

# Knowledge Organiser

YEAR

9

"Practice creates  
confidence,  
confidence empowers you"

Celebrating  
Our Inspiring  
Olympic  
Achievements

SKY BROWN  
OLYMPIC  
SKATEBOARDER



CHARLOTTE WORTHINGTON  
AND KYE WHYTE  
OLYMPIC  
BMXERS



TOM PIDCOCK  
OLYMPIC  
MOUNTAINBIKER



ADAM PEATY  
OLYMPIC  
SWIMMER



MAX WHITLOCK  
OLYMPIC  
GYMNAST

THE ENGAGED MIND STAYS SHARP.  
BE ENGAGED IN THE HERE AND NOW.

HANNAH MILLS  
AND  
EILIDH  
MCINTYRE  
OLYMPIC  
SAILING  
DUO



# Knowledge Organisers at Redmoor Academy

## WHY?

### **Why do we have knowledge organisers?**

Your knowledge organisers help you to be successful in many ways. Firstly, they make clear the key elements needed in a topic to have an excellent understanding of it. If you know these elements, your teacher will help you to understand them.

## WHAT?

### **What are my teachers' expectations of me?**

In year 7 and 8 your teachers will give you homework that means you will be spending 20 minutes a week learning information from your knowledge organiser for each subject. In year 9 this will be 30-40 minutes. Teachers will test you once a week to make sure that you are completing the homework and remembering your knowledge. Your knowledge organiser exercise book is where you will complete your practising. Each time you revise and practise, you should put the subject as the title and the date. Rule off when you have completed your revising for that subject. Teachers and form tutors will be regularly checking that you are revising.

## HOW?

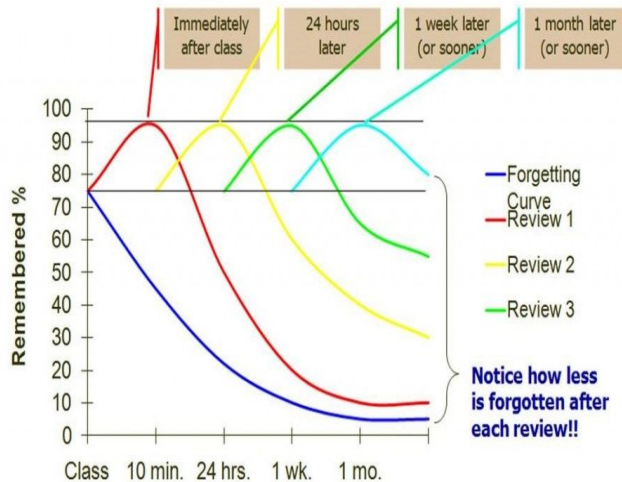
### **How will my teachers use them?**

Each subject will set homework once a week that will help you to learn your knowledge organiser. They will also test you once a week on certain parts to see how well you have remembered it. Research tells us that this practising is a really good way of helping you make sure that the knowledge stays in your memory. Over time you will build on this knowledge to make sure that you know everything you need to for your subject. Sometimes you may have high stakes quizzes, where teachers will set a certain score that you have to reach to be successful.

### **How will they help me revise?**

When it comes to GCSEs, you have lots of information to remember. Your knowledge organisers will gradually build up this knowledge over 5 years to help support you in year 11 so that when you revise, you are just recalling knowledge that you have already stored. Also, you will have practised lots of revision techniques whilst revising your knowledge organisers over the past 5 years, which will help prepare you for the final exams.

# How we learn at Redmoor



## Why reviewing your learning is so important

As soon as we are told a new piece of information, most of that information is 'lost' and forgotten. Hermann Ebbinghaus found that repeating information helps us remember more of it. So we need to be reviewing and going over what we learn in order for us to remember and be able to use the information after a period of time has passed.

This resource summarises some proven strategies that you can use to review your knowledge.

Common methods of revision that are the least effective:

- Highlighting key points
- Re-reading
- Summarising texts



## Retrieval practice

Testing what you know is a powerful tool in revision; the effort to remember something really strengthens your memory. Apps such as Memrise and Quizlet allow you to use or create your own quizzes based on topics. Create them, test yourself or get someone to test you. It works!

Learn more about retrieval practice here: [Link to the Learning Scientists](#)

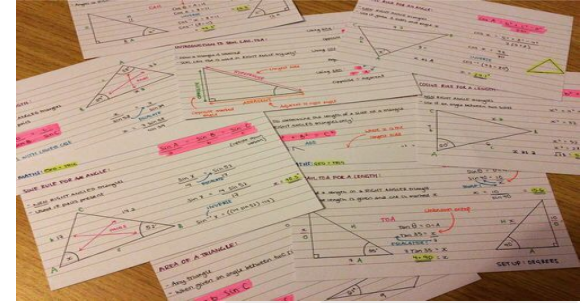
# How we learn at Redmoor

## Flash cards

Simply create questions on one side, answers on the other. Colour code the cards for specific topics. Post it notes can be useful for keywords and timelines.

Once you have created your flash cards, you need to think about how you will use them effectively. There is a link below to Leitner system of using flashcards:

[YouTube: The Leitner Method](#)



## Dual coding



**Dual coding** is the process of combining verbal materials with visual materials.

Simply take information that they are trying to learn, and draw visuals to go with it

Learn more about dual coding here:

[Link To The Learning Scientists](#)

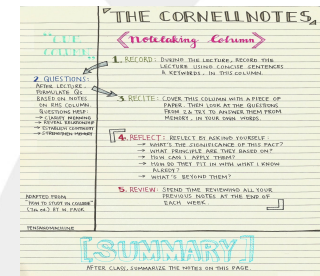
Try to come up with different ways to represent the information. For example: a timeline, a cartoon strip or a diagram of parts that work together.

## Cornell Notes

This method can be used in your revision books as a great method to get you to 'think' about your revision.

Simply split your page into 3 sections as shown on the diagram below:

- Note Taking
- Key words / concepts
- Summary



THINK HARD. WORK HARD. GO FAR

# How we learn at Redmoor

## Spacing and interleaving

Don't revise your all topics in one go (cramming). Instead, you should revise 'chunks' of a topic for small amounts of time (15-30 minutes) and then move onto another 'chunk' from a different Topic.

Eg. topic 1 cells, topic 2 digestive system

This will improve your memory!

Massed presentation



Spaced and interleaved presentation



## Mind Maps

**Mind mapping** is simply a diagram used to visually represent or outline information.

It is a powerful graphic technique you can use to translate what's in your **mind** into a visual picture.

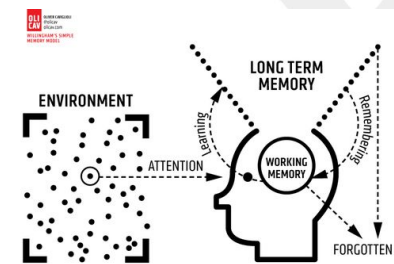
Mind maps help with memorisation of jey knowledge as it helps to organise information and begin to make links and connections to different pieces of information.

The use of visual images helps your brain to memorise the information with simple words next to them - links to dual coding!



## Useful links:

- The learning scientists: <https://www.learningscientists.org/>
- Memrise: <https://www.memrise.com/>
- Quizlet: <https://quizlet.com/en-gb>
- Seneca: <https://www.senecalearning.com/>



# Contents Page

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## Equipment

all students must have...



Mobile phones are not to be used in lessons without staff permission  
No photos or videos to be taken without permission  
No school related images or videos to be uploaded on to social media

Black or blue pen  
Pencils  
Ruler - 30cm  
Protractor  
Compass  
Rubber  
Pencil Sharpener  
Purple pen  
Scientific calculator  
Coloured crayons  
Student Organiser  
Knowledge Organiser  
Locker Key

# Redmoor English Department: Creative Writing - The 19th Century Gothic Genre

| BIG QUESTION: What makes an effective narrative / description? |   |
|--|---|
| <b>Setting</b>   | the location and time frame in which the action of a narrative takes place.   |
| <b>Genre conventions</b>                                       | the story elements such as: character archetypes, key events, and settings that are commonly found in a specific genre. |
| <b>Archetypal Characters</b>                                   | a typical example of a certain character type.  |
| <b>Plot</b>  | the sequence of events that make up a story.  |
| <b>Context</b>   | is the social, historical or political events that happened when a text is written.                                     |

| BIG QUESTION: Why does structure matter? |   |
|--|---|
| <b>Foreshadowing</b>                     | is a hint at something that will come later and have greater importance.  |
| <b>Juxtaposition</b>                     | is placing two or more things side by side often to compare or contrast.  |
| <b>Motif</b>                             | a dominant or recurring idea. For example, in <i>Macbeth</i> there is a motif of blood, used to suggest the guilt of the main characters. |
| <b>Dual Narrative</b>                    | this is a form of narrative that tells a story in two different perspectives, usually two different people.                               |
| <b>In Medias Res</b>                     | The narrative starts in the middle of events or action.   |

| BIG QUESTION: How can sentences be manipulated to create effects |  |
|--|--|
| <b>Start with a present participle verb</b>                      | Grabbing her bag, the woman stormed out of the shop.             |
| <b>Begin with a simile</b>                                       | Like a predator stalking its prey, the thief approached the boy. |
| <b>Start with a preposition</b>                                  | Under the dark clouds, the lampost gleamed.                      |
| <b>Adverb start</b>  | Cautiously, the girl reached out to grab the gun.                |
| <b>Connective start</b>  | Despite the weather, the girl went outside.                      |
| <b>Use a past participle verb to start</b>                       | Petrified, the woman stood fixed to the spot.                    |
| <b>Pair of adjectives</b>  | Strong and bright, the sun shone onto the forest below.          |
| <b>Triple noun colon</b>   | Owls, crickets, mice: the woods were alive with noise.           |

| BIG QUESTION: How are words powerful? |  |
|---------------------------------------|--|
| <b>Simile</b>                         | A <b>simile</b> compares two things using the words 'like' or 'as'.<br><i>The snake moved like a ripple on a pond.</i>   |
| <b>Metaphor</b>                       | A metaphor is a word or phrase used to describe something as if it were something else.<br><i>A wave of terror washed over him.</i> The terror isn't a wave, but a wave! |
| <b>Personification</b>                | Personification is giving an inanimate object human feelings or actions.<br><i>The thirsty flowers seemed to reach out and beg for water.</i>                            |
| <b>Pathetic fallacy</b>               | This is the personification of nature to give it feelings. This can help suggest a suitable atmosphere or imply what the mood of the characters is at a certain point.   |
| <b>Semantic field</b>                 | A <b>semantic field</b> is a set of words related in <b>meaning</b> . For example <b>wire, blood, bombs and guns</b> might form a semantic field of war.                 |
| <b>Extended metaphor</b>              | An <b>extended metaphor</b> is a metaphor that unfolds across multiple lines or even paragraphs of a text.   |

