Introduction

Welcome to Stage 1 English!

This workbook has been written to make teaching and learning in the SACE Stage 1 English course accessible and enjoyable.

Rather than starting at page one and working through in order, it has been arranged in a way that reflects the subject outline, allowing students and teachers to move back and forth through the workbook as they need to.

It also includes a broad range of topics and ideas; you can use the relevant parts.

Please note that this workbook focuses on the learning – the content and skills – required to succeed in SACE Stage 1 English. All assessments will be decided on by your teacher.

Finally, there are several links (in the appendices section) that will be of use as texts to study or supplementary texts.

From the SACE Subject Outline

Subject description

English is a 10-credit subject or a 20-credit subject at Stage 1.

In English students analyse the interrelationship of author, text, and audience with an emphasis on how language and stylistic features shape ideas and perspectives in a range of contexts. They consider social, cultural, economic, historical, and/or political perspectives in texts and their representation of human experience and the world.

Students explore how the purpose of a text is achieved through application of text conventions and stylistic choices to position the audience to respond to ideas and perspectives. An understanding of purpose, audience, and context is applied in students' own creation of imaginative, interpretive, analytical, and persuasive texts that may be written, oral, and/or multimodal.

Students have opportunities to reflect on their personal values and those of other people by responding to aesthetic and cultural aspects of texts from the contemporary world, from the past, and from Australian and other cultures.

Learning requirements

The learning requirements summarise the knowledge, skills, and understanding that students are expected to develop and demonstrate through their learning in Stage 1 English.

In this subject, students are expected to:

1. *analyse relationships between purpose, audience, and context, and how these influence texts and their meaning*
2. *identify ways in which ideas and perspectives are represented in texts*
3. *analyse how language and stylistic features and conventions are used to convey ideas and perspectives in texts*
4. *create oral, written, and/or multimodal texts for particular purposes, audiences, and contexts*
5. *identify and analyse intertextual connections*
6. *apply knowledge and understanding of accurate spelling, punctuation, syntax, and conventions.*

Content

Stage 1 English is a 10-credit subject or a 20-credit subject.

The content includes:

*   *responding to texts*
*   *creating texts*
*   *intertextual study.*

Responding to texts

Students explore the human experience and the world through reading and examining a range of texts, including Australian texts, and making intertextual connections. In doing so, students come to understand connections between purpose, audience, and context, and how these are achieved through language and stylistic choices. Students demonstrate their understanding of these links by producing, for example, an analytical essay, article, blog, website, documentary, or special features film (behind the scenes about the making of a film), or an oral reflection on language and stylistic features chosen to create a text.

Students consider the impact and influence of language features (e.g. sentence structure, punctuation, figurative language) and stylistic features (e.g. tone, imagery, layout, nominalisation, analogies, juxtaposition).

Students analyse the ideas, perspectives, and influences expressed in texts and how these shape their own and others' ideas and perspectives. This analysis may include, for example:

- *looking at ways in which events are reported differently in the media by evaluating how ideas, attitudes, and voices are represented to position the readers*
- *examining the effectiveness of ways in which anecdotes are used in speeches to entertain, inform, or influence*
- *investigating the use of characterisation in advertising.*

Students analyse ways in which language and stylistic features shape perspectives and influence readers in a variety of modes. This may include:

- *evaluating the effects of rhetorical devices, such as constructing arguments with emphasis, emotive language, and imagery*
- *analysing the effects of using multimodal conventions in navigation, sound, lighting, and image*
- *investigating ways in which mood and attitude are created through the use of humour in satire and parody*
- *examining how different registers and language choices in English are applied for different purposes in different cultures or communities.*

Assessment Type 1: Responding to Texts

For a 10-credit subject, students complete at least one response to text. For a 20-credit subject, students complete at least two responses to texts.

The responses may be written, oral, and/or multimodal. The texts may be functional, informational, analytical, imaginative, interpretive, and/or persuasive in purpose.

