

Year 9 - Knowledge Map – Romanticism and Gothic

Definition of ‘Gothic’ : “Tales of the macabre, fantastic, and supernatural, usually set amid haunted castles, graveyards, ruins, and wild picturesque landscapes.”

1 Romanticism	2. Gothicism (gothic)	5.Key Literary Techniques	
<ol style="list-style-type: none"> Medieval Europe (C3-14) (aka the ‘Dark Ages’) – It’s believed that people lived in fear due to superstition and ignorance. Not much learning took place in this time. The Age of Enlightenment (C18-19) – there was a growing belief that scientific progress was the only way to advance society, and great discoveries were made in this time. People tried to rid Europe of superstition and ignorance through promoting reason and logic. A group of poets, artists and thinkers called the Romantics challenged the ideas of the Enlightenment era. They believed that not everything can be explained by science, and too much reason rids the world of beauty and mystery. They disliked industrialization and the problems this brought about in cities (e.g. mistreatment of children) They were in awe of the beauty of the natural world and the freedom and creativity of the human spirit. Romantics idealized the Middle Ages and used it as a source of inspiration and creativity. 	<ol style="list-style-type: none"> The gothic genre is often seen as a smaller part of the larger Romanticism movement. Gothic writers were preoccupied with the supernatural They believed that nature is ‘sublime’: it has the power to simultaneously inspire awe and terror in people. They challenged society’s expectations about decency and emotion. To show wild emotion was seen as crass and uncouth, but not to the gothic writers, who often depicted passion and rage. They were very interested in the psychological exploration of characters, particularly in relation to themes of madness. Gothic writing transformed into the format of the extremely popular Victorian ghost story. Urban gothic stories developed - novels of the mid-19th century were set entirely in modern industrial cities, which became places of danger and adventure 	<ol style="list-style-type: none"> Pathetic fallacy –when a writer gives human emotions to things that aren't human, such as objects, weather, or animals. Personification – when a writer gives any human quality, action, or attribute to non-human things. Foreshadowing – when authors hint at plot events that don't actually occur until later in the story. Metaphor – comparing two items by stating one thing is another. 	
3. Typical gothic features:	4. Typical gothic settings:	6. Vocabulary	
1. Death and darkness	1. Wild landscapes	Acute Afflicted Alienate Anguish Apprehension Claustrophobia Enigma Foreboding Grotesque Gaunt	Lamentable Macabre Mournful Obscure Ominous Pallid Sublime Wretched Withered
2. Supernatural (magic, ghosts, monsters, curses)	2. Medieval style castles, churches or abbeys		
3. Isolation	3. Gloomy, decayed and ruined environments		
4. Depiction of madness and hyperbolic emotion, including psychological episodes	4. Remote, uninhabited places (older gothic) or monsters intermingling in every day life (newer gothic)		
5. Mystery, terror and suspense	5. Volatile and threatening weather		

7. Well known Romanticism and Gothic texts (in chronological order)

Chimney Sweeper – Blake 1789 <i>(poem)</i>	London – Blake 1794 <i>(poem)</i>	I wondered lonely as a cloud – Wordsworth – 1807 (poem)	Frankenstein – Mary Shelley, 1818	The Raven – Edgar Allen Poe, 1845 <i>(poem)</i>	Wuthering Heights – Emily Bronte, 1847	The Prelude - Wordsworth 1850 <i>(poem)</i>	The Strange Case of Dr Jekyll and Mr Hyde – R.L. Stevenson, 1887	The Red Room – H.G. Wells, 1894	Dracula – Bram Stoker, 1897	The Monkey’s Paw – WW Jacobs, 1902	The Woman in Black – Susan Hill, 1983
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Year 9 – Knowledge Organiser - Frankenstein

1. Big Ideas (AO1)

1	Nature vs. Nurture	Shelley questions who should take responsibility for the Monster and its personality. Is his monstrousness part of what the Monster is, or is his monstrousness a result of how Victor has raised him?
2	Freedom and Isolation	Shelley raises questions regarding freedom and isolation: both Frankenstein and the creature are isolated from society and suffer for it.
3	Pursuit of knowledge	Science is an integral part of <i>Frankenstein</i> , as it examines the creation of life from dead material. Shelley focuses on the impact of new creation, and how dangerous and destructive the pursuit of knowledge can be.

2. Characters

1	Victor Frankenstein	Dr Frankenstein is the protagonist of the novel, and creates the Monster. He is from a wealthy family that expects a sensible, rational society. He becomes obsessed with ancient magic that leads to the creation of the Monster.
2	The Monster	The Monster is Victor Frankenstein's creation, formed from old body parts and chemicals and brought to life by a mysterious spark. He is around 8 feet tall, is incredibly strong, but has the mind of a new-born baby.
3	Elizabeth and Henry Clerval	They are good, decent people. They show the human and sympathetic side of Frankenstein's personality, through their loyalty. They are stereotypical stock characters who are useful for the advancement of the plot and themes.
4	Robert Walton	He is an adventurer, brave and is a similar ambitious character to Frankenstein. He is the novel's first and last narrator.

3. Context (AO3)

1	Gothic A literary movement and style of fiction. Features of these texts : the supernatural; creepy settings; inducing feelings of horror and terror in the reader; showing an interest in something from the past; monstrous villains that often chase beautiful, virtuous heroines.
2	Romanticism A movement that began in the late 18 th century, emphasising inspiration, subjectivity, nature, the role of the individual and human emotions.
3	Science Galvanism is an 18 th C term used to refer to the stimulation of muscle tissue by an electrical current. It was a popular yet controversial theory in Shelley's time that galvanism could reanimate dead tissue and possibly restore life. Religious people saw this as 'playing God'.
4	Mary Shelley (1797-1851) <ul style="list-style-type: none"> - At 17, she eloped with the radical Romantic poet Percy Bysshe Shelley. - At 19, she wrote her first novel <i>Frankenstein</i> that was written on a holiday with PB Shelley and the poet Lord Byron. It was part of a competition to write a ghost story, which led to the initial idea for the novel.

4. Writer's techniques (AO2)

1	Epistolary narration (when a story is told through letters).
2	Pathetic fallacy
3	Figurative language (metaphor/simile)
4	Multiple narrators