

Toynbee Curriculum

KS3 Knowledge Maps

ENGLISH

Personal Best

Toynbee School



Animal Farm – Knowledge Organiser

Plot summary:

1 Old Major's speech- Mr Jones, the owner of Manor Farm falls asleep in a drunken stupor. All the animals of Manor Farm meet in the big barn where 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.

2 The rebellion- Old Major dies and the pigs adapt his speech, forming the principles 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. The animals of Mr. Jones house and leave it as a museum. Napoleon steals milk.

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. Snowball's committees fail, yet he is able to bring literacy to the animals with minor success. 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.

4 Battle of the Cowshed- News of the rebellion spreads, Frederick, Jones and Pilkington complain about Animal Farm's success. In October, a group of men try to seize the farm. Led by Snowball's brilliance, the animals repel the attack, which is names 'The Battle of the Cowshed'.

5 Snowball's expulsion- 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.

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. Jones gives up trying to reclaim the farm. 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.

7 Rebuilding the windmill and the executions- The animals struggle against starvation. After learning that they must sacrifice their eggs, the hens stage a demonstration. 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 adapted by Squealer. In spring, Napoleon calls a meeting and several 'traitors', who confess to being in league with Snowball, are executed, including protesting hens and pigs. Beasts of England is outlawed.

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. Napoleon trades Frederick and Pilkington off against each other, and sells a pile of timber to Frederick, who tricks Napoleon with forged banknotes. Napoleon pronounces the death sentence on him. 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.

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.

10 Pigs and humans come together- ears pass. Muriel, Jessie, Pincher are dead. Clover is 14. No animal has ever retired. The farm has grown in size and population. Two windmills are complete. Clover notices the pigs walk on two legs. The commandments are delated and 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 brakes out. On looking animals cannot discriminate between pigs and humans.

Key characters		Key themes	Context and Literary Tradition	Stylistic features & relevant terms
Mr Jones	<i>Drunken owner of Animal Farm. Embodies the tyranny of man.</i>	Leadership and Corruption Control over the intellectually inferior Lies and deceit Foolishness and naivety Violence Pride and Ceremony Dreams, hopes and future plans	An allegorical tale with direct links to the history of the Soviet Union in the early 20 th century.	Dystopia Propaganda Scapegoat Tyrant Allegory Moral Symbolism Omniscient narrator Fairy Tale Tragedy
Old Major	<i>Wise, old pig. Inspires the rebellion with his rhetoric.</i>		The book charts the corruptions of Communist ideals of equality, where workers are promised equality and freedom and are eventually repressed and treated as bad, if not worse, as under the previous rule of the capitalist 'Tsar' .	
Boxer	Devoted citizen and immensely strong. Innocent and naïve.		Old Major represents Karl Marx , putting forward the communist ideals which will free them from the tyranny of capitalism (represented by Jones).	
Napoleon	<i>Expels Snowball. Executes animals. Establishes himself as dictator. Controls with fear. Becomes Jones.</i>		Snowball represents Trotsky , a passionate component of Animalism (Communism) who is expelled by Napoleon (Stalin) .	
Snowball	<i>Devoted to animalism and the education of lesser animals. Hero at the battle of the cowshed.</i>		Napoleon follows a similar rise to power as Stalin , using fear and propaganda to control the masses, including show trials and executions.	
Squealer	<i>Mouthpiece of Napoleon. Uses propaganda to control the animals.</i>		By the end of the novel, the ideals of communism have been so far abused and forgotten, that Napoleon meets and forms agreements with former oppressors.	
Clover	<i>Maternal, caring and loyal. Senses hypocrisy but cannot articulate it.</i>		Orwell was a British journalist and author, who wrote two of the most famous political novels of the 20th century 'Animal Farm' and 'Nineteen Eighty-Four'. When Orwell saw a kid whipping a horse, he had an idea: "It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the working class". This inspired him to write the novel.	
Dogs and Sheep	<i>Instruments of fear and control, educated by Napoleon.</i>			