A written response should be a maximum of 800 words; an oral response should be a maximum of 5 minutes; a response in multimodal form should be of equivalent length.

In responding to texts, students consider ways in which the authors, readers, and viewers of texts use language and stylistic features to make meaning and influence opinions.

Students also develop an understanding of ways in which texts are composed for a range of purposes and audiences.

In responding to texts, students develop skills in supporting conclusions with direct reference to evidence taken from their reading, viewing, or listening to the text(s).

Responses to texts could include, but are not limited to:

- *an oral presentation with visual images*
- *an analytical essay examining how a film-maker communicates a sense of place*
- *a commentary on a collection of poems*
- *a discussion of different interpretations or critical perspectives of a text*
- *a website explaining the meaning of a novel in its historical context*
- *a role play (e.g. an interview with a director)*
- *an online blog*
- *a short film.*

For this assessment type, students provide evidence of their learning in relation to the following assessment design criteria:

- *knowledge and understanding*
- *analysis*
- *application.*

Creating texts

Students create imaginative, interpretive, and/or persuasive texts for different purposes, audiences, and contexts, in written, oral, and/or multimodal forms. The text type and mode chosen for creating a text should be appropriate for the intended purpose, context, and audience, either real or implied.

For example, students might create:

- *an advocacy website*
- *a written narrative*
- *an article for a youth magazine*
- *an advertisement that targets adolescents*
- *an interactive children's story*
- *a visual essay on a topic of interest*
- *a digital slide display to inform a target group about a community issue.*

Students create original oral texts or base their oral response on an existing text(s). Examples include a monologue as a character from a text, or a presentation of poetry, or a scene from a play. Students are supported in presenting their oral texts through speaking to an audience such as the whole class or a small group, or in a one-on-one conversation. Oral responses are delivered to an audience or recorded in an appropriate digital form. Contexts may be real or implied. The use of digital technology and multimedia in oral presentations is encouraged.

Students may create texts following the reading, listening, or viewing of another text. For example, students may develop a theme or style of a text to create an entirely new text with its own distinctive features. Students experiment with text conventions, language features, and multimodal techniques observed in text analysis to develop and sustain voice, tone, and style in their own text.

Students are expected to use accurate spelling, punctuation, syntax, and conventions. This is achieved, in part, through considered planning, drafting, editing, and proofreading.

Hearing-impaired and/or speech-impaired students may demonstrate their learning using alternative means of communication, such as signing or the use of appropriate technology, for the oral modes.

Assessment Type 2: Creating Texts

Students create written, oral, and/or multimodal texts.

For a 10-credit subject, students create at least one text. For a 20-credit subject, students create at least two texts.

In creating texts, students aim to achieve a level of precision, fluency, and coherence appropriate for audience and context.

A written text should be a maximum of 800 words; an oral should be a maximum of

5 minutes; a text in multimodal form should be of equivalent length.

The texts created could include, but are not limited to:

- *a persuasive piece (e.g. an advocacy website, essay, or blog comment(s))*
- *a written narrative or imaginative short story*
- *a digital slide presentation on a topic of interest*
- *a multimedia display to inform a target group about a community issue*
- *a feature article for a magazine*
- *a news item for a news service, either printed, on television, on the radio, or online*
- *a narrative with a writer's statement*
- *a text based on themes or characters from another text*
- *a poem*
- *a play script*
- *an infographic*
- *a short film*
- *a speech*
- *a recount, or a chapter of an autobiography or a biography.*

For this assessment type, students provide evidence of their learning primarily in relation to the following assessment design criteria:

- *knowledge and understanding*
- *application.*

Intertextual study

Students reflect on their understanding of intertextuality by:

- *analysing the relationships between texts, or*
- *demonstrating how their knowledge of other texts has influenced the creation of their own texts.*

When analysing or creating texts to show their understanding of intertextuality, students may also consider:

- *intertextual references within texts (texts that make explicit or implied references to other texts)*
- *ways in which they, as readers, make intertextual connections based on their previous experiences of texts or their own experiences and beliefs.*

Potential areas of study could include:

- *two or more texts by the same author*
- *two or more examples of the text type (e.g. two film trailers or three editorials)*
- *a text type and a mode of communication covering the same topic*
- *different text types about a similar idea, designed to meet the needs of a particular audience*
- *a text that is based on or makes reference to other texts*
- *hybrid texts, such as infotainment or product placement in film.*

Assessment Type 3: Intertextual Study

For a 10-credit subject, students produce at least one intertextual study. For a 20-credit subject, students produce at least two intertextual studies.

Students may either produce responses to texts or create texts to demonstrate their understanding of intertextuality.

Responses to texts could include, but are not limited to:

- *an investigation of language features in more than one text (e.g. articles, speeches, blogs, websites, infotainment, hypertext, poetry, novels, reality TV, graphic texts)*
- *a study of two texts with common ideas, perspectives, and/or voices that provide different points of view*
- *an analysis of a text that has been adapted from one mode to another (e.g. such as comparing a film version of a text with the original novel).*

A created text must be based on a published text and include a writer's statement. In the writer's statement students explain how their created text has been influenced by the published text.

Students may negotiate the choice of texts for analysis or the type of text for the text creation and writer's statement.

Responses to texts or created texts may be written, oral, and/or multimodal. A written response or created text should be a maximum of 1000 words (including the writer's statement); an oral response or created text should be a maximum of 6 minutes; a response in multimodal form should be of equivalent length.

For this assessment type, students provide evidence of their learning in relation to the following assessment design criteria:

- *knowledge and understanding*
- *analysis*
- *application.*

Evidence of learning

Assessment at Stage 1 is school based.

The following assessment types enable students to demonstrate their learning in Stage 1 English:

- *Assessment Type 1: Responding to Texts*
- *Assessment Type 2: Creating Texts*
- *Assessment Type 3: Intertextual Study*

For a 10-credit subject, students should provide evidence of their learning through four assessments, with at least one assessment from each assessment type. At least one assessment should be an oral or multimodal presentation, and at least one should be in written form. Each assessment type should have a weighting of at least 20%.

For a 20-credit subject, students should provide evidence of their learning through eight assessments, with at least two assessments from each assessment type. At least two assessments should be oral or multimodal presentations, and at least two should be in written form. Each assessment type should have a weighting of at least 20%.

Chapter 1: Skills

1.1 The Key to Analysis

The key elements of analysing literature include:

- Understanding the context in which the literature was written.

  Consider:

  - historical
  - cultural
  - social background.

- Analyse:

  - characters
  - plot
  - setting
  - themes.

- Examining the literary devices used by the author, such as:

  - symbolism
  - metaphor
  - imagery.

- Understanding the narrative point of view and the tone.
- Consider the literary tradition or genre to which the literature belongs.
- Evaluate the literary work's overall effectiveness, impact and significance.

1.2 Paragraph structure

A step-by-step guide to structuring a paragraph in an analytical essay:

1. Start with a topic sentence that clearly states the main idea or point you want to make in the paragraph; this should include an explicit reference to a literary technique used by the creator of the text you are analysing.
2. Provide evidence that supports the topic sentence. This could include quotations or examples. Explain the example.
3. Use transitional phrases or sentences to connect the different pieces of evidence or examples in the paragraph. This will help to create a logical flow and make the paragraph easy to follow.
4. Explicitly discuss the effect on the intended audience.
5. Conclude the paragraph with a sentence that summarises the main idea or point made in the paragraph and shows how it relates to the overall argument or discussion.
6. Check your paragraph for grammar, punctuation and spelling errors, and make sure all sentences are well-constructed and grammatically correct.
7. Review the paragraph for coherence, ensuring all sentences relate to the main topic and main idea of the paragraph.
8. Consider the paragraph's length, making sure it's not too long or too short, depending on the context and purpose of the writing.
9. Lastly, make sure the paragraph fits in with the overall structure and flow of the essay.

