

Year 8 Whodunnit Knowledge Organiser

Social and Historical Context	Narrative Writing Techniques	Conventions
The Victorian Era was notably known for the growth of detective fiction. The Industrial Revolution increased the growth and population of the city and so crime rates rose. In 1828, the establishment of the Metropolitan Police created the figure of the official police detective. The changing nature of society during the 19th century meant more value was placed on portable property rather than land. The focus in literature shifted from the criminal to the detective.	Characterisation – Describing a character’s features and personality Foreshadowing – When the writer leaves clues/hints at a future event in the story Simile – A comparison which uses ‘like’ or ‘as’ Metaphor – A direct comparison, which can’t literally be true Omniscient narrator – A third person narrator (storyteller) who knows all of the events in a story Pathetic Fallacy – Weather reflects a character’s mood or emotion Personification – Giving a non-living object human qualities Symbolism – Actions or objects that stand for or represent another idea	Damsel in distress – a young woman in danger Detective – usually the protagonist who is tasked with solving the crime Innocent victim – often a character who is seen as being vulnerable and helpless Justice – the villain being found and punished, with a return to resolution for the victim Motive – a ‘reason’ for the crime Peril – a sense of danger or threat in the story Red herring – a false clue given to mislead the reader Sidekick – a secondary detective character who assists the protagonist with the investigation Villain – the bad or immoral character in a story, who usually commits or instigates the crime
Knox’s Ten Commandments for Writing a Crime and Detective Novel	Key Authors	Key Vocabulary
- The criminal must be someone mentioned in the early part of the story but must not be anyone whose thoughts the reader has been allowed to follow. - All supernatural or preternatural agencies are ruled out. - Not more than one secret room or passage is allowed in the novel. - No undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end. - There must be no love interest in the story. - No accident must ever help the detective, nor must he ever have an unaccountable intuition or power which helps them to be right. - The detective must not himself commit the crime. - The detective must not hide any clues which are not instantly produced for the inspection of the reader. - The stupid friend of the detective, the Watson, must not conceal any thoughts which pass through his mind; his intelligence must be slightly, but very slightly, below that of the average reader. - Twin brothers, and doubles generally, must not appear unless we have been prepared for them.	Arthur Conan Doyle (22 May 1859 – 7 July 1930) was a British writer best known for his detective fiction featuring the character Sherlock Holmes. Edgar Allan Poe (January 19, 1809 – October 7, 1849) was an American writer and best known for his poetry and short stories, particularly his tales of mystery and the macabre. Agatha Christie (5 September 1890 – 12 January 1976) was an English writer known for her 66 detective novels and 14 short story collections, particularly those revolving around her fictional detectives Hercule Poirot and Miss Marple.	Antagonistic – being hostile to someone else Deceptive – intentionally misleading Deduction – to work something out through reasoning Epistemic – gaining knowledge through experience Insightful – having a deep and accurate understanding Logical – clear, sound reasoning Malicious – intending to do harm Manipulative – having control or influence over someone Obfuscate – to be unclear or confusing Pragmatic – dealing with things sensibly Protagonist – the leading character Remorseful – full of regret Villainous – showing wicked or criminal behaviour