Key quotations	Useful vocabulary	SPaG Focus			
<p>“Four legs good, two legs bad.”</p> <p>“All animals are equal, but some animals are more equal than others”</p> <p>“If you have your lower animals to contend with,” he said, “we have our lower classes!”</p> <p>“The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership.”</p> <p>“At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws.”</p>	<p>Stout Tremendous Rebellion Prosperity Vivacious Comrade Elementary Tyranny Communist Consume Cynical Benevolent Majestic Capable Control Victorious Overthrow Slaughter Seize Cruelty Overwhelm Succession Unity Conquer Resolution</p>	<p>Capital Letter Parenthetic Comma Parenthesis for brackets Semi-colon Ellipsis Speech Marks Continuous Verb</p>	<p>Adverb and Adverbial Phrase Article Antonym Compound Words Modifier Suffix Prefix</p>	<p>Singular and Plural Preposition Pronoun Synonym Transitive Verb Future Tense Present Tense Past Tense</p>	<p>Compound Sentence Complex Sentence Subject Object Subordinate Clause Homophone Homonym</p>
<p>“The pigs now revealed that during the past three months they had taught themselves to read and write”</p> <p>“The birds did not understand Snowball's long words, but they accepted his explanation, and all the humbler animals set to work to learn the new maxim by heart.”</p> <p>““Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings?”</p> <p>“The flag was green, Snowball explained, to represent the green fields of England, while the hoof and horn signified the future Republic of the Animals which would arise when the human race had been finally overthrown.”</p> <p>“All that year the animals worked like slaves. But they were happy in their work; they grudged no effort or sacrifice, well aware that everything that they did was for the benefit of themselves and those of their kind who would come after them, and not for a pack of idle, thieving human beings.”</p>		Responding to the (extract, question, etc)			
		<ul style="list-style-type: none"> • Can I interpret the key ideas that the George Orwell is communicating through his text? (<i>What?</i>) • Can I explore and develop explicit and implicit techniques that create meaning for the reader? (<i>How? For what effect?!</i>) • Can I identify George Orwell’s techniques such as foreshadowing and non-standard English, and explore their effect on the reader? • Can I explore and comment on George Orwell’s intention within the text? • Can I respond personally to the text and suggest alternative interpretations? • Can I use evidence selectively to support/justify my ideas? • Can I explore and explain the use of techniques/conventions? • Can I explore how George Orwell uses language to develop/create point of view and tone and atmosphere? • Can I focus on individual words to suggest how they create meaning for the reader and might influence them? • Can I explode quotations and refine my skills for writing a lot about a little. • Can I develop my ideas fully and fluently? • Can I link my comments to the context of the text when appropriate? 			

YEAR 7 - FRANKENSTEIN KNOWLEDGE ORGANISER

CONTEXT

Enlightenment (16th – 18th Centuries)	The era just before Frankenstein was written. A period of history which involved the development of new ideas and scientific discovery. During this time people began questioning God. It also led to the Industrial Revolution.
Romanticism (18th 19th centuries)	The text is a Romantic text – it features discussions over the beauty of nature. The Romantics believed in the power of God and the beauty of nature.
Prometheus	The novel's subtitle is 'The Modern Prometheus'. Prometheus is a figure in Greek culture/religion, who made humans out of clay. He also stole fire from the Gods, and to punish him, they chained him to a rock and called an eagle to peck out his liver each day.
Galvanism	Scientist Luigi Galvani applied electrodes to dead body parts and caused them to be 'reanimated' – the muscles moved as if the creatures were alive. This was exciting and terrifying for Victorians.
Lord Byron	Influential poet/author and friend of Mary Shelley and her husband.
Jean-Jacques Rousseau	Philosopher from Switzerland – known to Percy Shelley. His theory (which was radical at the time!) was that people begin life as innocents and may become corrupted/evil over time due to culture and society.

CHARACTERS

Captain Walton	An Arctic explorer
Victor Frankenstein	A scientist. In his early twenties.
Clerval	Frankenstein's friend. A philosopher.
Elizabeth	Frankenstein's 'cousin'.
The Monster	Frankenstein's creation.
Felix and Agathe	The cottagers that the monster spies on. They are political refugees.
William	Frankenstein's younger brother.

KEY INFO

1818	The year the novel was first published
Mary Shelley	The author of the novel
Philip Pullman	The author of the play-text version
Gothic Fiction	The novel is part of this genre of writing
Science Fiction	The novel is considered to be one of the first in this genre

THEMES

Religion	Frankenstein goes against God by creating the monster – the novel warns against 'playing God'.
Prejudice	The monster suffers from prejudice from Frankenstein and all others he meets. He is judged to be evil before people have even spoken to him.
Innocence	The monster is initially innocent until he learns destruction through humans.
Ambition	Frankenstein's ambition to create the monster – is ambition always good?
Loneliness	Many of the characters are lonely some by choice and some not.
Revenge	Both Frankenstein and the monster feel wronged and seek revenge even at the cost of their own safety, health and happiness.