1.3 Essay Writing

A step-by-step guide to planning and structuring an English essay

An English essay typically follows a basic structure, which includes an introduction, several body paragraphs, and a conclusion.

Introduction

- Begin with a hook, such as a quote or an interesting fact, to grab the reader's attention.
- Then, provide some background information on the topic and state your thesis or main argument. This statement should succinctly answer the question.
- Finally, briefly summarise your argument; this means stating the main 'topics' of each of your paragraphs.

Body Paragraphs

Each body paragraph should focus on one main idea and provide evidence to support it.

- Topic sentence: state clearly the main idea or focus of the paragraph
- Technique: explicitly state the relevant literary technique (or techniques)
- Use specific examples, facts, and quotations to back up your points.
- Explain your examples. For example, how does the literary technique used in your example develop the idea/focus of your paragraph?
- Effect: what is the effect of this literary technique on the:

  - text?
  - character development?
  - reader/audience?

- Link what you have discussed back to the question
- Tip: Use transition words to link your ideas and make the essay flow smoothly.

Conclusion

- Sum up the main points of your essay
- Restate your thesis – answer the question
- Summarise your main ideas (the topics of each paragraph) so it is clear how you reached this conclusion
- End with a strong closing statement that leaves a lasting impression on the reader. This could be a relevant reflection on the overall impact of the text on the reader/audience.
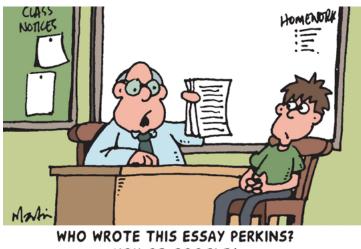
Proofreading

- After writing your essay, reread it for spelling and grammar errors. Make sure your ideas are clearly expressed and that your essay flows well.

Revising

- After proofreading your essay, revise it for content, organisation, and style. Make sure your thesis is supported by your evidence and that your essay is well-organised and easy to understand.

Tips:

- Stay focused on the topic
- Use a variety of sentence structures
- Use of figurative language (metaphors, similes)
- Avoid plagiarism – always credit any sources you use.

WHO WROTE THIS ESSAY PERKINS? YOU OR GOOGLE!

English Essay Checklist:

Understand the prompt or assignment

Make sure you have a clear understanding of the prompt or assignment. Identify the key concepts and requirements to ensure you're on the right track.

Brainstorm and create an outline

Before writing your essay, brainstorm ideas and create an outline. This will help you organise your thoughts and make your essay more cohesive. Make sure you include techniques used by the creator of the text.

Develop a thesis statement

A thesis statement is the central argument of your essay. Make sure your thesis statement is clear, concise, and supported by evidence.

Write an introduction

The introduction should capture the reader's attention and provide background information on the topic. It should also introduce your thesis statement and summarise your argument.

Write body paragraphs

The body paragraphs should provide evidence to support your thesis statement. Each paragraph should have a clear topic sentence and supporting evidence. You must include techniques(s) used by the creator of the text and their effect on the intended audience.

Use transitional words and phrases

Use transitional words and phrases to help the reader follow the flow of your essay. This includes words like "however," "in addition," and "furthermore."

Write a conclusion

The conclusion should summarise your main points and restate your thesis statement. It should also leave a lasting impression on the reader.

Revise your work

After writing your essay, revise and edit for clarity, organisation, and grammar. Make sure your essay is free of spelling and punctuation errors.

Check for plagiarism

Finally, check your essay for plagiarism using a plagiarism checker to ensure that your work is original and not copied from another source.

1.4 Reading Critically

The keys to reading critically include:

Active reading

Engage with the text by actively asking questions, making connections, and taking notes while reading.