| BIG QUESTION: What's the point of punctuation? |  |
|--|--|
| <b>Brackets</b>                                | Used to add extra information.<br>He finally answered (after taking five minutes to think) that he did not understand the question   |
| <b>Dash</b>                                    | Used to emphasise words.<br>He was afraid of two things — spiders and snakes   |
| <b>Ellipsis</b>                                | It can create suspense by adding a pause before the end of the sentence. It can also be used to show the trailing off of a thought. I wasn't sure what to think next...  |
| <b>Semicolon</b>                               | used instead of a full stop between two related sentences.   |
| <b>Colon</b>                                   | Colons often introduce an explanation. The phrase that comes <i>after</i> the colon usually <b>explains</b> or <b>expands</b> on what came before it.<br>It is also used before a <b>list, quotation, answer</b> or to provide <b>contrast</b> .<br><b>Tom hated his mum's cooking: soggy sprouts, smelly cabbage and lumpy mashed potatoes.</b> |

| Key Word            | Definition  |
|---------------------|---|
| <b>Byronic</b>      | A hero who is typically rebellious, arrogant, anti-social or in exile, and darkly, enticingly romantic.         |
| <b>Malevolent</b>   | Causing or wanting to cause harm or evil.   |
| <b>Romanticism</b>  | a movement characterized by an emphasis on individual's the imagination and emotions, an appreciation of nature |
| <b>Grotesque</b>    | Strange and often frightening in appearance or character.   |
| <b>Supernatural</b> | Caused by forces that cannot be explained by science.   |

# Redmoor English Department: Romantic Poetry

| THE BIG QUESTIONS |  |
|-------------------|--|
| 1.                | Why does poetry even matter?   |
| 2.                | How are words powerful?  |
| 3.                | Why do form and structure matter?                                      |
| 4.                | What can we learn about the human condition from studying these poems? |
| 5.                | What is Romantic poetry?   |

| BIG QUESTION: What is Romantic poetry?  |  |
|---|--|
| <b>Romanticism is a literary and artistic movement which focuses on emotion and imagination whilst rejecting science, logic and reason.</b> |  |
| <b>Romantic</b>   | 1800-1850. Movement of art and literature which focuses on the individual, emotion and nature. Reaction against the Industrial Revolution and advances in science. |
| <b>Industrial Revolution</b>  | 1760-1820. People moved from farms in the countryside to work in factories being built in towns and cities.  |
| <b>French Revolution</b>  | 1789-1799. The French people overturned their country's political system, getting rid of the monarchy.   |

| BIG QUESTION: What can we learn about the human condition from studying these poems? |   |
|--|---|
| <b>Sublime</b>   | Of great excellence or beauty.                  |
| <b>Identity</b>  | Who or what a person is.                        |
| <b>Atheist</b>   | Someone who does not believe in a God or gods.  |
| <b>Nature</b>  | The beauty and importance of the natural world. |
| <b>Childhood</b>   | The importance and innocence of childhood.      |

| VOCABULARY BOOST     |   |
|----------------------|---|
| Word                 | Definition  |
| <b>Psychological</b> | Related to the mind.  |
| <b>Didactic</b>      | Something intended to teach a lesson (a didactic poem).           |
| <b>Transcend</b>     | Go beyond the limits of something.                                |
| <b>Profound</b>      | A great of intense feeling.                                       |
| <b>Spiritual</b>     | Relating to your thoughts and feelings, opposed to physical body. |

| BIG QUESTION: What is Romantic poetry? |  |
|--|--|
| <b>William Blake</b>                   | Artist, poet and engraver. Prioritised imagination over reason. Claimed to see many 'visions', including God and the spirit of his deceased brother. |
| <b>Songs of Innocence</b>              | Poems about the innocence and purity of childhood.   |
| <b>Songs of Experience</b>             | Poems about the corruption of humans through life experience. These directly contrast the Songs of Innocence.  |
| <b>The Lamb</b>                        | The innocence of children. References Jesus, the Lamb of God. Goodness of God.   |
| <b>The Tiger</b>                       | The reality of life: sin, evil, violence. Did the creator of the tiger also create the lamb?   |

| BIG QUESTION: How are words powerful? |   |
|---------------------------------------|---|
| <b>Imagery</b>                        | Descriptive language which creates clear images - this could be religious imagery, natural imagery etc. |
| <b>Imperative</b>                     | An order or command. Also, something that is very important or urgent.                                  |
| <b>Irony</b>                          | The use of words that actually say the opposite of what they really mean.                               |
| <b>Metaphor</b>                       | A phrase which describes one thing as if it is something else.  |
| <b>Personification</b>                | When you give an animal, thing or object qualities that only a human can have.                          |
| <b>Symbolism</b>                      | Where an image or object represents something else.   |
| <b>Tone</b>                           | An attitude of a writer toward a subject or an audience.  |
| <b>Allegory</b>                       | Something which has a hidden moral, political or religious meaning.                                     |
| <b>Allusion</b>                       | A reference to something without explicitly mentioning it, e.g. a Biblical allusion                     |

| BIG QUESTION: Why do form and structure matter? |  |
|---|--|
| <b>Trochee</b>                                  | One stressed syllable followed by an unstressed syllable. <i>LITtle LAMB God BLESS thee</i><br>Known as a 'foot' |
| <b>Metre</b>                                    | The rhythm of a poem.<br>The number of feet per line.  |
| <b>Trimeter</b>                                 | Three feet per line of poetry.   |
| <b>Enjambment</b>                               | No punctuation at the end of a line of poetry.   |
| <b>Caesura</b>                                  | A dramatic pause in the middle of a line of poetry, caused by punctuation.                                       |
| <b>Refrain</b>                                  | A line or phrase repeated within a poem.   |

# Redmoor English Department: The Woman in Black

## THE BIG QUESTIONS

1. To what extent does an understanding of Edwardian society help us to understand the events of the novel?
2. How does Hill use language to achieve effects?
3. How is the novel structured to create impact?
4. How is the concept of power explored in the novel?
5. To what extent does the novel conform to the conventions of a ghost story?

## BIG QUESTION: How is the concept of power explored in the novel?

|                |  |
|----------------|--|
| Arthur Kipps   | Byronic Hero - believes he's better than the villagers as he doesn't believe in ghosts |
| Mrs Drablow    | Uses her power over Jennet, leading to the tragic events of the novel                  |
| Jennet Humfrye | A victim of the patriarchal society she lives in                                       |
| Mr Jerome      | Overpowered by fear and superstition   |
| Samuel Daily   | A powerful and prosperous man in Crythin Gifford                                       |

## BIG QUESTION: To what extent does the novel conform to the conventions of a ghost story?

Ghost stories were incredibly popular during the Victorian era. Hill wrote 'The Woman in Black' in homage to the great ghost story writers of the time: Charles Dickens, Henry James and MR James

|           |  |
|-----------|--|
| Uncanny   | Mixing the familiar (like a person) with the unfamiliar (like death or magic). |
| Ghost     | A ghost needs a purpose - the WOMan in Black's is revenge.                     |
| Setting   | Isolated settings create fear and loneliness - no one is there to help.        |
| Catharsis | A feeling of emotional release, such as relief, happiness or sadness.          |

## BIG QUESTION: How is the novella structured to create impact?

|                     |  |
|---------------------|--|
| Structure           | The order in which the events in a story occur.  |
| Framed Narrative    | A story in which another story is also presented.  |
| Suspense            | A state or feeling of excited or anxious uncertainty about what might happen.  |
| Foreshadowing       | When the writer hints at what's to come later in the story.  |
| Unreliable Narrator | A narrator who is either deliberately deceptive or unintentionally misguided, forcing the reader to question their credibility as a storyteller. |

## INFORMATION:

The novel was written in 1982, but set in the late Victorian/early Edwardian era.

## BIG QUESTION: To what extent does an understanding of Edwardian society help us to understand the events of the novel?

|                       |  |
|-----------------------|--|
| Industrial Revolution | Wealthy or powerful families would often arrange marriages for their children to forge alliances or gain wealth<br>It was not uncommon for wealthy women to marry young<br>Divorce was almost impossible<br>Polygamy (being married to more than one person) was illegal |
| Supernatural          | Fathers were the head of the household<br>Children were viewed as their parents' 'property' and had to do as they were told<br>Children in wealthy families were often raised by a wet nurse, not their parents  |
| Women                 | Elizabethan England was a highly Catholic country<br>Religion was more powerful than law<br>Betraying your family was like betraying God<br>Suicide was a mortal sin   |

## BIG QUESTION: How does Hill use language to create effects?

|                  |   |
|------------------|---|
| Symbolism        | A figure of speech where a writer combines two ideas which are opposites.   |
| Dialogue         | A figure of speech that is used to make a comparison between two things that aren't alike but have something in common. |
| Connotation      | Descriptive language which creates a picture in your mind.  |
| Pathetic fallacy | Using the weather to reflect the mood or atmosphere.  |

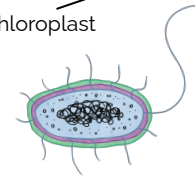
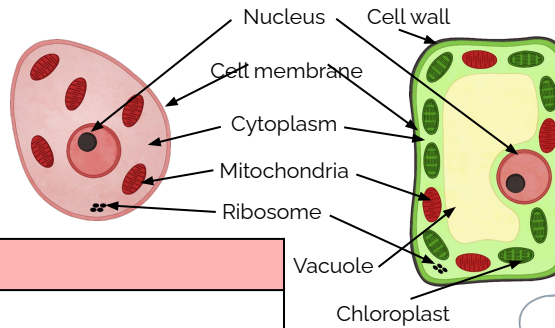
| Key Word     | Etymology  | Definition   |
|--------------|--|--|
| Supernatural | From Greek <b>hierarkhēs</b> meaning sacred ruler          | A system in which members of society are ranked according to status. |
| Isolation    | From Latin <b>duplicitas</b> meaning twofold               | Being deceitful or two-faced.  |
| Pastiche     | From Latin <b>auctor</b> meaning originator                | The power to give orders.  |
| Convention   | From Greek <b>stereos</b> (firm) nad <b>typos</b> (view)   | A fixed view of people or things.                                    |
| Byronic Hero | From Latin <b>fatum</b> meaning that which has been spoken | Destined to happen by supernatural forces out of our control.        |

## BIG QUESTIONS:

1. What are cells and why are they different?
2. Why has our understanding of cells improved over time?
3. How are new cells made and how can we take advantage of this?
4. How are different substances transported in an organism?