KEY QUOTES

Captain Walton	'...a creature like a man, but huge and hideous beyond belief.'	Pg.10
Frankenstein	'Yes, if we're lucky tonight and it storms...well, my dear fellow, we're in the threshold of a new age.'	Pg.14
Frankenstein	'And I thought: the power that can do that is the power of life and death. I'll harness it. I'll study it and master it and make it work for mankind.'	Pg.16
Frankenstein	'There's no cause for shock or disgust in nature.'	Pg.17
Frankenstein	'You've no idea how lonely it's been...I've been working at this for six years now.'	Pg.19
Elizabeth	'I'm worried. I have such dreams...I see Victor in them, and there's something horrible pursuing him – or is he pursuing it?'	Pg.22
Frankenstein	'Clerval, I beg you – leave me alone – you don't know how dangerous this could be.'	Pg.25
Clerval	'This is pure evil, Frankenstein.'	Pg.26
Frankenstein	'But you're not what I thought you'd be...I thought I was making an angel...I thought I was making something better than human!'	Pg. 26
Monster	'I will not hurt anyone. I am their friend. Friend of everyone.'	Pg.34
Monster	'Men see me, they hurt me...But I am <i>good</i> . I want to love them, not hurt, not kill.'	Pg.35
Monster	'Evil? Evil – you <i>want</i> evil? – then I shall be evil! I shall be terror and hatred and revenge – <i>revenge!</i> '	Pg.36
Agathe	'We should have helped him, Felix. He was an outcast just like us.'	Pg.37
Monster	'I am exactly what you made me, Frankenstein.'	Pg.39
Frankenstein	'Monster! I didn't create you to do evil – why have you betrayed me?'	Pg.41
Monster	'...you turned away in horror and left me to find my own way through the world...'	Pg.41
Monster	'All alone in the icy mountains, weeping, crying with rage and loneliness.'	Pg.42
Monster	'Your God has nothing to do with me. You are my God. You made me, and you owe me happiness.'	Pg.42
Monster	'You, the creator of my misery. You the source of all my unhappiness.'	Pg.43
Monster	'How can I love, when I am met with nothing but hatred and disgust?'	Pg.44
Clerval	'He's a genius. He's the greatest man of science the world has ever seen...'	Pg.47
Monster	'It's because he, cursed though he is, made me better than your God made you.'	Pg.50
Monster	'You'll follow me, Frankenstein. Wherever I go you'll come stumbling after me, intent on putting me to death – but you won't catch me!'	Pg.54

Year 7 - Childhood

Childhood - typically the time before a person turns 13 and becomes a teenager but can refer to the time up to the age of 18.

19 th Century Context	Key Terms	Poetic Terminology
<ol style="list-style-type: none"> 1. Wealthy parents sent their children to fee-paying schools or employed a governess. 2. Boys' schooling was considered more important, and they were taught academic and functional skills 3. Girls rarely attended school – some wealthy girls attended boarding schools 4. Girls were taught sewing, needlework, drawing, and music. 5. Teaching was mainly by rote, with children learning things by simply repeating and memorizing what was said by their teachers. 6. There was little room for creativity or developing talents; an emphasis was placed on learning to read and write 7. The poor were initially introduced to school thanks to the 'Sunday school' based in churches 	<ol style="list-style-type: none"> 1. Public schools - an independent secondary school with entrance exams. Public schools in England are not run by the government. 2. Comprehensive schools - schools for primary or secondary aged children that do not select their intake on the basis of academic achievement. 3. Ragged schools - charitable organisations dedicated to the free education of destitute children in 19th century Britain 	<ol style="list-style-type: none"> 1. Simile – comparing two items using the words <i>like</i> or <i>as</i>. 2. Personification – when a writer gives any human quality, action, or attribute to non-human things. 3. Symbolism – when an item, object is used to represent an idea 4. Metaphor – comparing two items by stating one thing is another.
Important Dates	Influential figures	Structural features of poetry
<ol style="list-style-type: none"> 1. 1840s - 'Ragged Schools' began to be more widely available in London 2. 1844 - children working in factories were to be given six-half-days schools every week. 3. 1870 - all parts of Britain required to provide schools to children aged 5 to 12. Many children still didn't go to school as they couldn't afford it. They worked and earned money for the family instead. 4. 1880 - children between the ages of 5 and 10 must attend school 5. 1891 – the state payed school fees up to ten shillings per week. This was to help poor children attend school. 6. 1893 - the school leaving age was raised to 11. 7. 1944 - school leaving age rises to 15 	<ol style="list-style-type: none"> 1. Charles Dickens – a social reformer and champion of children's education in the 19th C. 2. John Pounds - a Portsmouth shoemaker. In 1818 Pounds began teaching poor children without charging fees. 3. Malala Yousafzai – campaigned for girls' right to education 	<ol style="list-style-type: none"> 1. Stanza (or verse) – a section of a poem - similar to paragraphs in writing 2. Repetition – repeating words or phrases throughout a text 3. Enjambement – when lines of poetry run on to the next line 4. Caesura – pauses within lines due to punctuation