Identifying the author's purpose and perspective

Understand the author's purpose for writing and their perspective on the topic.

Analysing the text

Look at the structure, language, and literary devices used in the text and consider how they contribute to the overall meaning.

Evaluating the text

Consider the text's strengths and weaknesses and form an informed opinion about it.

Considering the context

Understand the historical, cultural, and social context in which the text was written and how it may have influenced the author's perspective.

Relating the text to other works

Compare the text to other works in the same genre or by the same author.

Reflecting on your own reactions and interpretations

Consider how your own experiences, values, and biases may have influenced your understanding of the text.

Keeping an open mind and being willing to change your opinion

Be open to new ideas and perspectives and be willing to revise your understanding of the text if new evidence or insights come up.

1.5 Comparing Texts

A step-by-step guide to comparing texts:

- Start by identifying the texts you will be comparing. Make sure you are familiar with both texts and understand their main themes and ideas.
- Make a list of the similarities and differences between the texts. This could include similarities in plot, characters, themes, literary devices, or style.
- Consider the context in which the texts were written, including the historical, cultural, and social background. How might this have influenced the authors' perspectives and the themes they chose to explore?
- Look at the genre or literary tradition to which the texts belong. How do they fit into or challenge the conventions of this genre?
- Consider the authors' individual styles and techniques. How do they use language, imagery, and other literary devices to convey their message?
- Evaluate the effectiveness of each text. How well do they convey their themes and ideas? How successful are they in achieving their intended purpose?
- Consider how the texts relate to one another. Are there themes or ideas that connect the texts, or do they offer contrasting perspectives on the same topic?
- Consider the effect on the intended audience.
- Lastly, organise your findings in a clear and logical way. Your comparison could be presented in an essay, a visual representation, or a presentation. Remember, you will need to directly compare the texts, not simply discuss them in isolation of each other as separate texts.

How to ensure you explicitly compare and contrast texts:

- Discuss/analyse one text
- Immediately discuss/analyse the second text; use comparative terms such as:

  - similarly
  - comparatively
  - contrastingly
  - on the other hand

1.6 Metalanguage

Metalanguage is a set of words and symbols used to describe or make statements about language itself.

To use metalanguage, you can use words and phrases such as "sentence," "verb," "noun," and "adjective" to talk about the components of a language or the rules that govern it. You can also use symbols such as brackets, subscripts, and superscripts to indicate things like grammatical roles or linguistic features.

In addition to this, and especially when analysing texts in English, metalanguage can be used to express or convey ideas that are not explicit in the language being used. For example, when discussing a text, a scholar might use metalanguage to express their own interpretive stance, or to critique the arguments made by the author.

Here are some commonly used metalanguage terms and their definitions:

Phoneme: The smallest unit of sound in a language that can change the meaning of a word.

Morpheme: The smallest unit of meaning in a language.

Syntax: The set of rules that govern the arrangement of words in a sentence.

Grammar: The set of rules that govern the structure of a language.

Lexicon: The vocabulary of a language, including all the words and phrases used in a specific language or dialect.

Discourse: The way in which language is used in context, including the social, cultural, and historical factors that influence language use.

Pragmatics: The study of how language is used in context, including the social, cultural, and historical factors that influence language use.

Semantics: The study of the meaning of words, phrases, and sentences.

Phonetics: The study of the physical properties of speech sounds.

Semiotics: The study of signs and symbols in language and communication.

Discourse Analysis: The study of language in use, including the social, cultural, and historical factors that influence language use.

Register: A specific variety of a language used in a particular social context or profession.

Dialect: A specific variety of a language spoken by a particular group of people.

Idiolect: The unique way in which an individual uses language.

Etymology: The study of the origin and development of words.

Orthography: The study of the representation of speech sounds in written form.

Orthoepy: The study of the correct pronunciation of words.

Stylistics: The study of the style and effects of language use in literature and other forms of discourse.