## Redmoor Science Department

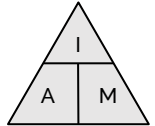
### GCSE Biology - Cell biology



## 2. Why has our understanding of cells improved over time?

|                     |  |
|---------------------|--|
| Light microscope    | Device that uses visible light and a series of lenses to produce an enlarged image of an object. |
| Electron microscope | Device that uses a beam of electrons to produce a detailed, 3D image of an object.               |
| Magnification       | The amount that an image of something is scaled up when viewed through a microscope.             |
| Resolution          | The ability to distinguish between two separate points.  |

$$\text{Magnification} = \frac{\text{Image size}}{\text{Actual size}}$$



## 1. What are cells and why are they different?

|                  |   |
|------------------|---|
| Cell             | Basic building block of all organisms.  |
| Eukaryote        | A cell that has its DNA contained within a nucleus.                               |
| Prokaryote       | A cell that does not have its DNA contained within a nucleus.                     |
| Cell membrane    | Surrounds the cell and controls what enters and leaves.                           |
| Cell wall        | Surrounds the cell and gives it support.  |
| Cytoplasm        | Jelly-like substance where chemical reactions take place.                         |
| Nucleus          | Controls activities of the cell and contains genetic information (DNA).           |
| Vacuole          | Contains cell sap.  |
| Mitochondria     | The site where aerobic respiration takes place.                                   |
| Chloroplasts     | Contain chlorophyll and carry out photosynthesis.                                 |
| Ribosome         | Site of protein synthesis.  |
| Specialised cell | A cell that has structural adaptations that allow it carry out a particular role. |

## 3. How are new cells made and how can we take advantage of this?

|                 |   |
|-----------------|---|
| Mitosis         | A type of cell division which produces two identical daughter cells.      |
| DNA             | Genetic information that contains codes to produce proteins.              |
| Chromosome      | DNA is arranged into these. Humans have 23 pairs (46 in total).           |
| Differentiation | The process by which an unspecialised cell becomes specialised.           |
| Stem cell       | Undifferentiated cell that can specialise into many different cell types. |

## 4. How are substances transported in an organism?

|                        |  |                  |   |
|------------------------|--|------------------|---|
| Concentration gradient | The difference in the concentration of a chemical across a membrane.                         | Active transport | Moves substances from a more dilute solution to a more concentrated solution (against a concentration gradient). This requires energy from respiration. |
| Exchange surface       | A surface where substances, e.g. gases, food substances, wastes, are moved across membranes. | Diffusion        | Movement of particles from a higher concentration to a lower concentration.   |
| Multicellular          | Organism made up of more than one cell. Has a low surface area to volume ratio.              | Osmosis          | Osmosis is the diffusion of water from a dilute solution to a concentrated solution through a partially permeable membrane.                             |

## BIG QUESTIONS:

1. How is energy stored and transferred?
2. How do we calculate the values of different energy stores?
3. Are all energy transfers useful?
4. How can we compare different energy resources and why is this necessary?

## Redmoor Science Department

### GCSE Physics - Energy

Given in the exam

Need to remember

Elastic potential energy =  $\frac{1}{2} \times \text{spring constant} \times \text{extension}^2$

## 2. How do we calculate the values of different energy stores?

|            |   |
|------------|---|
| Power      | Rate at which energy is transferred. Measured in Watts (W). |
| Joules (J) | Unit for energy and work done.                              |

Gravitational potential energy = mass  $\times$  gravitational field strength  $\times$  height

## 1. How is energy stored and transferred?

|                        |   |
|------------------------|---|
| Energy                 | The ability to do work.   |
| System                 | An object or group of objects.  |
| Transferred            | When something has been moved from one place to another.  |
| Work                   | Energy transferred.   |
| Energy store           | Different ways in which energy can be stored, including: chemical, thermal, gravitational potential, elastic potential, kinetic, magnetic, nuclear and electrostatic. |
| Conservation of energy | Energy cannot be created or destroyed. Energy can be transferred between energy stores or dissipated.   |
| Dissipation            | Process of energy being transferred, or lost, to the surroundings.  |
| Energy transfer        | The different ways in which energy can be transferred between stores, including: by force (mechanically), by heating, by radiation (waves) and by electrical current. |

Power =  $\frac{\text{Energy or work done}}{\text{Time}}$

Efficiency =  $\frac{\text{Useful energy/power output}}{\text{Total energy/power input}}$

Work done = force  $\times$  distance

Kinetic energy =  $\frac{1}{2} \times \text{mass} \times \text{speed}^2$

Change in thermal energy = mass  $\times$  specific heat capacity  $\times$  change in temperature

## 3. Are all energy transfers useful?

|                      |  |
|----------------------|--|
| Thermal conductivity | A measure of how well a material conducts energy when it is heated.  |
| Conductor            | A material that allows thermal energy and charge to transfer through it easily. Has a high thermal conductivity.       |
| Insulator            | A material that does not allow thermal energy or charge to transfer through it easily. Has a low thermal conductivity. |
| Vibrations           | Repeated movements back and forth (about a fixed point).   |
| Temperature          | Measure of the average kinetic energy of the particles in a system.  |
| Conduction           | The transfer of heat through a material by transferring kinetic energy from one particle to another.                   |
| Convection           | The transfer of heat energy through a moving liquid or gas.  |
| Infrared radiation   | Electromagnetic radiation emitted from a hot object.   |
| Emitted              | Process of sending out energy.   |
| Reflected            | When waves bounce off of a surface.  |

## 4. How can we compare different energy resources and why is this necessary?

|                 |  |
|-----------------|--|
| Energy resource | Useful supply or store of energy.  |
| Finite          | Something that has a limited number of uses before it is depleted.   |
| Renewable       | A resource that is replenished at the same rate it is used.  |
| Non- renewable  | A resource that is used up faster than it is replenished.  |
| Fossil fuel     | Natural resource formed from the fossilised remains of dead animals and plants. Examples include: oil, coal and natural gas. |

**Tu est allé(e)s où en vacances?** Where did you go on holiday?

**Tu a voyagé comment?** How did you travel?



## French Unit 7 Les Vacances

| (1) Time Phrase   | (2) Verb<br>(perfect<br>tense)  | (3) Preposition + Place  | (4) Verb<br>(Perfect<br>Tense)  | (5)<br>Preposition +<br>Transport  |                    | (6) Adjectives  |  |
|---|---|--|---|--|--------------------|---|--|
| <b>L'année dernière</b><br>(last year)<br><b>La semaine dernière</b><br>(Last week)<br><b>Le mois dernier</b><br>(last month)<br><b>Il y a trois ans</b><br>(three years ago)<br><b>L'été dernier</b><br>(last summer)<br><b>L'hiver dernier</b><br>(last winter) | <b>je suis allé (e)</b><br>(I went)<br><br><b>nous sommes allés</b><br>(we went)<br><br><b>on est allé</b><br>(we went) | <b>en France.</b> (to France)<br><b>en Angleterre.</b> (to England)<br><b>en Espagne.</b> (to Spain)<br><b>en Allemagne.</b><br>(to Germany)<br><b>en Écosse.</b> (to Scotland)<br><b>au Portugal.</b> (to Portugal)<br><b>au Canada.</b> (to Canada)<br><b>aux États-Unis.</b><br>(to the USA)<br><b>à Paris.</b> (to Paris)<br><b>à Londres.</b> (to London) | <b>J'ai voyagé</b><br>(I travelled)<br><br><b>Nous avons voyagé</b><br>(we travelled)<br><br><b>On a voyagé</b><br>(we travelled) | <b>en avion</b><br>(by plane)<br><b>en voiture</b><br>(by car)<br><b>en train</b><br>(by train)<br><b>en ferry</b><br>(by ferry)<br><b>en car</b><br>(by coach)<br><b>en Eurostar</b><br>(by Eurostar) | <b>et</b><br>(and) | <b>c'était</b><br>(it was)<br><b>ce n'était pas</b><br>(it wasn't)<br><b>le voyage était</b><br>(le journey was)<br><b>la traversée était</b><br>(the crossing was)<br><b>le voyage n'était pas</b><br>(the journey wasn't) | <b>facile</b><br>(easy)<br><b>difficile</b><br>(difficult)<br><b>rapide</b><br>(fast)<br><b>long</b><br>(long)<br><b>ennuyeux/euse</b><br>(boring)<br><b>amusant(e)</b><br>(fun)<br><b>intéressant(e)</b><br>(interesting) |

**Tu est resté(e) où ?** Where did you stay?

**C'était comment?** What was it like?

| (7) Verb (Perfect Tense)   | (8) Preposition + Accommodation   | (9) Place  | (10) Verb (imperfect tense)   | (11) Adjectives  | (12) Weather & Time Phrases  | (13) Activity (perfect tense)   |
|--|---|--|---|--|--|---|
| <b>Je suis resté(e)</b><br>(I stayed)<br><br><b>Nous sommes restés</b><br>(we stayed)<br><br><b>J'ai logé</b><br>(I stayed)<br><br><b>Nous avons logé</b><br>(we stayed) | <b>dans un hôtel</b><br>(in a hotel)<br><b>dans un camping</b><br>(in a campsite)<br><b>dans un appartement</b><br>(in an apartment)<br><b>dans une caravane</b><br>(in a caravan)<br><b>chez des amis</b><br>(with some friends)<br><b>chez mes grandparents</b><br>(with my grandparents) | <b>au bord de la mer.</b><br>(by the sea)<br><b>à la campagne.</b><br>(in the country)<br><b>en centre ville.</b><br>(in the town)<br><b>à la montagne.</b><br>(in the mountains)<br><b>près de la plage.</b><br>(near to the beach) | <b>C'était</b><br>(it was)<br><br><b>Ce n'était pas</b><br>(it wasn't)<br><br><b>Le logement était</b><br>(the accommodation was)<br><br><b>Le logement n'était pas</b><br>(the accommodation wasn't) | <b>magnifique</b><br>(magnificent)<br><b>super</b><br>(super)<br><b>beau</b><br>(beautiful)<br><b>sale</b><br>(dirty)<br><b>moche</b><br>(ugly)<br><b>bien équipé</b><br>(well equipped)<br><b>bien situé</b><br>(well situated) | <b>Il faisait chaud donc...</b><br>(it was hot so...)<br><b>Il faisait mauvais donc...</b><br>(It was bad weather so...)<br><b>Il faisait du soleil donc...</b><br>(It was sunny so...)<br><b>Il pleuvait donc...</b><br>It rained so...<br><br><b>Après avoir mangé,</b><br>(after having eaten)<br><b>Après avoir fait ça,</b><br>(After having done that)<br><b>Avant de faire ça,</b><br>(before doing that) | <b>j'ai joué au foot</b><br>(I played football)<br><b>j'ai fait de la natation</b><br>(I did some swimming)<br><b>j'ai mangé une glace</b><br>(I ate an ice cream)<br><b>j'ai visité le musée</b><br>(I visited the museum)<br><b>j'ai rencontré des amis</b><br>(I met some friends)<br><b>je suis allé en ville</b><br>(I went to town)<br><b>j'ai fait du tourisme</b><br>(I did some sightseeing) |

# Yr 9: Weimar, Nazi Germany & Holocaust



## End of WW1 & Weimar Key Events:

**1919** - The new German constitution signed in the city of Weimar

**1919** - The Treaty of Versailles caused many problems for Germany. The German people disliked the politicians for signing it and it caused political problems and economic problems.