Knowledge Organiser: CRIME

Crime vocab

Criminal Justice System

Sentence

Plea

Perpetrator

objectivity/subjectivity

nuance

evaluate

restorative justice

Poetic/Literary Terms

Stanza— a verse of a poem

Speaker—in poetry this is the voice behind the poem (not necessarily the poet, but a character to be analysed)

Caesura—a pause within a line of poetry usually marked by a comma, full stop or dash

Empathy— the ability to put yourself in someone else's shoes and imagine how they must be feeling

Enjambment—the continuation of sentence onto the next line of poetry

Ballad—a narrative poem (tells a story)

Ambiguity—being open to more than one interpretation

Manipulation—negative connotations are to skilfully manage someone's emotions to get what you want

Tone—the choice of words that conveys the attitude or viewpoint of the writer or speaker e.g. serious/light-hearted/sarcastic

Foreshadowing—clues and hints about a future event

Symbolism—the use of symbols to represent ideas

THEMES

Bias/prejudice

Media sensationalism

Injustice

Mental health

Responsibility

Typical Writer's Methods

Foreshadowing. E.g. *The Landlady*

Unreliable narrator. E.g. *Hitchhiker*

Ambiguity. E.g. *Charlotte Dymond/Hitchhiker*

Unexpected Twist E.g. *The Landlady/The Flypaper/Teacher's Dead*

By the end of this unit you will be able:

- To evaluate a character's responsibility using a range of well-selected evidence
- To recognise examples of foreshadowing
- To be able to discern examples of media manipulation/sensationalism
- To discuss emotive subjects with sensitivity
- To recognise ambiguity in a text
- To write about unsympathetic characters with a nuanced understanding of their situation
- To comment on a writer's methods

Tabloid Newspaper: a smaller than standard newspaper which focuses on less 'serious' content, especially celebrities, sports and sensationalist crime stories.

Broadsheet Newspaper: A full sized newspaper that takes a serious look at major news stories (nowadays often tabloid sized)

Literature of WW1 Knowledge Organiser

Key events of WW1. Aug 1914—Germany invades Belgium, beginning WW1. April 1915—The Germans launch the first gas attack in history. May 1915—German submarine sinks the Lusitania. Sept 1916— The British use the first tanks ever used in battle. April 1917—The US enters the war on the side of Britain and France. March 1918—Launch of Spring Offensive, a series of German attacks. Nov 1918—Armistice Day

MAJOR BATTLES ON THE WESTERN FRONT IN WW1: VERDUN/THE SOMME/YPRES/SPRING OFFENSIVE

Key concepts/vocabulary

Allies - a state co-operating with another for military purposes

Western Front—the main armed frontier between Germany and the allies

Propaganda—misleading information used to promote a cause

Trench Warfare—type of land warfare used on Western front where soldiers fought from relatively permanent trenches dug into the ground

Dug-out—sheltered area in the trench for sleeping/eating

Blighty One— battle injury severe enough to be sent home to Britain 'Blighty'

Shell Shock— post traumatic stress disorder suffered by soldiers

Desertion—illegally leaving the armed forces

White-feather - some women would pin a white feather on a man to denote him as 'cowardly' for not joining the army

Over-the-top—climbing over the top of the trench to attack the enemy lines

No-man's-land—the area between allied and enemy trenches

Court martial—a court for trying and sentencing members of the armed forces accused of offences against military law.