Text Linguistics: The study of the structure and organisation of texts.

These are just a few examples of metalanguage terms. There are many more words and concepts that are used in the study of language.

Chapter 2: Responding to Texts

2.1 Novel

> ### 📷 Snapshot
>
> The important things to consider when analysing a novel:
>
> - **Plot**: The sequence of events and actions that make up the story. Consider the main conflict, how it is resolved, and any subplots or sub-themes.
> - **Characterisation**: The way in which the author presents and develops the characters in the novel. Consider the protagonist and antagonist, and how the characters' actions and motivations drive the plot. Also consider how (use language and literary techniques) the author develops characters.
> - **Setting**: The time and place in which the story takes place. Consider how the setting affects the characters and the events of the story. Also consider how the author establishes the setting.
> - **Theme(s)**: The underlying message or meaning of the novel. Consider the central ideas and motifs that the author explores and how they relate to the characters and plot.
> - **Narrative Point of View**: The perspective from which the story is told. Who is telling the story? Consider how the point of view affects the reader's understanding of the characters and events.
> - **Style**: The author's unique way of writing and using language. Consider the author's use of symbolism, imagery, and figurative language and how they add to the overall meaning and impact of the novel. How does this impact or affect the reader?
> - **Historical and cultural context**: The social, political, and economic context in which the novel was written and set can give insight to the author's intentions and the novel's meaning.
> - **Reader's personal experience**: How the reader's personal experiences and background can influence their understanding and interpretation of the novel.
>
> Considering these elements will help you can gain a deeper understanding of the novel and the author's intentions.

Plot

The plot is the sequence of events and actions that make up the story. Generally, it is the main conflict and how it is resolved, as well as any subplots or sub-themes.

Novels can have a wide variety of plots, and the literary features of a plot can vary depending on the author's intentions and the genre of the novel.

Some common features of plots in novels include:

Conflict: most novels have some form of conflict that drives the story forward. This can be external conflict between characters or internal conflict within a character.

Rising action: As the story progresses, the conflict builds, and the tension increases. This is known as the rising action, which leads to the climax.

Climax: The climax is the point of highest tension in the story, where the conflict reaches its peak. It is often the turning point of the story and sets up the resolution.

Falling action: After the climax, the story begins to wind down and the tension decreases. This is known as the falling action, which leads to the resolution.

Resolution: The resolution is the end of the story, where the conflict is resolved, and loose ends are tied up. This can be a happy or sad ending, depending on the author's intentions.

Foreshadowing: Many authors use foreshadowing to hint at future events in the story. This can create suspense and build anticipation for the reader.

Flashbacks: Some authors use flashbacks to provide background information on the characters or events that happened before the start of the story.

Plot twists: A plot twist is a sudden and unexpected change in the direction of the story. This can keep the reader engaged and create surprise.

Subplots: Subplots are smaller storylines that run alongside the main plot. They can add depth to the characters and provide additional conflict or resolution.

How authors use literary devices to develop the plot in novels

Authors use a variety of literary devices to develop the plot in novels.

Some common devices and how they are used to develop the plot are:

Symbolism: Authors use symbols to represent ideas or concepts in the story. Symbolism can help to add depth to the plot and create additional meaning.

Foreshadowing: Authors use foreshadowing to hint at future events in the story. This can create suspense and build anticipation for the reader.

Irony: Irony is a literary device that involves a contrast between what is expected and what actually happens. Irony can create tension and add complexity to the plot.

Flashback: Flashbacks are a literary device that allows authors to provide background information on the characters or events that happened before the start of the story. This can add depth to the plot and create a better understanding of the characters.

Allusion: Allusion is a literary device where authors reference other works of literature, art, or history in their story. Allusions can add depth to the plot and create additional meaning.

Imagery: Imagery is a literary device that involves using descriptive language to create vivid images in the reader's mind. Imagery can help to create a more immersive and engaging plot.