**1923** - Invasion of Ruhr by France & Belgium caused by German failure to pay reparations.

**1923** - Hyperinflation in Germany.

**1924-1929** - 'Golden Years' of recovery under Stresemann (Foreign Minister)..

**1929** - Wall Street Crash.

**1929** - The Great Depression.

## Nazi Germany and Holocaust Key Events:

**1933 January** - Hitler becomes Chancellor.

**1933 March** - Enabling Act - law passed in 1933 that gave Hitler complete power

**1933 July** - Nazis become the only legal political party in Germany.

**1933** - Boycott of Jewish businesses and Jews banned from government jobs.

**1934 August** - Hitler combines the post of Chancellor and President and becomes Führer.

**1935** - Nuremberg Laws: Citizenship / Ban on Jews marrying 'Germans' / Segregation for Jews in public places.

**1936** - Membership of the Hitler Youth made compulsory.

**1938** - Kristallnacht - Night of Broken Glass - organised attack on Jewish businesses and synagogues.

**1938** - Jewish children were not allowed to attend German schools.

**1939** - The euthanasia campaign began.

Designated Jewish ghettos established.

## End of WW1 & Weimar - Key Terms:

**Treaty of Versailles** - This decided how Germany was going to be treated after WW1.

**Weimar Republic** - The establishment of the new democratic government following WW1 in Germany.

**Communism** - Political and economic ideology that is a way of creating an equal society, e.g. individual people do not own land or factories. Instead, the government or the whole community owns these things.

**Social Democrats** - Political party that achieved majority of votes in first elections, supported by mostly working class.

**Fascism** - an extreme right wing political Ideology, fascists emphasise nationality.

**Social democracy** - Is the idea that the state needs to provide security and equality of opportunity for its people.

**Constitution** - The basic principles (rules) according to which a country is governed.

**'Passive resistance'** - Refusing to work or co-operate with the foreign troops and in return the government continued to pay workers' wages.

**Hyperinflation** - Extremely high inflation, where the value of money plummets and becomes almost worthless.

**Wall Street Crash** - The collapse of the American Stock Market it preceded The Great Depression.

**The Great Depression** - Slump in the global economy in the late 1920's and early 1930's which led to high unemployment.



## Nazi Germany & The Holocaust - Key Terms & People:

**Hitler** - Supreme leader of the Nazi Party

**Goebbels** - Head of Propaganda

**Heydrich** - In charge of removing Jews in Eastern Europe.

**Himmler** - Head of the SS.

**NSDAP** - National Socialist German Workers' Party. Name of the Nazi Party.

**Third Reich** - A term referring to the Nazi state and regime from 1933-1945.

**Gestapo** - Secret police under the direct control of Himmler.

**The SS** - originally Hitler's bodyguards, became main security organisation

**Lebensraum** - The idea of increasing German 'living space' in order to survive.

**Aryan race** - A racial group Hitler and the Nazi Party believed were superior to others.

**Führerprinzip** - 'Leader principle', ultimate authority rested with Hitler and extended downwards.

**Hitler Youth** - Youth organisation of the Nazi party in Germany.

**Indoctrination** - Influencing to change ideas a.k.a 'brainwashing'.

**Propaganda** - Giving out information, true, false or partially true to make people think or behave in a certain way.

**Censorship** - Controlling what is produced and suppressing anything considered to be against the state

**SA** - Private army of the Nazi Party headed by **Ernst Röhm**.

**Youth** - The Nazis placed much emphasis on controlling the young as only then could they secure a 'thousand year Reich'.

Youth organisations and education indoctrinated the German youth.

**Kinder, Küche, Kirche** - Children, Kitchen, Church. This summed up the Nazi ideal of womanhood.

**Nuremberg Laws** - Jews were stripped of their citizenship rights and marriage between Jews and Non-Jewish German people was forbidden.

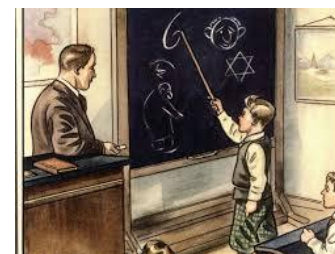
**Jew** - A member of the people and cultural community whose traditional religion is Judaism

**Persecution** - Hostility and ill-treatment, especially because of race or political or religious beliefs.

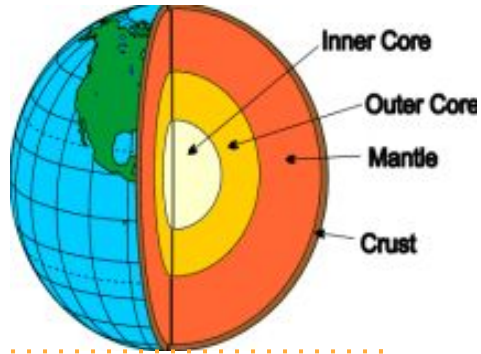
**Einsatzgruppen** - Special squads of SS soldiers who followed the Army to round up Jews.

**Ghetto** - Where Jews were forced to live in slum areas of towns.

**Concentration Camps** - A place where political and persecuted minorities are held.



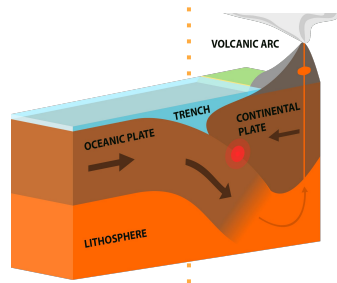
Geography  
Restless Earth



Types of Plate Margins

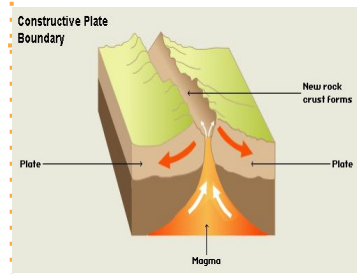
Destructive Plate Margin

When the denser plate subducts beneath the other, friction causes it to **melt and become molten magma**. The magma forces its ways up to the surface to form a volcano. This margin is also responsible for **devastating earthquakes**.



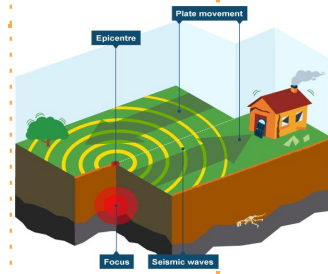
Constructive Plate Margin

Here two plates are **moving apart** causing new magma to reach the surface through the gap. Volcanoes formed along this crack cause a submarine mountain range such as those in the **Mid Atlantic Ridge**.



Conservative Plate Margin

A conservative plate boundary occurs where plates **slide past each other** in opposite directions, or in the same direction but at different speeds. This is responsible for earthquakes such as the ones happening along the San Andreas Fault, USA.



| Key word            | Definition  |
|---------------------|---|
| Earthquake          | An earthquake is the shaking and vibration of the Earth's crust due to movement of the Earth's plates       |
| Seismic Waves       | The energy of the earthquake.   |
| Focus               | Where an earthquake begins  |
| Epicentre           | The area directly above an earthquake. This is where the most damage occurs.                                |
| Primary effect      | A primary effect is one that is directly caused by the disaster   |
| Secondary effect    | Secondary effects occur as a result of the primary effects, eg tsunamis or fires due to ruptured gas mains. |
| Ash cloud           | Small pieces of pulverised rock and glass which are thrown into the atmosphere.                             |
| Pyroclastic flow    | A fast moving current of superheated gas and ash (1000°C). They travel at 450mph.                           |
| Composite volcanoes | Steep-sided and cone-shaped, made up of layers of ash and lava  |
| Shield volcano      | Gently sloping sides and runny lava that covers a wide area.  |

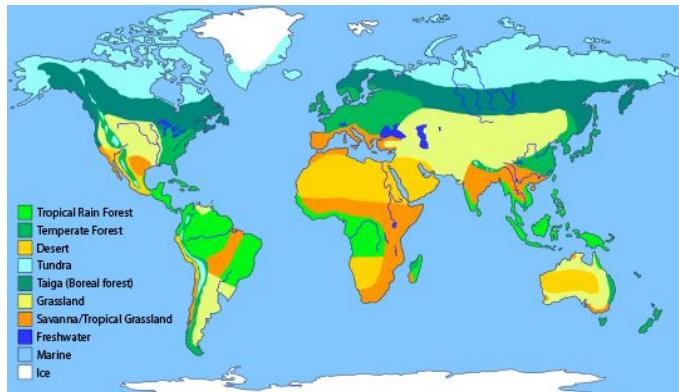
# Geography Ecosystems

Learn the different elements of a food chain from producer to decomposer.

