

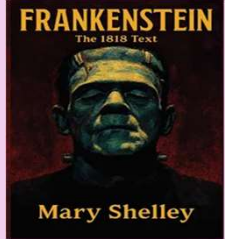


Y8 English Exam: What do students need to know?

<i>Animal Farm</i> by George Orwell	<i>Face the Play</i> by Benjamin Zephaniah	<i>Frankenstein</i> by Mary Shelley
<p>1. Context:</p> <ul style="list-style-type: none"> • What is a Totalitarian government? Where the state has complete control over its people. <p>How is a play an allegory to the Russian Revolution?</p> <ul style="list-style-type: none"> • Tsar Nicholas = Mr Jones • Stalin = Napoleon • Lenin = Old Major • Trotsky = Snowball  <ul style="list-style-type: none"> • Who was Joseph Stalin and how was he similar to Napoleon in leadership styles? (<i>Working people excessively hard (Gulags)/ executing anyone who was a threat/making farmers give up their land/not allowing people to talk freely, starving his people. Propaganda</i>) <p>2. Plot & characters</p> <p>3. How are the following themes presented in the novel? Leadership/rebellion/power/control/equality</p> <p>4. Vocabulary:</p> <ul style="list-style-type: none"> • Rebellion • Dictatorship • Corruption • Anthropomorphism <p>5. TRAMPS techniques/ key words/ analysis of quotations</p>	<p>1.Context</p> <ul style="list-style-type: none"> • What do we know about the life of Zephaniah? • Born in Birmingham and experienced racism as a child • Battled dyslexia • Suffered bullying at school • Experienced prejudice • Writes about identity and being proud of his culture <p>2. Plot & characters</p> <p>3. How are the following themes presented in the play? Identity/ prejudice/ diversity/ acceptance/ discrimination</p>  <p>4. Vocab:</p> <ul style="list-style-type: none"> • Prejudice • Discrimination • Diversity • Tolerance <p>6. Techniques/conventions of a playscript</p>	<p>1. Context</p> <ul style="list-style-type: none"> • Who was Mary Shelley? What was her childhood like? Parents? • How did she get the idea to write the novel? • What were scientists experimenting with at the time? • Who was Prometheus and why is the novel referred to as the 'modern Prometheus'? • Attitudes towards the supernatural in the 19th century? <p>2. Gothic conventions – darkness/phobia/innocent victims/romance/supernatural/good vs evil/abandoned settings</p> <p>3. Narrative arc – how a novel is structured</p> <p>4. Structural techniques e.g. omission, foreshadowing, shift, cliff-hanger</p> <p>5. Plot/ characters/themes</p> <p>Vocab: Rising action Suspense Isolation responsibility</p> 

How to Revise English: Generic Revision Strategies



Knowledge Organiser Breakdown

- Highlight key sections: context, themes, characters, techniques, and vocabulary.
- Re-write each section in your own words to check understanding.
- Use one colour for what you know and another for what needs revisiting.

Retrieval Practice

- Close your notes and write down everything you remember about a topic.
- Check back and add missing information in a different colour.

Self-Testing (Active Recall)

- Ask yourself exam-style questions and answer without notes first.
- Explain answers out loud or in writing.

Vocabulary Mastery

- Learn 3-4 words at a time.
- Say the word, define it, and use it in a sentence linked to the text.
- Group vocabulary by themes or topics.

Techniques:

- Learn TRAMPS techniques for language and structural techniques and create your own examples or identify how/when they are used in the example texts

How do I analyse quotations in the exam?

- 1. Point – what is being shown/presented?**
- 2. Evidence – short quotation**
- 3. Analyse – what it suggests and why**
- 4. Key words & techniques – identify and analyse**

Animal Farm by George Orwell



The Russian Revolution

1. Tsar Nicholas 2nd was in power first

He had full power but the Russian's were not happy under his rule. The Russian people killed him and his family.



Cruel

How does Tsar Nicholas represent Mr Jones?



2. Lennin came into power next

Lenin came into power after Tsar Nicholas and wanted change for the better, but died before he could make it happen.



How does Lenin represent Old Major?



3. Stalin took over after Lenin died.

Stalin promised the Russians a fair society but took complete power for 29 years. He was very cruel. Lots of people were murdered, forced to work as slaves and starved to death under his rule.



How does Stalin represent Napoleon?



4. Trotsky was the enemy of Stalin

Trotsky was a good leader who wanted a fairer society but was pushed out by Stalin.



