverance
- Power of the mind
- prejudice
- price of progress
- pride
- progress – real or illusion
- quest for discovery
- quest for knowledge
- quest for power
- racism
- regret
- relationship
- religion
- revenge
- sadness
- secrecy
- security/safety
- seizing the moment
- shortages
- slavery (the impact of slavery on individual lives)
- slavery and freedom
- struggles
- survival
- the overlooked
- the road not taken
- time / lost time
- totalitarianism
- trauma
- tyranny
- unusual friendships
- vulnerability
- war
- winners and losers

More about universal human values

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UNIVERSAL HUMAN VALUES: PART 1

ACCORDING TO MARTIN SELIGMAN & CHRISTOPHER PETERSON

Literature often explores at least one of these values either from a positive or negative perspective; they also form the basis of the complexities and contradictions that the text explores.

Wisdom and Knowledge

Wisdom and knowledge—cognitive strengths that entail the acquisition and use of knowledge

- Creativity [originality, ingenuity]: Thinking of novel and productive ways to con ceptualise and do things; includes artistic achievement but is not limited to it
- Curiosity [interest, novelty-seeking, openness to experience]: Taking an interest in ongoing experience for its own sake; finding subjects and topics fascinating; exploring and discovering
- Open-mindedness [judgment, critical thinking]: Thinking things through and examining them from all sides; not jumping to conclusions; being able to change one's mind in light of evidence; weighing all evidence fairly
- Love of learning: Mastering new skills, topics, and bodies of knowledge, whether on one's own or formally; obviously related to the strength of curiosity but goes beyond it to describe the tendency to add systematically to what one knows
- Perspective [wisdom]: Being able to provide wise counsel to others; having ways of looking at the world that make sense to oneself and to other people

Courage

Courage—emotional strengths that involve the exercise of will to accomplish goals in the face of opposition, external or internal

- Bravery [valour]: Not shrinking from threat, challenge, difficulty, or pain; speaking up for what is right even if there is opposition; acting on convictions even if unpopular; includes physical bravery but is not limited to it
- Persistence [perseverance, industriousness]: Finishing what one starts; persisting in a course of action in spite of obstacles; "getting it out the door"; taking pleasure in completing tasks
- Integrity [authenticity, honesty]: Speaking the truth but more broadly presenting oneself in a genuine way and acting in a sincere way; being without pretence; taking responsibility for one's feelings and actions
- Vitality [zest, enthusiasm, vigour, energy]: Approaching life with excitement and energy; not doing things halfway or half-heartedly; living life as an adventure; feeling alive and activated

More about common thematic topics

More about literature

UNIVERSAL HUMAN VALUES: PART 2

ACCORDING TO MARTIN SELIGMAN & CHRISTOPHER PETERSON

Literature often explores at least one of these values either from a positive or negative perspective; they also form the basis of the complexities and contradictions that the text explores.

Humanity

Humanity—interpersonal strengths that involve tending and befriending others

- Love: Valuing close relations with others, in particular those in which sharing, and caring are reciprocated; being close to people
- Kindness [generosity, nurturance, care, compassion, altruistic love, "niceness"]: Doing favours and good deeds for others; helping them; taking care of them
- Social intelligence [emotional intelligence, personal intelligence, empathy]: Being aware of the motives and feelings of other people and oneself; knowing what to do to fit into different social situations; knowing what makes other people tick

Justice

Justice—civic strengths that underlie healthy community life

- Citizenship [social responsibility, loyalty, teamwork]: Working well as a member of a group or team; being loyal to the group; doing one's share
- Fairness: Treating all people the same according to notions of fairness and justice; not letting personal feelings bias decisions about others; giving everyone a fair chance
- Leadership: Encouraging a group of which one is a member to get things done and at the same maintain time good relations within the group; organizing group activities and seeing that they happen

More about common thematic topics

More about literature

ACCORDING TO MARTIN SELIGMAN & CHRISTOPHER PETERSON

Literature often explores at least one of these values either from a positive or negative perspective; they also form the basis of the complexities and contradictions that the text explores.