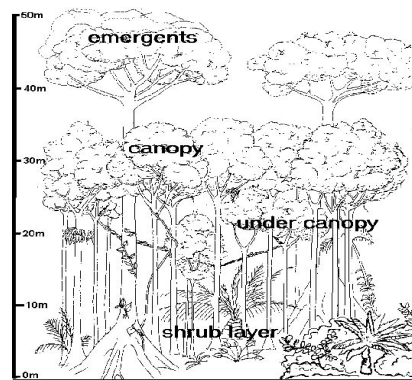
## Food Chains



Learn the different biomes we have and learn the location of Tropical Rainforests and Deserts



The structure of a rainforest:

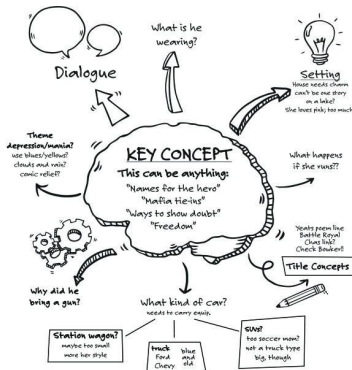


| Key Term          | Definition  |
|-------------------|---|
| Ecosystem         | A biological community involving the interaction of living and non-living components that are all dependable on one and other   |
| Biome             | A large scale, naturally occurring ecosystem e.g Forest, Desert, Tundra   |
| Environment       | The natural surroundings or conditions in which a person, animal or plant lives or operates   |
| Photosynthesis    | The process by which green plants use sunlight to turn carbon dioxide and water into food. Often releases oxygen as a by-product.   |
| Food Chain        | A series of organisms each dependent on the next as a source of food  |
| Food Web          | A system of interlocking food chains  |
| Producer          | An organism (usually green vegetation) that produces its own food from sunlight and begins the food chain   |
| Consumer          | An animal/organism that gets food and energy from feeding on another animal/organism.   |
| Herbivore         | An animal that feeds on plants  |
| Carnivore         | An animal that feeds on other animals (meat eaters)   |
| Omnivore          | An animal that eats a mixture of plants and other animals   |
| Decomposer        | An organism, usually a bacteria or fungus that breaks down and rots organic material (e.g dead plants and animals)  |
| Nutrient Cycle    | The process of nutrients being recycled and reused in a system:<br><b>E.g nutrients in soil are taken up by plants. The plants are then eaten and the nutrients are passed on to the animal. The animal then dies and decomposes. The nutrients are released back into the soil and the cycle starts again.</b> |
| Biotic Component  | The living parts of an ecosystem such as plants and animals   |
| Abiotic Component | The non-living parts of an ecosystem such as climate and soil   |

# Pre Production Documents

## Documents used to generate and organise ideas

|           |   |
|-----------|---|
| Moodboard | A sheet of lots of different concepts or ideas that could be used. Mood Boards help you <i>generate</i> ideas.            |
| Mind Maps | A spider diagram of ideas. This helps show the different options for a project and aids the <i>organisation</i> of ideas. |

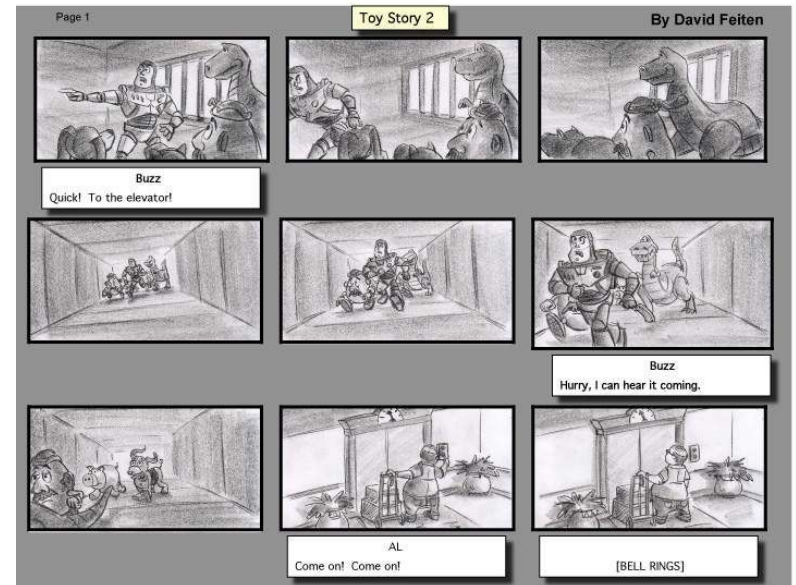


**Visualisation Diagrams** - A sketch of what a still image or graphic is going to look like



**Storyboard** - A plan of what a video or animation will look like, frame by frame. Storyboards have...

|                         |                       |
|-------------------------|-----------------------|
| Number of scenes        | Timings of each scene |
| Camera Shots and angles | Lighting              |
| Sound                   | Location              |

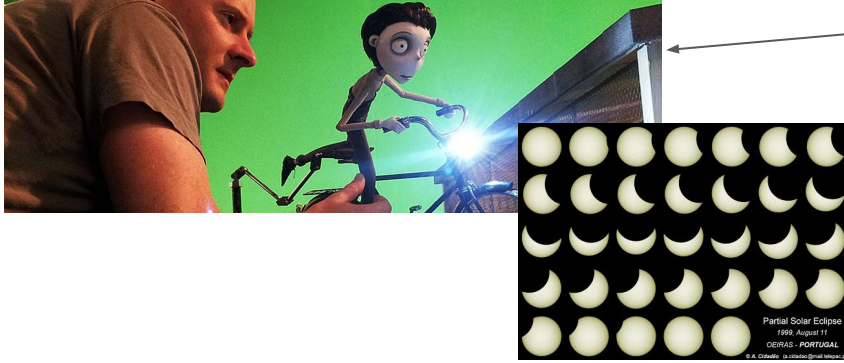


**Script** - A written plan of what the actors will say and how they will perform in a video or animation. Scripts often include...

|                            |                           |
|----------------------------|---------------------------|
| Location of the scene      | What happens in the scene |
| Camera movement and angles | Sounds                    |
| Dialogue (what is said)    | Who is in the scene       |

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# Year 9 Computing

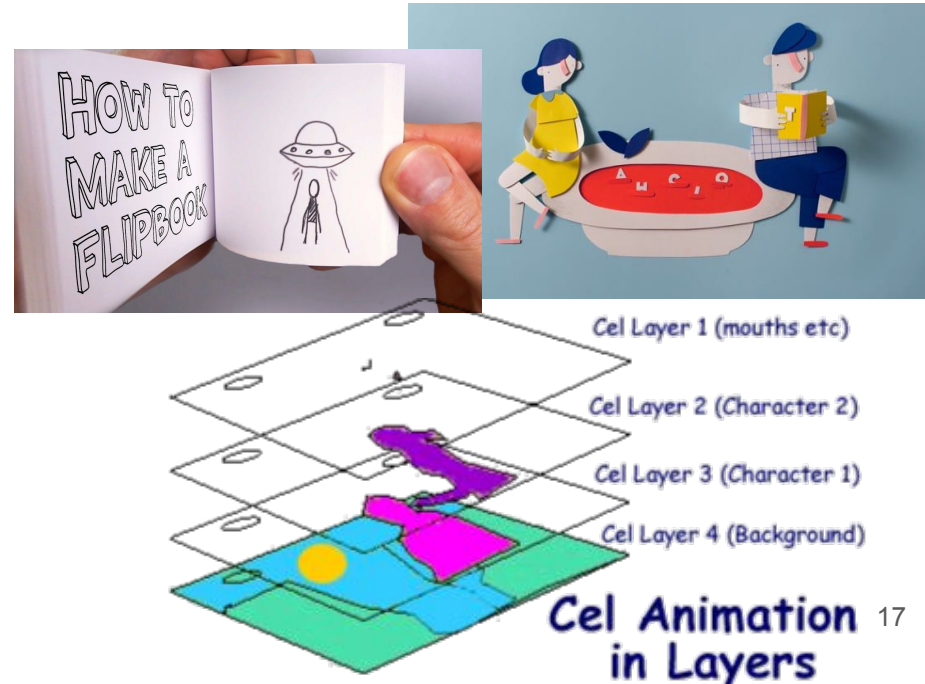


## Animation Types

|                   |   |
|-------------------|---|
| Stop motion       | A way of making objects look like they are moving by shooting a single frame, moving the object a bit, then shooting the frame again. This process is repeated. |
| Time-lapse        | Where frames are captured over a long period of time then played together sped up.  |
| Cel animation     | Where objects are drawn onto a transparent plastic sheets called 'cels' to overlay over a video.  |
| Cut out           | Stop motion animation but using cut out characters, props, and backgrounds.   |
| Flipbook          | A series of pictures shown in sequence quickly. A book may be used to present the animation by flipping through the pages.                                      |
| Digital animation | Animation created using a computer.   |

## Animation Techniques

|                    |   |
|--------------------|---|
| Frame by frame     | Where an animation is drawn one frame at a time. The small differences in each frame creates the movement   |
| Onion skinning     | An animation technique where you can see several frames at once. Seeing the last few frames you have drawn helps you to design the next ones            |
| Key frame          | Where an animation draws the start and end point and another person or computer fills in the frames in the middle                                       |
| Inbetweening       | The process of drawing what happens between two key frames.   |
| Still motion       | Similar to stop motion but the next frame doesn't have to be related to the last one.   |
| Squash and stretch | Where a shape is squashed or stretched in an animation to make it look flexible, bendy or full of life.   |
| Layering           | Where one image (or layer) is stacked on top of others. The background may be one layer with some scenery in the next and a character in another layer. |



# Year 9 Art - Drawing Skills

## Why do we study the work of Artists?



1. British painter Sarah Graham was born in Hitchin in 1977, and works almost **exclusively** in oil on canvas.
2. She completed a BA (hons) in Fine Art painting from De Montfort University, Leicester in 2000, and has been pursuing her practice ever since.
3. Her work typically depicting a host of sweets and toys.
4. In 2012, Sarah was **commissioned** by the British band Kaiser Chiefs to paint the album cover of their singles collection Souvenir, which was released worldwide.
5. Sarah uses photographs as **reference** and scales up by eye and sketching out in yellow acrylic.

Accuracy  
in  
Drawing



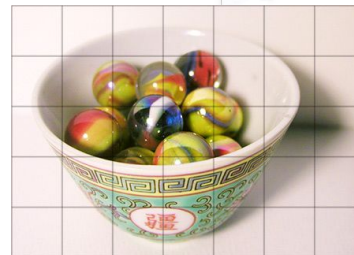
## Does all art need to be realistic?

- One of the principal **genres** of Western art – essentially, the subject matter of a still life painting or sculpture is anything that does not move or is dead.
- Still life includes all kinds of man-made or natural objects, cut flowers, fruit, vegetables, fish, game, wine and so on. Still life can be a celebration of material pleasures such as food and wine.
- In modern art simple still life arrangements have often been used as a **relatively neutral** basis for formal experiment, for example by Paul Cézanne, the cubist painters and, later in the twentieth century, by Patrick Caulfield.



## How does composition affect artwork?

The grid method involves drawing a grid over your reference photo, and then drawing a grid of equal **ratio** on your work surface (paper, canvas, wood panel, etc). Then draw the image on your canvas, focusing on one square at a time, until the entire image has been transferred. Once you're finished, you simply erase or paint over the grid lines, and start working on your painting, which will now be in perfect **proportion**.



## Why is hand eye coordination important in art?

The more you look at your subject matter, the better your drawing will be. When you are making a closely **observed** drawing spend more time looking than you do drawing. Remember to look carefully at:

- edges
- spaces
- relationships between objects
- light and shadows

A **contour** drawing uses the outline of shapes to show the subject. It is made up entirely of lines, with no shading or tones.