Motif: A motif is a recurring element or idea in a story. Motifs can add depth to the plot and create additional meaning.

Dialogue: Dialogue is the spoken words of characters in the story. Dialogue can be used to develop the plot by revealing information about the characters or advancing the story.

The use of literary devices can help authors to develop a compelling and engaging plot by adding depth, complexity, and meaning to the story.

Activity

Explain the main conflict in the following extract. How does the author establish this?

Extract:

Jane Austen Pride and Prejudice":

"Do you not know that you are breaking my heart?" he bitterly exclaimed.

"I do," she replied; "and I cannot help it."

"Can you not, then, learn to love me?"

"No, never."

"What reasons have you for refusing me?"

"If you were not sensible before, you must be so now. Mr. Darcy, I am engaged to another."

He stood astonished, and was unable to utter a word. Elizabeth took advantage of his silence, and hurried off.

Characterisation

The way in which the author presents and develops the characters in the novel is called characterisation. The most important characters to consider are the protagonist and the antagonist. We need to consider how the characters' actions and motivations drive the plot. It is also important to consider how the author uses language and literary techniques to develop characters.

Characterisation is the term used for how authors create and develop characters in a novel. It involves the use of various techniques to portray the personality, motivations, and beliefs of a character.

Here are some of the types of characterisation in novels:

Direct characterisation: This involves the author explicitly stating a character's personality traits or motivations. For example, the author might write, "Sarah was a kind-hearted person who always put others first."

Indirect characterisation: This technique involves the author revealing a character's personality traits or motivations through their actions, thoughts, or interactions with other characters. For example, the author might show Sarah helping an elderly woman across the street, indicating that she is a kind-hearted person.

Round characters: These are characters that are fully developed and have complex personalities, motivations, and beliefs. They often undergo significant changes throughout the novel.

Flat characters: These are characters that are not fully developed and have limited personalities, motivations, and beliefs. They are often used to serve a specific purpose in the novel.

Dynamic characters: These are characters that undergo significant changes throughout the novel. They often learn important lessons and experience personal growth.

Static characters: These are characters that do not change throughout the novel. They often serve as a foil to the dynamic characters and help to highlight their growth and development.

Foils: These are characters that are used to contrast with another character. They often have opposite personalities, motivations, or beliefs.

Protagonist: This is the main character in the novel. The story often revolves around their actions and decisions.

Antagonist: This is the character that opposes the protagonist. They often create conflict and tension in the novel.

Archetypes: These are characters that represent universal patterns of human behaviour or personality traits. For example, the hero, the mentor, the trickster, and the villain are all common archetypes in literature.

How authors use literary devices to develop the characters in novels

It is important to note that characterisation in itself is not a literary technique; characterisation is the development of character through the use of literary techniques.

Authors use various literary devices to develop their characters in novels. These devices can help to deepen readers' understanding of the characters.

Here are some examples of how authors use literary devices to develop their characters:

Dialogue: Dialogue can reveal a character's personality, beliefs, and motivations. Through their conversations with other characters, readers can learn more about who they are and what drives them.

Monologue: A monologue is a long speech delivered by a character, often revealing their inner thoughts and emotions. It can help readers understand a character's motivations and provide insight into their personality.

Symbolism: Symbolism is the use of symbols or objects to represent abstract ideas. Characters can be associated with specific symbols or objects that represent their personality or beliefs.

Imagery: Imagery is the use of descriptive language to create sensory images in the reader's mind. Authors can use imagery to help readers imagine what a character looks like, how they move, and how they interact with their environment.

Metaphor: A metaphor is a figure of speech that compares two things that are not alike. Authors can use metaphors to describe a character's personality, actions, or motivations.

Irony: Irony is the use of language that conveys a meaning that is opposite to its literal meaning. Authors can use irony to reveal a character's true nature or to create tension and suspense.

Flashback: A flashback is a scene from a character's past that is presented in the novel. It can help readers understand why a character behaves a certain way or how they became who they are.