Jingoism—wanting to go to war to prove the superiority of one's country

Dulce et decorum est pro patria mori— Latin phrase meaning 'it is sweet and fitting to die for one's country'

Key Themes of the Literature of WW1

War/anti-war sentiment— during the war, and after, writers have explored the futility and horror of war and criticised the propaganda and jingoism that preceded it .

Heroism—ideas about courage and bravery

Comradeship— the close relationships and camaraderie amongst soldiers

Public School/Class—the social class system (upper/middle/working class) was very strict at the time of WW1. People didn't move between classes. Each class had particular values/attitudes. Wealthy and higher class boys were educated at expensive private schools (known as public schools) and this perpetuated what has become known as 'the establishment'.

Patriotism—love and pride in one's country. Some people believe this was exploited in order to encourage men to join the army. Nationalism is the belief that your country is superior to others.

Soldier Poets

Wilfred Owen killed in action 4 Nov 1918. Wrote about the horrors of trenches and gas warfare. Influenced by his mentor Siegfried Sassoon and in contrast to the public perception of war at the time and to the confidently patriotic verse of earlier war poet Rupert Brooke. Work published after his death.

Siegfried Sassoon his poetry described the horrors of the trenches. He was opposed to the jingoism that fuelled the war.

Rupert Brooke died in 1915. Wrote idealistic war sonnets.

Literary and Poetic Terms

Sonnet— a fourteen line poem with a fixed rhyme scheme

Stanza—verse within a poem

Enjambment—when a sentence continues onto the next line of poetry

Caesura—a pause within a line of poetry

Tone—the attitude of a writer or speaker towards the subject

Dialogue—conversation between two or more characters

Dramatic irony—when the audience understands more than the character on stage

Appositive Structures—to be used in analysis

Not only....but...

Despite....

Although...