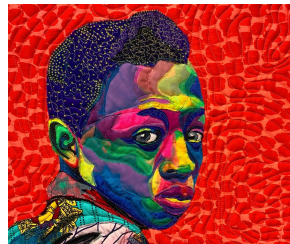
Blind contour drawing - This involves drawing while you look at your subject not the drawing. This helps you concentrate on what you see rather than what you think it should look like.

Continuous line drawing is a similar technique, however there must be continuous contact between the drawing tool and the surface that is drawn on. This technique helps you concentrate on varying the weight of line produced by changing the pressure you apply while drawing.

# Year 9 Art - Portraits

## How does the use of colour generate an emotive response?

1. Artist Bisa Butler draws from an **array** of vibrant patterned fabrics to create portraits of everyday people.
2. She uses **representational** colours, favoring layered jewel-toned hues to form the skin of her Black subjects, and often groups figures together into strong **silhouettes**.
3. She began using fabric in her paintings in college, and then converted to quilting as a way to continue her dedicated art practice while protecting her young daughter from toxic materials and fumes.
4. She would often start her pieces with a black and white photo which would allow her to tell the story.
5. The portraits tell stories that may have been forgotten over time.



Colour

## How can line express meaning?

Mark making describes the different lines, dots, marks, patterns, and textures to create in an artwork. It can be loose and **gestural** or controlled and neat. It can apply to any material used on any surface: paint on canvas, ink or pencil on paper, a scratched mark on plaster, a digital paint tool on a screen, a tattooed mark on skin. Artists use gesture to **express** their feeling and emotions in response to something seen or something felt – or gestural qualities can be used to create a purely **abstract composition**.

For pencil or pen-and-ink drawing, using *hatching* is one of the easiest and cleanest ways to fill in the dark areas. By drawing fine lines that are more or less parallel, the area as a whole is perceived as being darker than the individual lines are in reality.

*Cross Hatching* adds a second layer of lines that are drawn in the opposite direction. The second layer of lines are applied at right angles. Using cross hatching builds the **illusion** of darker tones.

*Stippling* involves placing individual dots across a surface in a pattern that will be identifiable, especially when viewed from a distance; the further you are, the more your mind is forced to fill in the gaps on its own. Basically, instead of drawing a circle, you compose this shape with tiny dots, and shade it the same way to create the **impression** of depth.

## Why capture a portrait?

A portrait is a **representation** of a particular person. A self-portrait is a portrait of the artist by the artist. Portraiture is a very old art form going back at least to ancient Egypt, where it **flourished** from about 5,000 years ago. Before the invention of photography, a painted, sculpted, or drawn portrait was the only way to record the appearance of someone.

But portraits have always been more than just a record. They have been used to show the power, importance, virtue, beauty, wealth, taste, learning or other qualities of the sitter.



## How has impressionism influenced work of today?

- Impressionism developed in France in the nineteenth century and is based on the practice of painting **spontaneously** 'on the spot' rather than in a studio from sketches. Main impressionist subjects were landscapes and scenes of everyday life
- Instead of painting in a studio, the impressionists found that they could capture the momentary effects of sunlight by working quickly, in front of their subjects, in the open air rather than in a studio. This resulted in a greater awareness of light and colour and the shifting pattern of the natural scene. Brushwork became rapid and broken into separate dabs in order to **render** the fleeting quality of light.



# Year 9 Design - Footwear design

## Why should designers consider sustainable solutions?

The basic objectives of **sustainability** are to reduce negative impacts on the environment, to reduce **consumption** of non-renewable resources, minimize waste, and create healthy, productive environments.

Sustainable design is the approach to creating products and services that have considered the environmental, social, and **economic** impacts from the initial phase through to the end of life.

There is a well-quoted statistic that says around 80% of the **ecological** impacts of a product are made at the design phase. Making the designer highly responsible for the impact of their ideas.

## What is Design and how does it impact our lives?

Design is EVERYWHERE. Almost everything that is made, is well thought out. Who is using the product? Why are they using it? Is it making their life better? From a tea-cup, lamp, or staircase, to the roof of a railway station or concert hall, a duvet cover, a company logo, or computer mouse, design, whether it is good or bad is a part of everyday life.

**Aesthetic** Design refers to the beauty of something. Products are usually designed in an artistic or aesthetic way. What does the product look like? Is it nice to look at? Is it interesting to look at? Does it fit a style or genre? If something is nice to look at, it is aesthetically pleasing.

Artistic Design is the **prettification** of objects, rather than the improvement of their **function**, performance or cost. Using the same function of a product, but changing the way it looks.

Design Thinking means the plan involved in creating something according to a set of requirements. Designers use many techniques to create products and solve problems. What are you aiming to achieve by designing that piece of work?

A designer plays a key role in a creative company. Using the principles of design a designer always has an extremely creative mind that can absorb visual **trends** and **deploy** them in fresh and exciting ways.

Product designers discuss designs with colleagues and clients, as well as working closely with engineers, model makers, sales and marketing staff and other skilled people. They use drawings, 3D models and computer designs to express their ideas.

## Footwear Design



## How do the principles of design impact aesthetics?

These are the standards or rules to be observed by Designers; they are used to successfully design product and concepts.

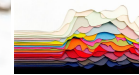
### Balance

A distribution of visual weight. Symmetrical balance uses the same characteristics on either side (it looks the same.) Asymmetrical uses different but equally weighted features in the design.



### Contrast

The arrangement of opposite elements. A feature may stand out against another. eg, light vs dark, smooth vs rough or small vs large.



### Emphasis

Used to make certain parts stand out. It creates the center of interest or a focal point. Your eyes are drawn towards it first.



### Movement

How the eye moves across the piece. Leading the attention from one aspect of the work to the other. This can also create an illusion.



### Pattern and Rhythm

The repetition of, or alternation of elements creating interest.



### Unity

Visually pleasing arrangement of all elements of design. Everything works together and looks like it fits.

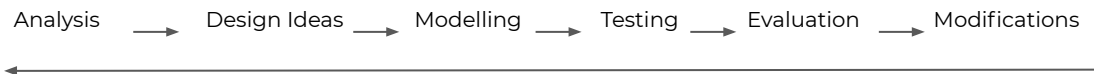
# Year 9 Design - Form vs Function

## Why do we study the work of Designers?

- By finding and seeing works by other contemporaries or past designers or artists we give ourselves reference. Subliminally we will then incorporate it into our own designs, but that is the point.
- If we are good at what we do we will problem solve and create new solutions to these influences and take it a further step in order to make it our own and then it will be wholly new, a fresh perspective.
- If all we ever view is unsuccessful design, there is a good chance that unsuccessful design is what we'll regurgitate.
- It is important for us as designers to constantly be seeking and absorbing good design, different perspectives and even examining design in nature to help us improve and develop successful design ideas.

## How does iterative lead to success?

**Iterative** design is a circular design process that models, evaluates and improves designs based on the results of testing. Most product designers use this to improve ideas and is often used when designers are creating something for a client. Manufacturers cannot risk investing large amounts of money into the production of a product that has not had adequate design, modelling, testing, prototyping and evaluation.



## Inspiration or imitation, what's the difference?

Inspiration is the process of being **mentally stimulated** to do or feel something, especially to do something creative.

**Inspiration** gives us the energy to create new **designs** and to work hard to ensure they fit with our image or vision. It is when we are **inspired** that we produce our best work. **Inspiration** assists us with brainstorming, mapping out new ideas and with bringing these new ideas to life.

In design, inspiration can be sourced from many places. Some examples are:

- A theme or topic eg. nature
- An era or time in history
- Looking at the work of others eg. Using a source like Pinterest
- Our surroundings and environment

## Form VS Function



## Can function follow form?

For designers, **form** is the element that makes up our designs and our pages. **Function** is the objective of the design whether it is a sign giving directions or a book that entertains with a story.

The phrase "form follows function" was created by architect Louis H. Sullivan in 1896.

Back then, the statement referred to the idea that a skyscraper's exterior design should reflect the different interior functions.

Often called America's first truly modern architect, Sullivan argued that a tall building's exterior design (form) should **reflect** the activities (functions) that take place inside its walls.

"All things in nature have a shape," Sullivan said, "that is to say, a form, an outward **semblance**, that tells us what they are, that distinguishes them from ourselves and from each other." That these shapes "express the inner life" of the thing is a law of nature, which should be followed in any **organic** architecture.

Sullivan suggested that the exterior "shell" of the skyscraper should change in appearance to reflect interior functions.

A lot of designers would argue that function needs form in order to **accomplish** its goal, as form without function is just something pretty to look at.



## Drama Keywords

|                        |  |
|------------------------|--|
| <b>Musical Theatre</b> | A form of theatrical performances which combines songs, spoken dialogue, acting & dance. This is a style of theatre.   |
| <b>Expression</b>      | Use of Facial Expression to SHOW how you feel.   |
| <b>Body Language</b>   | To show your emotion & TOWARDS others in your body.  |
| <b>Emotion</b>         | To show your feelings of your character to the audience through expression, body and voice.  |
| <b>Reactions</b>       | To respond to each other as characters, on stage. Reacting to their words, feelings, actions.  |
| <b>Chorus/Ensemble</b> | This describes a group of individuals working together on a play or musical. They have a similar amount of staging time, working together on the acting, dancing & singing.  |
| <b>Spoken Dialogue</b> | This is the words spoken in a play or musical, & helps to tell the story. This is not singing.   |
| <b>Accompaniment</b>   | This is the musical part which creates the rhythm, melody for the songs & music written. This can be for the vocals (songs) to help tell the story or it can be instrumental (no words sung) This creates a mode & atmosphere. |
| <b>Orchestra</b>       | A group of instrumentalists, including strong, bass, piano, brass, percussion, to play the music written. This is part of a Theatre where the orchestra plays, sometimes in front of the staging in a pit, or on stage.        |
| <b>Gauze</b>           | A curtain that is used through shining light either from the front of the stage (downstage), or from upstage. This creates silhouettes, outlines of the actors, objects, set. This creates a mystery to the performance.       |



## Year 9 Drama: Unit 1: Aladdin The Musical

### Knowledge Organiser

(Term 1a- Sept-Oct)

### Key Knowledge:

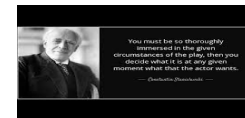


- For this unit, you will learn about the style & genre of **Musical Theatre**, looking at the characteristics of this style; mixing acting, dancing & singing together to help tell a story.
- You will be watching a clip of '**Aladdin The Musical**'; made up of well-known Disney film, story & characters.
- You will be exploring the story & journey of Aladdin & Princess Jasmine, Of wishes, truth & acceptance of who you are. It shows such vibrant set, Costume, lighting, staging, to entertain the audiences, & believe in happy endings.
- You will be exploring sections of the script in small groups. You will apply your ideas for the skills with how they show their characterisation & also the techniques needed to set the scenes.
- In your practical lessons, you will be bringing the **spoken dialogue** to life. Your use of voice, expression, body language, gesture, will help portray your characters in this story.
- You will show your knowledge of the characteristics of Musical Theatre, characters & plot, through costume, lighting & set designs. This will show the **style of Musical Theatre**.
- You will be able to have a mixture of practical & theoretical tasks; setting & directing the scenes, acting out the lines for the different characters, & the continuation of theory tasks of character skills, set, costume, lighting, staging designs.
- You will also develop your analysis review skills of a performance & sample GCSE questions for written preparation.
- We will be applying the performance assessment criteria, giving each other peer feedback alongside teacher feedback & setting targets.