How does Trotsky represent Snowball?



Y8 ANTHROPOMORPHISM (ANIMAL FARM) - READING - KNOWLEDGE ORGANISER

PLOT SUMMARY

<p>1 Old Major's speech- Mr Jones, the owner of Manor Farm falls asleep drunk. Old Major delivers a speech arguing for a rebellion against the men. The Animals sing 'Beasts of England', a song from Old Major's dream.</p>	<p>2 The rebellion- Old Major dies and the pigs adapt his speech, forming the beliefs of Animalism. The pigs plan the rebellion even though some animals (like Mollie) are concerned. The rebellion happens faster than expected after Mr. Jones forgets to feed the animals.</p>
<p>3 The pigs emerge as leaders- The animals complete the harvest faster than ever. Snowball sets up the Sunday assemblies where Napoleon and Snowball often argue. Napoleon teaches the sheep 'four legs good two legs bad' and takes the dogs for 'education'. Cow's milk and windfall apples are given to pigs, Squealer convinces the animals that this is a good idea.</p>	<p>4 Battle of the Cowshed- News of the rebellion spreads. In October, a group of men try to seize the farm. Led by Snowball's brilliance, the animals repel the attack, which is named 'The Battle of the Cowshed'.</p>
<p>5 Snowball's exile- Mollie deserts the farm. The pigs grow in influence, suggesting ideas on which the animals must vote. Snowball and Napoleon continue to disagree, especially over the construction of a windmill. When the Windmill is put to vote, Snowball is expelled from animal farm. Later, Napoleon announces that the Windmill will be built.</p>	<p>6 Building the windmill- The animals work harder than ever, Boxer proves himself to be an inspiration. Napoleon begins trading with humans and hires Mr Whymper. The animals begin sleeping with beds, and Muriel and Clover notice a change in the commandments 'with sheets'. Squealer persuades the animals that this is acceptable. In November, a storm topples the half complete windmill. Napoleon blames this on Snowball.</p>
<p>7 Rebuilding the windmill and the executions- The animals struggle against starvation. After learning that they must sacrifice their eggs, the hens stage a protest. Napoleon denies their rations and 9 hens starve as a result. The animals are led to believe Snowball has been returning to the farm - his role at the battle of the Cowshed is twisted by Squealer. In spring, Napoleon calls a meeting and several 'traitors', who confess to being in league with Snowball, are executed. Beasts of England is outlawed.</p>	<p>8 Trading with humans and the destruction of the windmill- Clover and Benjamin notice a change in the commandments: 'killing without cause'. The next year brings more work and less food, despite Squealer's figures and statistics to the contrary. More executions occur. Napoleon's is seen in public less often. Frederick, with 14 other men, attack the farm and blow up the windmill, which rallies the animals to fight back. Several animals die, Boxer is injured but Squealer convinces the animals of their victory. The pigs find a crate of whiskey, Napoleon fears he is dying and proclaims that drinking alcohol is punishable by death. He then recovers and orders the retirement paddock to be planted with barley.</p>
<p>9 Boxer's fate- Once again, the animals are faced with rebuilding the windmill. 31 pigs are born, and Napoleon orders for a schoolhouse to be built for their education. Rations are yet again reduced. Animal Farm is proclaimed a republic with Napoleon as president. Boxer is injured working and Napoleon sends for a vet. A van arrives, Boxer is taken away but Benjamin reads the its side and learns that Boxer is being slaughtered. Squealer manages to convince the animals otherwise. Boxer is never seen again.</p>	<p>10 Pigs and humans come together- years pass. No animal has ever retired. The farm has grown in size and population. Clover notices the pigs walk on two legs. The commandments replaced with "All animals are equal but some are more equal than others." The pigs start carrying whips and wearing Mr Jones' clothes. In the final scene, human farmers visit the farm and meet the other pigs. Toasts are exchanged and Napoleon changes the farm's name back to Manor farm. The pigs and humans play cards. A quarrel breaks out. Onlooking animals cannot discriminate between pigs and humans.</p>

	Definitions	Examples
T	Tripling - using something three times for effect.	The neglected, starving, frozen dog needs you to donate today.
R	Repetition - using something more than once for effect.	She was lonely. Lonely and afraid.
A	Alliteration -the repetition of the initial letter of each word in words close together	Abandoned on the hillside, the castle was deserted and decrepit.
M	Metaphor- comparing something to something else by say it is that	The moon <u>was</u> a shimmering diamond.
P	Personification - Attributing a human quality to a thing or idea	The moon calls me to her darkened world.
S	Simile- comparison using 'like' or 'as'	The moon was <u>like</u> a shimmering diamond.