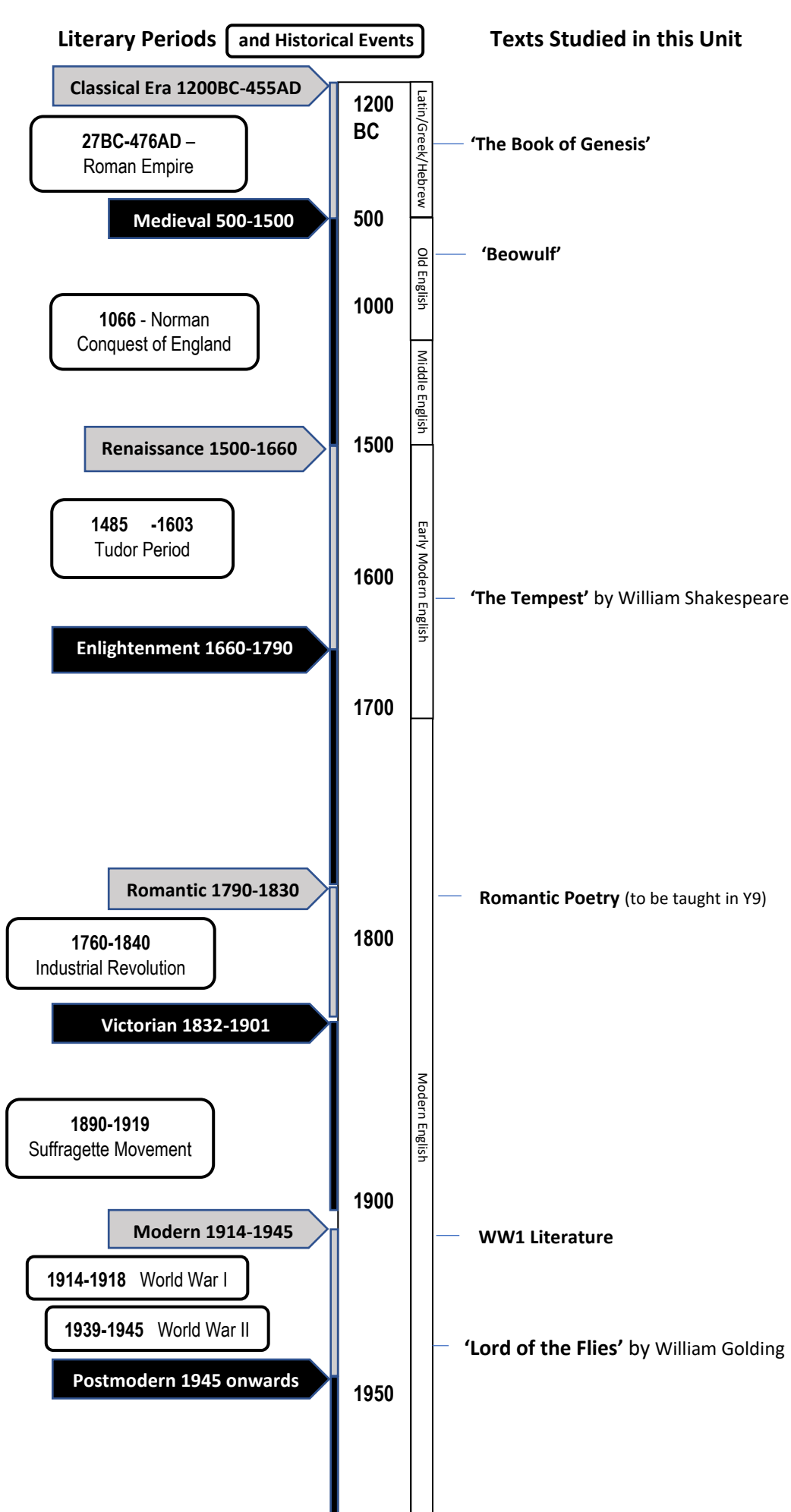
Presenting additional interpretations

'could also'

'furthermore'

Zoom in on multiple key words/phrases from evidence

Knowledge Organiser – Year 8 - Literature Through the Ages



Literary Terms

Allusion - a brief and indirect reference to a person, place, thing or idea

Context – the social, religious, economic, and political conditions that existed when a text was written.

Literary Canon – a collection of works by which others are measured in terms of literary skill.

Feminist - advocating social, political, legal, and economic rights for women equal to those of men.

Bildungsroman - a literary genre that focuses on the psychological and moral growth of the main character from youth to adulthood

Writer's Methods

Kenning - a compound expression in Old English poetry with metaphorical meaning, e.g. oar-steed = ship.

Iambic Pentameter - a line of verse with five metrical feet, each consisting of one unstressed syllable followed by one stressed syllable.

Sonnet - a poem of fourteen lines using any of a number of formal rhyme schemes, typically having ten syllables per line.

Key Authors

- William Shakespeare
- Geoffrey Chaucer
- Charles Dickens
- Jane Austen
- William Golding
- Carol Ann Duffy

Key Questions

- How do these texts relate to current thinking?
- What are the criticisms of the Literary Canon?
- Why might we ask if Shakespeare wrote Star Wars?
- Can heritage texts still be relevant today?

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
---	--	---	---	--	--	--	--	---	---	--	---