Foreshadowing: Foreshadowing is the use of hints or clues to suggest what will happen later in the novel. Authors can use foreshadowing to reveal a character's motivations or to create suspense.

Point of view: Point of view is the perspective from which the story is told. The choice of point of view can affect how readers perceive a character and their actions.

2

Activities

1. Write one sentence that fits the listed "literary devices" below AND develops a character. Be creative and have some fun with it!

- Dialogue

- Monologue

- Symbolism

- Imagery

- Metaphor

- Irony

- Flashback

- Foreshadowing

- Point of view

2. Explain how the author develops the character in the following extract.

   Extract

   Fyodor Dostoyevsky *Crime and Punishment*

   He was, by the way, exceptionally handsome, above the average in height, slim, well-built, with beautiful dark eyes and dark brown hair. Soon he would be twenty-three; he had lost a great deal of his hair already, his temples were beginning to recede. There was no denying that he looked truly ill — the pallor of his face, his feverish eyes, his thin, worn cheeks. His dry, scaly lips were cracked. Everything in him was wasted, dry, exhausted.

Setting

The time and place in which the story takes place is known at the setting. The setting affects the characters and the events of the story. We must consider how the author establishes the setting.

The setting can be an important literary feature that can have a significant impact on the plot, characters, and themes of the novel.

The setting in novels can impact the following:

Mood and Atmosphere: The setting can create a particular mood or atmosphere that affects the reader's emotional response to the story. For example, a dark and ominous setting can create a sense of foreboding and tension, while a bright and sunny setting can create a sense of optimism and hope.

Symbolism: The setting can also be used to symbolise certain ideas or themes. For example, a rundown and decaying city might represent the decline of civilisation, while a lush and pristine forest might represent the innocence and purity of nature.

Foreshadowing: The setting can be used to foreshadow future events in the story. For example, a deserted and eerie house might foreshadow a frightening encounter with a ghost or other supernatural entity.

Characterisation: The setting can also reveal important information about the characters in the story. For example, a character who lives in a run-down apartment might be seen as impoverished or struggling, while a character who lives in a luxurious mansion might be seen as wealthy and powerful.

Historical Context: The setting can also provide important historical context for the story. For example, a novel set in the 1920s might include references to the cultural and political climate of that time period, which can deepen the reader's understanding of the story.

Activity

Think, pair, share

Consider each of the following "impacts of setting" and come up with relevant examples. These can be from texts you have previously read or watched (including films) or made up. Then, pair up and compare your examples. Finally, as pairs, you will be asked to share one example with the class.

- Mood and Atmosphere
- Symbolism
- Foreshadowing
- Characterisation
- Historical Context

The use of literary devices to develop the setting in novels

Authors use a variety of literary devices to develop the setting in novels. For example:

Imagery: Authors use vivid sensory descriptions to create a mental picture of the setting in the reader's mind. For example, they might use colourful language to describe the natural landscape, the architecture of buildings, or the weather conditions.

Figurative Language: Authors use figurative language such as similes, metaphors, and personification to create a more vivid and imaginative setting. For example, they might compare the sounds of the wind to a mournful howl or the leaves rustling to a whispering conversation.

Tone and Mood: The author's choice of words and the overall tone and mood of the narrative can influence how the reader perceives the setting. For example, a dark and ominous tone can create a sense of foreboding, while a light and cheerful tone can create a sense of optimism.

Symbolism: Authors use symbols and motifs to represent larger ideas and themes in the setting. For example, a recurring symbol of a particular animal or object might represent a theme of transformation or renewal.

Historical and Cultural Context: Authors may use historical and cultural references to provide context and depth to the setting. This can include references to historical events, cultural traditions, or social norms of a particular time and place.

Foreshadowing: Authors may use the setting to foreshadow future events in the story. For example, a stormy setting may foreshadow a difficult or dangerous situation for the characters.