Temperance

Temperance—strengths that protect against excess

- Forgiveness and mercy: Forgiving those who have done wrong; accepting the shortcomings of others; giving people a second chance; not being vengeful
- Humility / Modesty: Letting one's accomplishments speak for themselves; not seeking the spotlight; not regarding oneself as more special than one is
- Prudence: Being careful about one's choices; not taking undue risks; not saying or doing things that might later be regretted
- Self-regulation [self-control]: Regulating what one feels and does; being disciplined; controlling one's appetites and emotions

Transcendence

Transcendence—strengths that forge connections to the larger universe and provide meaning

- Appreciation of beauty and excellence [awe, wonder, elevation]: Noticing and appreciating beauty, excellence, and/or skilled performance in various domains of life, from nature to art to mathematics to science to everyday experience
- Gratitude: Being aware of and thankful for the good things that happen; taking time to express thanks
- Hope [optimism, future-mindedness, future orientation]: Expecting the best in the future and working to achieve it; believing that a good future is something that can be brought about
- Humour [playfulness]: Liking to laugh and tease; bringing smiles to other people; seeing the light side; making (not necessarily telling) jokes
- Spirituality [religiousness, faith, purpose]: Having coherent beliefs about the higher purpose and meaning of the universe; knowing where one fits within the larger scheme; having beliefs about the meaning of life that shape conduct and provide comfort

More about common thematic topics

More about literature

CHARACTER GOALS

FOR ANALYSIS

Types of EXTERNAL character goals

- *Win*
- *Stop*
- *Retrieve*
- *Escape*
- *Revenge*
- *Deliver*
- *Maintain*

Types of INTERNAL character goals (based on psychology)

- *Postive relationships*
- *Self-acceptance (positive evaluation of onself and one's life)*
- *Personal growth*
- *Environmental mastery (the capacity to effectively manage one's life and the surrounding environment)*
- *Autonomy*
- *Purpose in life*

The end-state of the character's goal following their choices in the climax

- *The character succeeds.*
- *The character is defeated.*
- *The character abandons their goal.*
- *The end state of the character's goal is undefined.*

Crucial questions to answer when analysing the end-state of the character's goal

- *What happens to the character at the end of the story?*
- *What is the end-state of the character's external goal?*
- *What is the end-state of the character's internal goal?*
- *What does the character learn?*
- *What kind of change do we witness in the character?*
- *What is the universal meaning, in other words, what do we learn?*
- *What do you think was the author's purpose for writing this text?*

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QUESTIONS FOR CONCEPTUAL ANALYSIS: PART 1

FOR ANALYSIS

Analytical Essays Should Answer These Questions

- *What?*
- *How?*
- *Why?*
- *So what?*
- *And what next?*

What?

- What type of text am I studying: fiction - poetry, stories, drama or non-fiction – a speech, letter, article, etc?
- What complexities and contradictions of the world does the author want us to explore and consider?
- What is the author saying about human life in this particular text?
- What is the author saying about the people in his writing?
- What does the author want us to learn about ourselves?
- What universal human experiences and values is the author exploring?
- What religious, social and/or political issues is the author exploring?
- What is the author saying about society, religion and/or politics during the particular era the story was set in?
- What are the author's main concepts behind the text?
- What techniques is the author using to present these views?
- What is the writer trying to tell us about the character/theme/setting?
- What does the author want us to think and feel about the complexities, contradictions and conflicts the story explores?
- What values is the author trying to teach his readers/audience?

More about conceptual analysis

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QUESTIONS FOR CONCEPTUAL ANALYSIS: PART 2

FOR ANALYSIS

How?