	Definitions	Examples
PF	Pathetic fallacy - when the weather reflects the mood.	John awake to sunlight trickling through the curtains. He already felt lighter than yesterday.
F	Foreshadowing - When the writer hints at things to come	Suddenly, an eerie silence fell over the forest.
C	Connotations - associated meanings of a word.	Sun has connotations of light, warmth and happiness.
J	Juxtaposition - two things being seen or placed close together with contrasting effect.	"It was the best of times. It was the worst of times."
SF	Semantic field - Words associated in meaning	Agony, distress, turmoil - words in the semantic field of pain

- Believed...**
- Socialism is the way forward
 - Society should have equality
 - Rebellion against tyranny is necessary



GEORGE ORWELL

- Criticised...**
- Dictatorships & totalitarianism- they're dangerous
 - Power corrupts leaders
 - True communism isn't possible



Y8 TERM 1: BEDROCK VOCAB



Keyword	Definition	Keyword	Definition
Allegory	A story where the characters and events represent real ideas or events.	Indoctrination	Teaching someone to believe something without letting them question it.
Anaphora	When a word or phrase is repeated at the beginning of several sentences or lines.	Injustice	Unfair treatment or way of dealing with something.
Anthropomorphism	Giving animals or objects human feelings, thoughts, or actions.	Proletariat	The working class.
Communism	A system where all property and money are shared equally, and there are no rich or poor.	Propaganda	Information that is spread to make people believe something, often in a biased or misleading way.
Corruption	When people in power act dishonestly or selfishly for their own gain.	Protagonist	The main character in a story, usually the hero
Democracy	A system where people choose their leaders by voting	Rebellion	When people fight against those in power because they feel things are unfair.
Dictatorship	A system where one person has total power and doesn't let others make decisions.	Revolution	A big change in power or government, usually made by a group of people fighting back.
Equality	When everyone is treated the same and has the same rights.	Socialism	A system where the government helps share resources more fairly so everyone's needs are met.
Exploitation	When someone uses other people unfairly to benefit themselves.	Totalitarianism	A system where the government controls everything, and people have no freedom.
Hierarchy	A way of organizing people where some have more power or importance than others.	Tyranny	Cruel and unfair use of power over others, normally through fear and violence.

Animal Farm Quotations

Power & Leadership

• **“All animals are equal, but some animals are more equal than others.”** – Squealer/Napoleon

Theme: Corruption of equality; hypocrisy of leadership

• **“Napoleon is always right.”** – Squealer/other animals

Theme: Blind obedience; dictatorship

Control

• **“Do you know what would happen if we pigs failed in our duty? Jones would come back!”**

Theme: Fear as control

• **“Four legs good, two legs bad.”**

Theme: Chanting, lack of independent thought

Exploitation of the Working Class

• **“I will work harder.”** Boxer

Theme: Loyalty exploited

• **“Boxer was never seen again.”**

Theme: Betrayal of the proletariat

• **“The creatures outside looked from pig to man... but already it was impossible to say which was which.”**

Theme: Corruption complete

*Face the Play by Benjamin
Zephaniah*



'If we did nothing we would be killed on the streets' – Benjamin Zephaniah



This is personal. It started when I was about eight years old. I was walking on Farm Street in Hockley, Birmingham, where my family lived. I was in my own little world, having poetic thoughts and wondering what the future held for me.

Then, bang, I felt an almighty slap on the back of my head and I fell to the floor. A boy had hit me with a brick as he rode past on his bicycle. As I lay on the ground with blood pouring from the back of my head, he looked back and shouted: "Go home, you black bastard." I had no idea what he was talking about. I was going home. Who was black? What was a bastard?



At home my mother sat me down and explained to me that there were some people in this country that didn't like people who were not white, and they wanted us to go back home. I spent the next few months wondering where my "real" home was – I thought it was in Birmingham – and what was so great about being white, and why would anyone want to hit someone because of the colour of their skin?



I was growing up confused, but a couple of years later I felt the need to show my independence and spend some time away from my family, so I decided to visit my local youth club.