### Use of Practitioners, Performance Spaces:

#### Stanislavski:

Creating as much Naturalism/Realism as possible on stage. Thinking about the 'Magic If': What if I was this character? How would I feel? AND the 'GIVEN CIRCUMSTANCES' (What has Your character been through...)

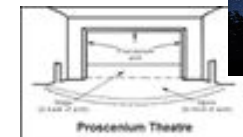


#### Brecht:

Creating drama to show the mechanics of Theatre on stage. This will show the actors multi-rolling & showing costume changes on stage. This also shows set changes, with the actors bringing set on & off stage..

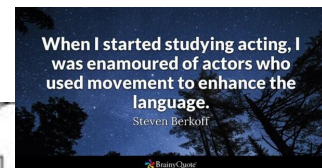
#### Berkoff:

This creates a more physical approach to a Drama piece. Through the use of physical Theatre, Mime & Movement, this shows a more visual & expressive approach, style to the performance piece.



#### Proscenium Arch Staging:

Audience have one viewpoint & a frame is created. Also a 'Fourth wall' is made between Audience & actors.



Drama techniques, skills (Remember all of the previous ones and lighting.

## Drama Keywords



|                         |  |
|-------------------------|--|
| <b>Narration</b>        | To tell a story, information of what is happening to the audience  |
| <b>Mime</b>             | Acting out a moment, action, feeling without WORDS.  |
| <b>Physical Theatre</b> | Use of the body & Movement to show a story, feeling, situation & object.   |
| <b>Expression</b>       | Use of Facial Expression to SHOW how you feel.   |
| <b>Body Language</b>    | To show your emotion & TOWARDS others in your body.  |
| <b>Emotion</b>          | To show your feelings of your character to the audience through expression, body and voice.                      |
| <b>Reactions</b>        | To respond to each other as characters, on stage. Reacting to their words, feelings, actions.                    |
| <b>Slapstick Comedy</b> | A style of humor involving exaggerated physical activity which exceeds the boundaries of normal physical comedy. |
| <b>Melodrama</b>        | A dramatic work that exaggerates plot and/or characters in order to appeal to emotions.                          |
| <b>Wash/Flood</b>       | Covers the whole stage in light, allowing the audience to see everything.  |
| <b>Spotlight</b>        | A 'Spot'/Circle of Light in a small area- to focus on less actors.   |

Drama techniques, skills and lighting.

## Year 9 Drama: Unit 2: Pantomime Knowledge Organiser (Term 1b- Oct-Dec)



### Themes & Context:

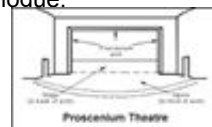
- **John Rich, actor-manager** of the Lincoln's Inn Theatre (opened 1714) and The Theatre Royal, Covent Garden (opened 1732), has been called the Father of Pantomime.
- **A Pantomime Characteristics:** A Panto has a Dame, Villain, Hero, A happy ending, A well-known story, Narration, Audience participation, Stock Characters (Well-known characters).
- We will be exploring Pantomime through watching a selection of clips of examples, highlighting the characteristics listed above. We will also connect to the drama techniques that we know & are used in Pantomime; Mime, Narration & Split-Staging. Why are these techniques important for the audience? For the story & characters to be communicated effectively?
- You will be creating your own Pantomime, through script work, applying your understanding of the characteristics, characters & techniques.
- Remember; You will be developing your ideas & knowledge through script

### Use of Practitioners, Performance Spaces:

**Brecht-** Showing that your performance is not real- showing costume/set changes & changing characters/roles (Multi-Role) on stage.



**Berkoff-** This is not Realistic/Naturalistic- This is more mime, Physical work with dialogue.



#### Proscenium Arch Staging:

Audience have one viewpoint to watch the Performance, creating a 'fourth wall'.

# ME - Big Questions

## Key beliefs

Christianity is a **monotheistic** religion – they believe in **ONE** God.

Christians believe God is:

**Omnipotent** (all powerful)

**Omniscient** (all knowing)

**Omnipresent** (everywhere)

**Benevolent** (loving)

**Transcendent** (beyond understanding)

**Immanent** (personal)

**Eternal** (no beginning and no end)

**Forgiving** (he will forgive sins)



## Creation

1234  
567

Science tells us that our universe is approx. 14 billion years old, and our planet is approx. 4bn years old.

An explosion (The Big Bang) led to the creation of all space, time and matter.

Humans have evolved over time, through a process of **natural selection**. This is called 'evolution'.

Genesis 1 & 2 says that God created the world in 6 days, and on the 7<sup>th</sup> He rested.

Some Christians take this **LITERALLY** and read this story as **fact**

(**fundamentalist**). Others see the Genesis story as a **symbolic** story (**Liberal**)

## Reasons for believing in God



### The Design Argument

Our world is too **complicated** and full of intricate working systems, to have just happened by chance. If we came across a watch, we would assume it has been 'designed' due to its **complexity**. Like the watch, some assume our world had a designer.



### The Cosmological Argument

We live in a world of 'cause and effect'. Something must have 'caused' our world to have come into existence. The only being powerful enough to do this is God – the 'uncaused cause'.

### Religious Experience

#### Numerous experience

This feeling of being **overwhelmed** by the sense of the presence of something greater than you is a **spiritual** emotion.

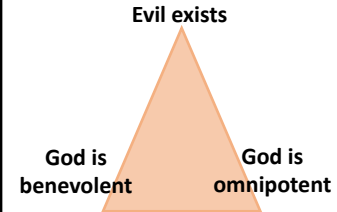
#### Conversion Experience

Conversion is all about **Change**. Changing from one religion to another or from no religion to following one. Conversion usually follows some **life altering event** that convinces an individual that there must be some sort of God.

#### Miracles

Christians believe God is **omnipotent** (all-powerful). As a result they feel God can break the laws of nature and work miracles. Many people say incredible events in their life are a miracle. In France, **Lourdes** gets thousands of Catholic visitors every year.

## The problem of evil



**Moral evil** = suffering caused by humans

**Natural evil** = suffering caused by nature

### Responses:

1. Suffering is a **necessary** part of life
2. Suffering is **temporary**
3. Suffering is a punishment for **sin**
4. Suffering is caused by humanity's **free will**
5. Suffering is a part of God's **plan**
6. Suffering is a **test of faith**

Christians believe they will be **judged** on their actions in this life on judgement day – **Parousia**.



## Life after death

### HEAVEN

Heaven is traditionally seen as a physical place where God is. Jesus called it "**paradise**" or "**my Father's house**". A more modern view is that heaven is simply 'with God'.

### PURGATORY

Roman Catholics believe there is a place before heaven, where people go to have their sins cleansed. People say prayers for **souls** to be released from Purgatory.

### HELL

Hell can be an actual place of torment and suffering OR it can be when man is separated from God.

### Soul

#### Our souls are:

- Immortal
- God-given
- Eternal
- Make us distinct from the rest of creation
- Return to God when we die

# Year 9 Music: Samba and BandLab

## Samba - Key terms

|                          |   |
|--------------------------|---|
| <b>Bateria</b>           | The name for a Brazilian samba percussion band  |
| <b>Break</b>             | The short call and response sections before the main rhythm pattern change                      |
| <b>Call and Response</b> | Where the leader of the group plays a pattern which the rest of the band then repeat back       |
| <b>Cyclic rhythm</b>     | A rhythm that is repeated over and over   |
| <b>Groove</b>            | A main rhythmic ostinato which is created by layering specific rhythm patterns over one another |
| <b>Improvisation</b>     | An unprepared section of music which is made up 'on the spot'                                   |
| <b>Polyrhythm</b>        | Where several rhythms are played simultaneously   |
| <b>Syncopation</b>       | Where the rhythm emphasises the weak beats of the bar   |
| <b>Sambista</b>          | The leader of the bateria   |

## BandLab terms:

- 1) **Audio field** - the placement of sounds within a stereo mix
- 2) **Automation** - setting the levels to change automatically
- 3) **Backbeat** - emphasising weak beats 2 and 4 in a drum track
- 4) **Compression** - reduces the range of volume of the music
- 5) **Dynamics** - how loud or quiet the music is
- 6) **EQ** - can change the volume level of different frequencies within the sound
- 7) **Four on the floor** - playing kick drum on each beat in quadruple time
- 8) **Mixdown** - making each track have the best fit within the piece of music
- 9) **Panning** - the placement of the sound in the audio field
- 10) **Stereo** - a full sound as you would hear through both ears

## Samba instruments:



**Surdo** – A large bass drum which provides the basis for the Samba rhythm



**Repinique** – A double-headed medium-sized drum with a tone which can be heard clearly within the bateria.



**Tambourim** – A small high-pitched frame drum struck with a beater



**Apito** – A loud whistle which has two tones. It is used to show the section changes in a samba piece.



**Agogo** – A two-tone bell which is very loud. The two bells can be struck singly or together to make different sounds.



**Claves** – These short wooden sticks are struck together to create the 2-3 or 3-2 son clave rhythm pattern.



**BIG question: How should we listen to music?**

# YEAR 9 PE - HEALTH, FITNESS AND WELLBEING

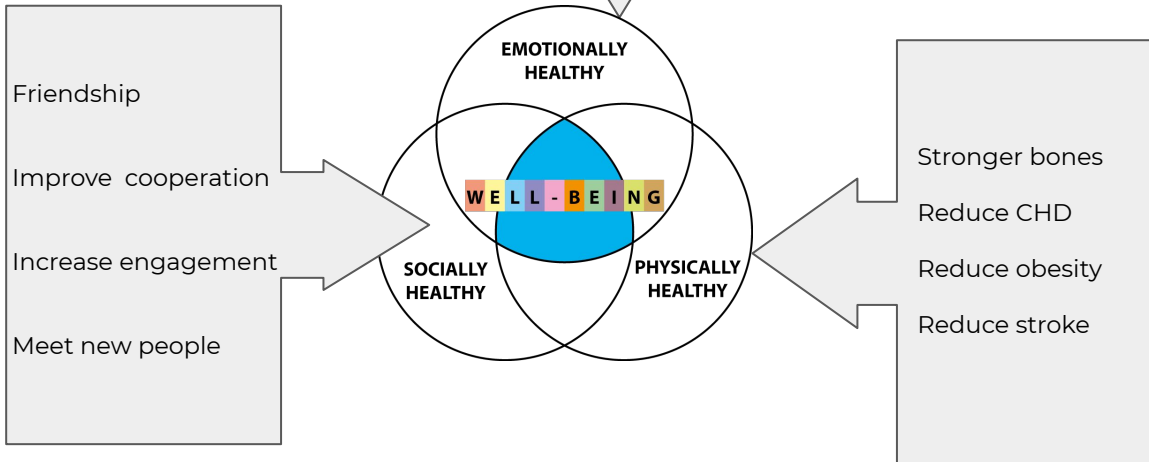
## Sedentary Lifestyle

A sedentary lifestyle is a lifestyle where there is very limited or no physical activity.