- How is the author presenting his view of life/politics/society etc?
- How does the text offer readers new perspectives on life?
- How can the text be transformative for the reader?
- How might the text change the world?
- How do the characters give us a window into their world?
- How does the author use language, structure and form to construct meaning?
- How do the various linguistic and structural elements connect with one another to create meaning?
- How do the author's choice of language, structure and form link to or reflect the time in which the text was written?
- How did the text's context affect the author's development of the text?
- How does the text express the values and beliefs of a society, especially the society in which the text was written?
- How far is the text a product of culture or tradition?
- How far does the
- How much is the text an expression of the writer's identity?
- How far might the characters be thinly veiled versions of themselves.
- How does the writer speak to the readers through the text?

More about conceptual analysis

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QUESTIONS FOR CONCEPTUAL ANALYSIS: PART 3

FOR ANALYSIS

Why?

- Why is the author portraying the characters/themes/story like this?
- Why did they choose those linguistic and structural techniques?
- Why might they want us to interpret the ideas/themes etc in different ways?
- Why do they present the character in that particular way?
- Why do they want us to associate those emotions with those ideas?
- Why did or why might the author have written the text?

So what?

- Is there a message to the story/poem? What is it?
- What does the author want us to learn about the world?
- What does the author want us to think about?
- What is the author's main point?
- Does the story/poem raise a question about the world/life? What is it?

What next?

More about concept maps

- What can be learnt for applying in the future?
- What needs to be done now?
- What does/did the author want us to change?

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POSITIVE TONE WORDS

FOR ANALYSIS

admiring
adoring
affectionate
appreciative
approving
bemused
benevolent
blithe
calm
casual
celebratory
cheerful
comforting
comic
compassionate
complimentary
conciliatory
confident
contented
decisive
delightful
earnest
ebullient
ecstatic
effusive
elated
empathetic
encouraging
euphoric
excited
exhilarated
expectant
facetious
fervent
flippant
forthright
friendly
funny
gleeful
gushy
happy
hilarious
hopeful
humorous
interested
introspective
jovial
joyful
laudatory
light
lively
mirthful
modest
nostalgic
optimistic
passionate
placid
playful
poignant
proud
purposeful
reassuring
reflective
relaxed
resolute
respectful
reverent
romantic
sanguine
scholarly
self-assured
sentimental
serene
silly
sprightly
straightforward
sympathetic
tender
tranquil
whimsical
wistful
worshipful
zealous

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NEUTRAL TONE WORDS

FOR ANALYSIS

commanding
direct
impartial
indirect
meditative
matter-of-fact
objective
questioning
speculative
unambiguous
unconcerned
understated

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NEGATIVE TONE WORDS

FOR ANALYSIS

abhorring
acerbic
ambiguous
ambivalent
angry
annoyed
antagonistic
anxious
apathetic
apprehensive
belligerent
bewildered
biting
bitter
blunt
bossy
cold
conceited
condescending
confused
contemptuous
curt
cynical
demanding
depressed
derisive
derogatory
desolate
despairing
desperate
detached
diabolic
disappointed
disliking
disrespectful
doubtful
embarrassed
enraged
evasive
fatalistic
fearful
forceful
foreboding
frantic
frightened
frustrated
furious
gloomy
grave
greedy
grim
harsh
haughty
holier-than-thou
hopeless
hostile
impatient
incredulous
indifferent
indignant
inflammatory
insecure
insolent
irreverent
lethargic
melancholy
mischievous
miserable
mocking
mournful
nervous
obstinate
ominous
outraged
paranoid
pathetic
patronizing
pedantic
pensive
pessimistic
pretentious
psychotic
resigned
reticent
sarcastic
sardonic
scornful
self-deprecating
selfish
serious
severe
sinister
skeptical
sly
solemn
somber
stern
stolid
stressful
strident
stubborn
suspicious
tense
threatening
tragic
uncertain
uneasy
unfriendly
unsympathetic
upset
violent
wry

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FOR ANALYSIS

The following words signal that two pieces are being compared:

also
as well as
both
comparatively
in the same way
in addition
just as
like
most important
similarly
the same as
too