In order to escape the unemployment, the "thug life" and the West Midlands police force, in 1979 I left Birmingham and headed to London. I found myself in Leyton, east London, which looked very much like the community I had left in Birmingham: working-class white people, who on the whole were enjoying the benefits of a multicultural community. The music of youth then was punk, reggae, ska and soul. Street and park festivals were popular, and (on the whole) the attitude of youth was that we had to stick together in order to overcome the miseries of unemployment, and music was a great way of bringing us together. But it didn't take long for me to realise that there were two big issues that we had to deal with day after day, and night after night: the police, who had something called the "sus" law that they used to use against us, and the National Front. National Front members tended to have low-cut or shaved hair, rolled-up jeans and steel-capped boots, and they made no attempt to hide the fact that their main purpose was to rid the country of foreigners. They would roam the streets and viciously attack people who weren't like them. They would often crash our clubs and cause destruction, or they would wait until we left the clubs, follow us for a while, and then attack. There were many times when I had to fight my way out of clubs, or fight my way home, but one of the most violent attacks I ever witnessed happened one night at Stratford Broadway in east London.



How do you think Benjamin felt the first time he experienced racism?

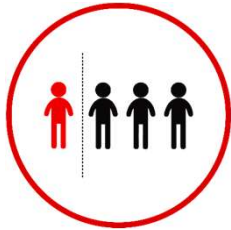
How do you think Benjamin's mother felt having to talk to her son about racism?

Why do you think Benjamin was confused?

How do you think Benjamin felt about living in London?

Do you think that the racism that Benjamin experienced was any different to his experience in Birmingham?

How do you think Benjamin's experiences influenced his writing?



Y8 Diversity/The Life and Works of Benjamin Zephaniah- Knowledge Organiser

Face: The play

Face is a story about what is on the surface and what is underneath. It deals with the pain of disfigurement, but the real story is about what goes on in Martin's heart and mind. Martin is embarking on a journey, but we only see the first few steps. What Martin begins to realise as we leave him is that he should be judged not on his skin, but on his character. The lessons learned by Martin and those around him are universal. They have something valuable to say about attitudes to disabilities as well as colour and national prejudices.



Characters

Past Martin	Before the crash Martin is happy-go-lucky and pretty carefree. He is popular and living for the moment. Though we see him as a chancer and something of a trouble-maker, he retains a warmth which makes us like him. Past Martin really ceases to exist as he is laid on the hospital bed at the end of Act One.
Present Martin	After the crash we see Martin as confused and in physical and psychological pain. He takes time to get his bearings and focus again. In many areas of his life he find that 'the old rules no longer apply' and it takes time to adjust to his new situation. We see this version of Martin grow and develop more than any other character.
Narrative Martin	This is Martin with the wisdom of the experience he has gone through. He has things in perspective and is undaunted by the future. He is a bright, positive, presence on stage. He is perhaps something like the resilient spirit of Martin, made flesh.
Street Voices	The Street Voices are key to the successful telling of this tale; they set the tone of the piece, developing a fluid feeling which can establish a place and a time very smoothly. They have a heightened way of speaking which sets them apart, but they can also slip in and out of taking parts in the scenes.
Mark	Something like Martin in his approach to life, but a little shorter on wit and charm. Mark probably wants to be more like Martin.
Matthew	Earnest and risk-averse, Matthew tends to want to play it safe in life and sees problems arise where others just see fun.
Natalie	She's ambitious for herself and can appear to be shallow. She should not be played, however, as totally unfeeling for what she does to Martin. She too will have feelings of a complex and contradictory nature.
Mum & Dad	In some ways, they are <i>all</i> mums and dads. She is bustling, effusive and very open with her emotions, he is more internalised and happy to talk about things rather than feelings.
Anthony	A maverick who has learned over a long time the lessons that Martin is only now coming to terms with, Anthony demands that the world take him for what he is, not for what he looks like. Confident, upbeat and prepared to challenge the world head-on, we need to see that Martin has much to gain from Anthony's friendship.

What Is Prejudice?
Prejudice can be conscious or unconscious and involves stereotypes, prejudgments, and beliefs (which are usually negative) about a group of people. These beliefs can be based on: race, sex, gender, religion, culture, disability, sexuality, etc.



Benjamin Zephaniah

Fact File

Full Name: Dr Benjamin Obadiah Iqbal Zephaniah

Date of Birth: 15th April 1958

Place of Birth: Birmingham, England

Famous For: Writing and performing many poems, books, songs and plays.

Benjamin's dad was originally from Barbados and was a postal worker. His mum was originally from Jamaica and worked as a nurse. Benjamin spent a lot of time living in London but he now lives in China.