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

Culture and Identity in 20th C Literature
Year 9 Spring Term **KNOWLEDGE MAP**

<p>AIMS and OBJECTIVES To celebrate the ways in which literature from the 20th century and beyond has given a voice to the oppressed and shone a light on racism; to develop critical thinking and to challenge the beliefs and structures that perpetuate discrimination.</p>					
<p>Notable Black Writers in this Unit</p>	<p>Key Terms/Themes</p>	<p>Key Literary Terms</p>	<p>Key Black Figures – Throughout history, black people have made contributions to all areas of society – but in the past, these contributions have been ignored or diminished in favour of centring on white experience</p>		
<p>Benjamin Zephaniah Maya Angelou Grace Nichols John Agard Majorie Blackman Andrea Levy Angie Thomas David Lammy MP</p>	<p>Prejudice Oppression Colonialism Post-colonialism Imperialist BAME/IPOC Literary canon White privilege Segregation Institutional racism Windrush Generation</p>	<p>Perspective/Voice Memoir Dialect</p>	<p>British Oloudah Equiano – abolitionist Mary Seacole – 1800s. Defied racism to nurse British soldiers in the Crimea. Campaigns were waged to teach about her in school – rather than only Florence Nightingale. Diane Abbot – first black MP Poets- Linton Kwesi Johnson, Lemn Sissay Sir Lenny Henry – influential black comedian and actor Stormzy- influential musician</p> <p>World Phillis Wheatley – first African American poet to be published. Her writing proved that women who were slaves could have amazing intellectual ideas – something not previously considered – and this contributed to the anti-slavery movement. Rosa Parks – ‘first lady of civil rights’ Nelson Mandela – fought apartheid, became first black president of South Africa Martin Luther King - civil rights campaigner Sojourner Truth- escaped from slavery and became an abolitionist Toussaint L ’Overture- leader of the Haitian revolution Nanny de Maroon – Jamaican female national hero/leader Shaka Zulu – King of the Zulu Kingdom Oprah Winfrey – influential broadcaster and philanthropist Nina Simone- singer/song writer and civil rights activist</p>		
		<p>Questions for <i>writers and teacher/pupils of English Literature</i> when exploring texts that deal with race</p>			
		<p>Authenticity – can/should a white person write from a BAME perspective? Should we read texts that contain examples of racist language and behaviour, even if the book is anti-racist? The Literary Canon is predominantly white (and male); how can we ensure that we are hearing from BAME voices?</p>			
<table border="1" style="width: 100%;"> <tr> <td style="background-color: #e0e0e0;"> <p>Black Lives Matter</p> </td> </tr> <tr> <td> <p>An organisation that demands the end of incidents of police brutality against black people. High profile deaths include George Floyd (2020) whose death sparked international protests and, in Britain, the toppling of the statue of slave trader Edward Colston.</p> </td> </tr> </table>	<p>Black Lives Matter</p>	<p>An organisation that demands the end of incidents of police brutality against black people. High profile deaths include George Floyd (2020) whose death sparked international protests and, in Britain, the toppling of the statue of slave trader Edward Colston.</p>			
<p>Black Lives Matter</p>					
<p>An organisation that demands the end of incidents of police brutality against black people. High profile deaths include George Floyd (2020) whose death sparked international protests and, in Britain, the toppling of the statue of slave trader Edward Colston.</p>					

Culture and Identity in 20th C Literature
Year 9 Spring Term **KNOWLEDGE MAP**

American Civil Rights Movement

The Civil Rights Movement was a struggle for social justice that took place mainly during the 1950s and 1960s. Activists wanted Black Americans to gain equal rights under the law. Although the Civil War had officially abolished slavery, it didn't end discrimination against black people because the dehumanising practice and beliefs of slavery left a historical legacy. Some key events:

Late 19th C – 'Jim Crow' Laws. Segregation was established in law in the southern states.

Early 20thC – According to the Equal Justice Initiative over 4,000 African Americans were lynched between 1877 and 1950 in the South. The purpose of lynching was to enforce white supremacy and intimidate black people through racial terrorism.

1955 Rosa Parks – arrested for protesting segregated seating on a bus

1957 Little Rock Nine- black students were invited to attend classes at the formerly segregated Central High School, Arkansas. They were met with harassment and prejudice. Federal troops were eventually ordered to accompany them to school.

1960 – Black students stage sit-ins to protest not being served in segregated college canteens 'Greensboro Sit-ins'.

1963 March on Washington – the highlight of the protest march was Martin Luther King's 'I Have a Dream' speech.

British Black History - Timeline

There has been a Black population in Britain from the Roman times. In Tudor Britain, Black settlers from Spain and North Africa were known as the Blackmoors. In the 1760s there was approximately 20,000 Black people in Britain.

18thC – Black activist Oloudah Equiano contested slavery practices; although free Black people could not be enslaved within Britain, Black people who were brought as slaves to Britain were considered bound to their owners and slaves were bought and sold. Internationally, Britain was a major slaving power with much wealth created from the profits of the slave trade.

Early 19th C – British Slave Trade abolished and slavery was eventually abolished throughout British Empire. Dido 'Belle' Lindsay is considered the first Black aristocrat; she was born to a Sea Admiral who took a captured black woman as his mistress. She was raised alongside his other children. Her portrait is considered an important turning point in the depiction of black British identity. Mary Seacole defied racism to nurse British soldiers in the Crimea.

Early 20thC- Black communities in Britain continue to grow and the British Commonwealth was formed of former territories of the British Empire, now independent states.

Post WW2– in 1948 Britain's first group of post-war Caribbean immigrants came to London on the SS Empire Windrush. The immigration of workers from the English speaking Caribbean continued through the '50s and '60s. They were invited by the British Government to fill labour shortages and contribute to rebuilding the country after the war. They were encouraged by the 1948 British Nationality Act that granted citizenship and right of abode in the UK to all members of the British Empire.