The following words signal that two pieces are being contrasted:

although
besides
but
compared with
conversely
differ
even though
furthermore
however
in contrast to
instead
less than
more than
nevertheless
notwithstanding
on the other hand
otherwise
rather than
regardless
though
unless
unlike
whereas
while
yet

ARCHETYPAL SYMBOLS

FOR ANALYSIS

Light vs. Darkness	Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.
Innate Wisdom vs. Educated Stupidity	Some characters exhibit wisdom and understanding of situations instinctively as opposed to those supposedly in charge. Loyal retainers often exhibit this wisdom as they accompany the hero on the journey.
Supernatural Intervention	Spiritual beings intervene on the side of the hero or sometimes against him.
Fire and Ice	Fire represents knowledge, light, life, and rebirth, while ice, like the desert, represents ignorance, darkness, sterility, and death.
Nature vs. Mechanistic World	Nature is good while technology is evil.
The Threshold	Gateway to a new world which the hero must enter to change and grow
The Underworld	A place of death or metaphorically an encounter with the dark side of the self. Entering an underworld is a form of facing a fear of death.
Haven vs. Wilderness	Places of safety contrast sharply against a dangerous wilderness. Heroes are often sheltered for a time to regain health and resources
Water vs. Desert	Because Water is necessary to life and growth, it commonly appears as a birth symbol, as baptism symbolizes a spiritual birth. Rain, rivers, oceans, etc. also function the same way. The Desert suggests the opposite: death, loss of life, loss or lack of growth and opportunities, injustice
Heaven vs. Hell	Man has traditionally associated parts of the universe not accessible to him with the dwelling places of the primordial forces that govern his world. The skies and mountaintops house his gods, the bowels of the earth contain diabolic forces.
The Crossroads	A place or time of decision when a realization is made and change or penance results

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ARCHETYPAL SYMBOLS CONTINUED

FOR ANALYSIS

The Maze	A puzzling dilemma or great uncertainty, search for the dangerous monster inside of oneself, or a journey into the heart of darkness
The Castle	A strong place of safety which holds treasure or princess, may be enchanted or bewitched
The Tower	A strong place of evil, represents the isolation of self
The Special Weapon	The weapon the hero needs in order to complete his quest.
The Whirlpool	Symbolizes the destructive power of nature or fate.
Fog	Symbolizes uncertainty.
Colors	Red: blood, sacrifice, passion, disorder Green: growth, hope, fertility Blue: highly positive, security, tranquility, spiritual purity Black: darkness, chaos, mystery, the unknown, death, wisdom, evil, melancholy White: light, purity, innocence, timelessness (negatives: death, horror, supernatural) Yellow: enlightenment, wisdom
Numbers	3—light, spiritual awareness, unity (holy trinity), male principle 4—associated with the circle, life cycle, four seasons, female principle, earth, nature, elements 7—the most potent of all symbolic numbers signifying the union of three and four, the completion of a cycle, perfect order, perfect number, religious symbol

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SITUATIONAL ARCHETYPES

FOR ANALYSIS

The Quest	What the Hero must accomplish in order to bring fertility back to the wasteland, usually a search for some talisman, which will restore peace, order, and normalcy to a troubled land.
The Task	The nearly superhuman feat(s) the Hero must perform in order to accomplish his quest.
The Journey	The journey sends the Hero in search of some truth that will help save his kingdom.
The Initiation	The adolescent comes into his maturity with new awareness and problems.
The Ritual	The actual ceremonies the Initiate experiences that will mark his rite of passage into another state. A clear sign of the character's role in his society
The Fall	The descent from a higher to a lower state of being usually as a punishment for transgression. It also involves the loss of innocence.
Death and Rebirth	The most common of all situational archetypes, this motif grows out of a parallel between the cycle of nature and the cycle of life. Thus morning and springtime represent birth, youth, or rebirth, while evening and winter suggest old age or death.
Battle between Good and Evil	Obviously, a battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds.
The Unhealable Wound	Either a physical or psychological wound that cannot be fully healed. The wound symbolizes a loss of innocence.

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