Poems

Benjamin is famous for his poems and the way that he reads them out. Benjamin performs in a way that is called 'dub poetry'. Dub poets change the speed and sound of their voice so that it sounds like music when they read poems out loud. Benjamin didn't like the idea that poems were only for people who went to school or university. He thought that poems should be for everyone to enjoy. Because of this, he performed his poetry so that everyone could hear and enjoy it.



Causes

Benjamin writes poems about things that he believes in. He has written many poems against racism and slavery. In the early 1980s, he argued against homelessness and other problems that he saw in Britain through his poems. He performed these poems outside police stations and during demonstrations. He also writes lots about the way that we treat animals and he works with lots of groups who help animals.



Brechtian techniques

Direct address	At one point in the performance an actor will step out of the action and address an improvised dialogue to the audience, creating a strong interaction with them (touching, eye contact).
Narration	At one point in the script an actor will step out of the action and deliver improvised narration (as the narrator not their character) of some extra information.
Stage directions	Deliver the stage directions in the script along with the dialogue their characters say.
Swap roles	Swap roles of LRRH and the wolf.
Object	Give the students a cardboard box, which they must each use in the scene to represent two differing props. You could give students a stick, umbrella, suitcase or similar which will work in the same way.
Non-chronological order	Play the scenes out of order.
Placards	"Don't talk to strangers" "Stranger danger"



Y8 TERM 2: VOCAB



Keyword	Definition	Keyword	Definition
Diversity	Including or involving people from a range of different social and ethnic backgrounds and of different genders, sexual orientations, etc	Ethnicity	The origin or background of a person in terms of family or nationality.
Culture	The ideas, customs, and social behaviour of a particular people or society	Disability	A physical or mental condition that limits a person's movements, senses, or abilities.
Discrimination	The unfair treatment of different categories of people, especially on the grounds of ethnicity, age, sex, or disability	Injustice	Unfairness.
Tolerance	The ability to accept the existence of characteristics, opinions or behaviours that you disagree with or don't personally align with.	Acceptance	Recognising that something is true, valid or accurate.
Equality	Having equal rights and opportunities.	Gender	Norms, behaviours and roles associated with being a woman, man or any other identity that doesn't fit into biological sex.
Anecdote	A short, personal story or example that supports a viewpoint.	Perception	The way that you understand or interpret something.
Stereotype	A judgement of a group of people based on one shared characteristic.	Perspective	A particular attitude towards or way of thinking about something; a point of view.
Prejudice	Holding a negative perception of a particular group of people.	Equity	Being fair and taking into account inequalities or disadvantages that already exist.
Viewpoint	An opinion or perspective.	Cyclical Structure	When the ending of a text refers back to or repeats an ideas from the beginning.
Activism	The act of campaigning for social or political change.	Metamorphosis	.A transformation or substantial change.

Face Quotations

Identity & Change

- **“I changed – inside and out.”**
Theme: Physical and emotional transformation
- **“You don’t know what it’s like, people staring.”**
Theme: Judgement; loss of identity
- **“I’m still me.”**
Theme: Inner identity vs appearance

Prejudice & Society

- **“Everyone needs to belong.”** – Reverend Sam
Theme: Inclusion (and unintended prejudice)
- **“They think they know you just by looking.”**
Theme: Stereotyping
- **“It’s not my face that scares me – it’s what people see.”**
Theme: Social attitudes
- **‘Matthew knows that he’s welcome to come here anytime - so are you. Please remember, Martin, that our doors are open to anyone regardless of age, race... or ... disability. Everyone needs to belong.’**
- Themes: prejudice

Narrators / Structure

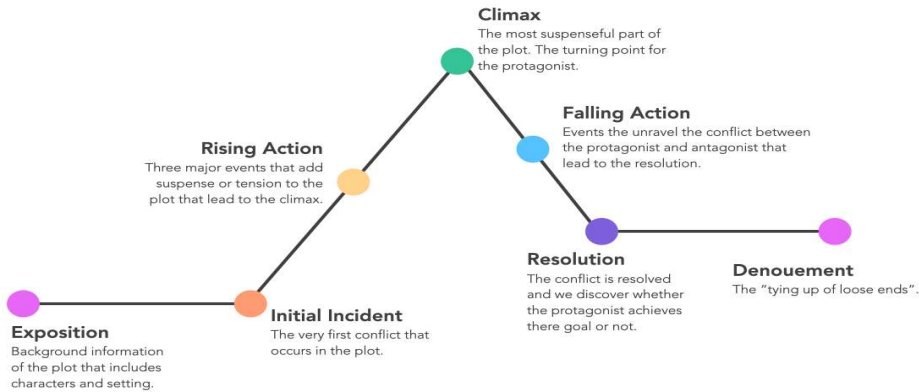
- **“Back then, things were simple.”** (Past Martin)
Theme: Contrast before/after accident
- **“This is how it is now.”** (Present Martin)
Theme: Coming to terms with reality

Frankenstein by Mary Shelley



How do writers structure a text for effect?