1962 A succession of laws severely restricted Black entry to Britain. Emergent Black and Asian communities struggled against racial prejudice and intolerance.

1968- Enoch Powell MP criticised Commonwealth immigration in his infamous and incontrovertibly racist 'Rivers of Blood' speech. He opposed the upcoming race-relations Act.

1968- Race-relations Act made it illegal to refuse housing, employment or public services to a person on the grounds of colour, race, ethnic or national origins.

1980s- British Nationality Act: children of parents who'd arrived from former British colonies no longer entitled to automatic citizenship. Introduction of police Stop and Search powers. High incidence of Stop and Searches amongst the Black and Asian population led to charges of police racism. Benjamin Zephaniah's poem 'Dis Policeman Keeps On Kicking Me To Death' references police brutality.

1993 – Black teenager Stephen Lawrence was murdered in a racially motivated attack; a public inquiry into the original police investigation found that the Metropolitan Police was institutionally racist and it led to a cultural change of attitudes on racism and the police.

2012 – The British Home Office embarked on creating a 'hostile environment' for illegal immigrants

2018 – Evidence emerges of the devastating impact of the 'hostile environment' on those of the Windrush generation, since many of them were never given documents proving their right to remain and 'landing cards' from the Windrush era, which were their only records, were destroyed in 2010. People were wrongly detained, denied benefits or medical care to which they were entitled and,

Culture and Identity in 20th C Literature
Year 9 Spring Term **KNOWLEDGE MAP**

in at least 83 cases, wrongly deported from the UK. Children of Windrush generation also facing deportation to countries they've never known, The scandal led to the resignation of Amber Rudd as Home Secretary in 2018 and a wider debate about British immigration policy and institutional racism.

Explain, Comment and Analyse:

Assessment Objective:

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

These questions test a reader's ability to:

- comment on the words and phrases used by a writer
- consider the reasons why specific words, phrases and techniques have been selected
- think about how a writer may manipulate our feelings/perspective.

Before answering:

1. Read the question carefully and highlight what you are being asked to explain/analyse/comment on (see example questions). There will be a SPECIFIC focus rather than a general analysis.
2. Re-read the section of text referred to in the question. For Component 1, you will be given specific lines to look at for AO2. For Component 2, you will usually be asked to look at the whole text. Read the text chronologically and highlight things which the writer has included that will aid you in your response.
3. Where relevant, highlight a RANGE of different techniques, words and phrases which are used by the writer.

When writing your answer:

- only comment on areas that are relevant to the question you have been asked;
- focus on (and highlight) the keywords from the question and keep referring to them;
- be concise with your explanations so you cover a wide range of points;
- do not repeat yourself – if a writer uses a technique try to deal with it and then move on rather than continually mentioning the same thing;
- work through the text chronologically so you do not overlook valuable ideas.

This is usually a higher tariff question so spend an appropriate amount of time on your answer.

TOP TIP:

'How' AO2 questions require you to focus on either a section of text, or the whole text. Where relevant you can comment on a writer's use of language, techniques, structure, text organisation, pictures, tone and sentence construction. Make sure you **do not overlook the words and phrases selected by the writer**. Many candidates are so focused on the techniques that they forget to comment on what is being said.

Some examples of previous questions which focus on explain, comment and analyse:

Component 1:

How does the writer show the relationship between Jonathan and Frances in these lines? [10]

How does the writer show us the differences between Lucy and Maureen in these lines? [10]

How does the writer show us the character of Emma in these lines? [10]

Component 2:

How does the writer try to show that Nik Wallenda's tightrope walk was astonishing and dramatic? [10]

How does Tom Robbins try to make his account of Iceland's erupting volcano' exciting and dramatic? [10]

These questions are usually accompanied by an instruction such as:

You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.

This information is intended to help you so ensure you read it carefully.

How to answer concisely:

- **Link similar quotations together: "the writer uses... and... to show us..."**
- **Get to the point quickly: "it is easy to... because...the writer suggests..."**
- **Quotes must make sense but keep them brief. Never use ... in a quotation and then miss out the important information.**
- **Work out your sentence before you commit pen to paper and keep it focused when writing.**

Checklist for improving your answer:

- ☑ Have you used evidence to support your answer?
- ☑ Have you responded to the focus of the question?
- ☑ Have you commented on a range of techniques, details and language?
- ☑ Does your answer include a range of points from across the text?