Narrative Arc



Gothic Conventions



Structural Techniques

- **Shifting** between times and places
- **Sudden introduction to new characters** at significant points
- **Zoom in and out**
- **Flashbacks**
- **Repetition** of an image or point of view
- **Cyclical structure** - returning at the end to what happened at the beginning
- **Chronological narrative**
- **Non-chronological narrative** (not in time order)
- **Omission** (when the writer holds back information, usually to create suspense)
- **Foreshadowing** (a warning or indication of a future event)

Analysis Prompts

- How do the reader's feelings change as we move through the extract?
- Why do you think the writer decided to include new information at this point? What purpose does it serve?
- Has the writer shift the focus in this paragraph? Why?
- What emotions is the writer wanting us to feel and why?
- Does the mood or atmosphere change at this point? Why/how?
- Does the sentence structure change at this point? Why might the writer use short, simple sentences? Why might the writer use long, complex sentences? Think about the pace of the writing!
- Does suspense decrease or increase at this point? How?
- How does the writer create an element of mystery?
- What questions does the reader ask themselves at this point?
- Does this part of the text juxtapose another part? If so – why?

Gothic Conventions

https://www.youtube.com/watch?v=xL_XYkIRPGY



Context of Frankenstein: What do we need to know?

<https://www.youtube.com/watch?v=8tpRtjGC2tA>

https://www.youtube.com/watch?v=U_u91SjrEOE

Who was Mary Shelley?



How did Shelley get the idea for the story?



What were scientists experimenting with in the 19th century?



Attitudes towards the supernatural?



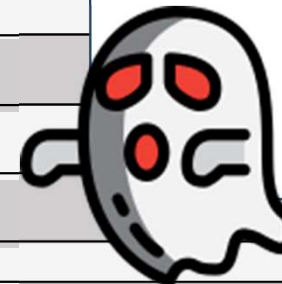
Who was Prometheus?



Anguish	Deep pain or intense suffering, either emotional or physical.
Atmosphere	The mood or feeling created in a place or story.
Macabre	Strange and frightening, often linked to death or horror.
Melancholy	A deep, gentle sadness.
Narrative hook	The opening of a story that grabs the reader's attention.
Oppressive	Heavy, uncomfortable, or overwhelming—often describing a place or situation.
Morality	Ideas about what is right and wrong.
Climax	The most exciting or important moment in a story.
Cyclical structure	When a story ends where it began, creating a full circle.
Grotesque	Something very strange, ugly, or distorted in a way that upsets or shocks people.
Malevolent	Wanting to do harm; having evil intentions.
Obscure	Not clearly seen, understood, or explained.
Omission	Something left out or not included.
Rising action	The events in a story that build tension and lead to the climax.
Sinister	Giving the impression that something bad or evil is going to happen.
Structure	The way a text is organised.
Suspense	A feeling of tension or uncertainty about what will happen next.
Exposition	The beginning of a story where characters, setting, and key information are introduced.
Denouement	The final part of a story where everything is explained or resolved.
Falling action	Events after the climax that lead toward the ending or resolution.



Gothic Vocab



Frankenstein Quotations

Ambition & Science

• **“Learn from me... how dangerous is the acquirement of knowledge.”**

Theme: Warning against ambition

• **“Life and death appeared to me ideal bounds.”**

Theme: Playing God

• **“The beauty of the dream vanished and breathless horror and disgust filled my heart”**

Theme: Regret; consequences

Responsibility & Rejection

• **“I ought to be thy Adam; but I am rather the fallen angel.”**

Theme: Rejection; Biblical allusion

Isolation & Humanity

• **“I am malicious because I am miserable.”**

Theme: Isolation creates violence

• **“I was benevolent and good; misery made me a fiend.”**

Theme: Society's responsibility

• **“Shall each man... find no sympathy?”**

Theme: Human need for compassion