- ★ What risks would this have on health?
- ★ Create an eatwell plate for the food you ate yesterday.



- ★ How many hours are you active per week?



## Nutrition

### ● Macronutrients:

1. Carbohydrates
2. Proteins
3. Fats

### ● Micronutrients:

4. Vitamins
5. Minerals

### ● Other

6. Water
7. Fibre

**My, Very, Fast, Friend, Can't, Water, Plants**

## Influences of participation

1. *Gender* - stereotypically, boys play more football and rugby. Girls do dance and gymnastics!

2. *Age* - young people have access to more sporting activities?

3. *Socio-economic* - golf is expensive so you can only play if you have money.

4. *Ethnicity* - stereotypically, Americans play ice hockey and baseball.

5. *Disability* - there are no disability clubs near me so I can't take part.

- ★ Do you agree or disagree with these statements?

# YEAR 9 PE - NETBALL

## CAN YOU MATCH THE FITNESS TEST TO THE COMPONENT OF FITNESS?

|                        |                   |
|------------------------|-------------------|
| Cardiovascular fitness | illinois run      |
| Agility                | 3 ball juggle     |
| Balance                | 30m sprint        |
| Coordination           | 12 min Cooper run |
| Power                  | sergeant jump     |
| Speed                  | standing stork    |

## METHODS OF TRAINING

**Continuous** - working with no rest.

**Circuit** - A series of exercise stations to develop relevant components of fitness.

**Interval** - Periods of work and rest.

**Fartlek** - 'Speed play' - similar to interval.

**Weight** - Lifting light or heavy weights to improve endurance or strength.

**Plyometric** - Explosive movements to improve power.

## HOW CAN YOU APPLY THESE TO NETBALL?

## ARE SOME MORE SUITABLE THAN OTHERS, WHY?



- Set plays e.g. centre pass, back lines
- Decision making
- Demonstrate communication on court
- Adapt to the environment
- Adhere to the rules and safety advice

## SKILLS IN ISOLATION

**Passing** – chest, shoulder, bounce, over head.

**Handling** – ball control.

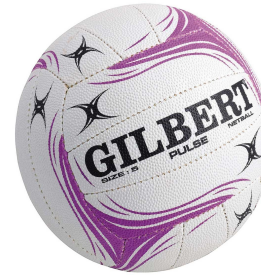
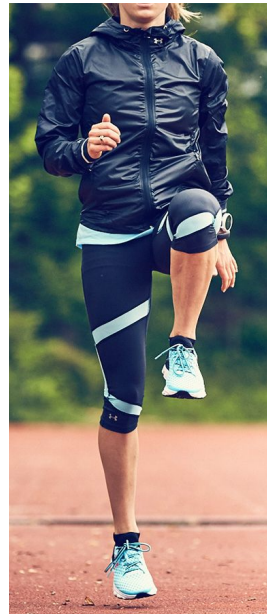
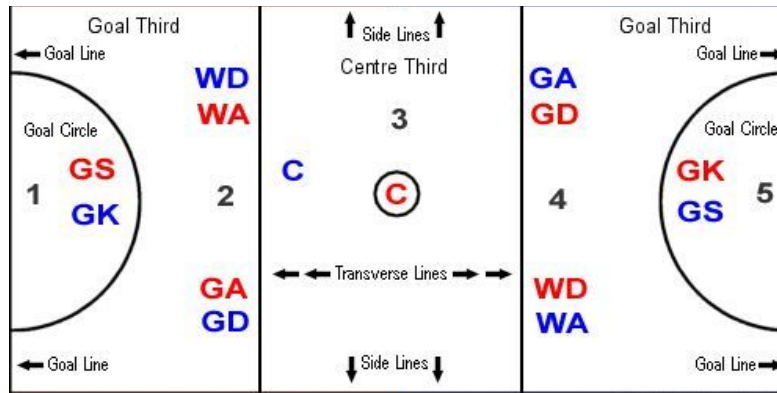
**Catching** – 1 and 2 handed.

**Footwork** – landings, pivot, running pass.

**Evasion** – holding space, dodging.

**Shooting** – 1 or 2 handed, forward/backward step.

**Defending** – stage 1 man to man, stage 2 defend the pass, stage 3 deny space.



## RULES AND REGULATIONS

**Rules resulting in a FREE PASS** (Involves 1 player):

**FOOTWORK** – A player must not move their landing foot before passing the ball.

**OFFSIDE** – A player must stay in their playing area. See diagram above.

**HELD BALL** - The ball can only be held for 3 seconds by a player.

**REPLAYING** – A player must not bounce the ball to themselves when playing.

**Rules resulting in a PENALTY PASS** (Involves 2 players):

**CONTACT** – A player must not touch another player whilst on court.

**OBSTRUCTION** – Any player must stand 1 meter away from the player with the ball.

## KEY TERMS

**Goal Third** – The 2 areas of the court including the shooting circle.

**Centre Third** – The area in the middle including the centre circle.

**Umpire** – The name of the person who officiates the match.

**Intercept /**

**Interception** – Gaining the ball by getting in between a pass from the opposing team.

**Possession** – Keeping the ball.

# Maths Term 1 Number Sense

| Keywords            | Definition   |
|---------------------|--|
| Prime Factorisation | Finding which prime numbers multiply together to make an original number.                            |
| Inequalities        | Not equal to but greater than > or < less than   |
| Significant Figures | The most important digit(s) in a number, highest place value   |
| Estimate            | Round number(s) to one significant figure e.g. 578 would be 600                                      |
| Product             | The answer when two or more values are multiplied together.  |
| Index Form          | $7^4$ (number to a power)  |
| Standard Form       | Number between $1 < 10 \times 10^x$  |
| Rational Number     | A number that can also be written as a fraction e.g. $5 = \frac{5}{1}$ $1.5 = \frac{3}{2}$           |
| Irrational Number   | A number that cannot be written as a simple fraction e.g. $\pi$ $\sqrt{2}$                           |
| Roots               | Opposite of powers/indices.<br>$2^2=4$ , reverse is $\sqrt{4}=2$<br>$\sqrt[3]{27} = 3$ as $3^3 = 27$ |

()

$x^y$

÷ or ×

+ or -

Brackets Indices Divide & Multiply Add & Subtract

## Calculating with Negative Numbers

### Use a number line or thermometer

- When **adding positive** numbers, count to the **right**.
- When **adding negative** numbers, count to the **left**.
- When **subtracting positive** numbers, count to the **left**.
- When **subtracting negative** numbers, count to the **right**.



## Reciprocals

### Multiplicative inverse:

Simply make number into a fraction and flip numerator and denominator

5 as a fraction  $\frac{5}{1}$

Reciprocal is  $\frac{1}{5}$

$\frac{2}{3}$  becomes  $\frac{3}{2}$

(when both fractions are multiplied = 1)

## Rounding to significant figures

3 2 6 8  
3 0 0 0

Round to 1 significant figure  
First non-zero digit  
Most important digit / most worth  
Replace rest of digits with 0's

## Inequalities

< less than  
≤ less than or equal to  
> greater than  
≥ greater than or equal to  
≠ not equal to

$$6 < x \leq 9$$

x is greater than 6  
but less than or equal to 9

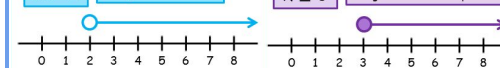
## Inequality Lines

An **open circle** means that the value is **not included**:

$$x > 2$$

A **filled in circle** means that the value is **included**:

$$x \geq 3$$



If x is **between** two values, use **two circles**:

$$1 < x \leq 6$$

## Square numbers

$$1^2 = 1$$

$$2^2 = 4$$

$$3^2 = 9$$

$$4^2 = 16$$

$$5^2 = 25$$

$$6^2 = 36$$

$$7^2 = 49$$

$$8^2 = 64$$

$$9^2 = 81$$

$$10^2 = 100$$

$$11^2 = 121$$

$$12^2 = 144$$

$$13^2 = 169$$

$$14^2 = 196$$

$$15^2 = 225$$

## Cubed numbers

$$1^3 = 1$$

$$2^3 = 8$$

$$3^3 = 27$$

$$4^3 = 64$$

$$5^3 = 125$$

$$10^3 = 1000$$

0.0402

0.0402

Leading Zeros, do **not** count as a Significant Figure

Significant as are non-zero integers

Significant 0 as between digits/numbers

# Maths Angles/Polygons

## Keywords

## Definition

|               |  |
|---------------|--|
| Polygon       | A 2d shape with 3 or more straight sides     |
| Quadrilateral | Any shape with 4 straight sides              |
| Angle         | Rotational distance between 2 straight lines |

**Interior Angles**  
The angles inside a shape  
Formula :  $(n-2) \times 180^\circ$   $n$  = number of sides

**Exterior Angles**  
The angles between any side of a shape and a line extended from the next side.

**Bearings**  
Read from North line  
Clockwise  
3 figures

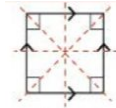
**Congruent**  
Shapes that are **identical** in size and shape

**Similar**  
Shapes are **similar** if the angles are the **same** size and the corresponding sides are in the **same** ratio; e.g. 2x bigger



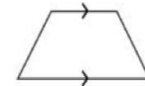
### SQUARE

4 equal length sides  
2 sets of parallel sides &  
4 right angles



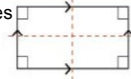
### TRAPEZIUM

1 pair of parallel sides



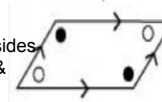
### RECTANGLE

2 pairs of equal length sides  
2 sets of parallel sides &  
4 right angles



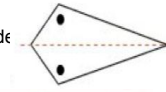
### PARALLELOGRAM

2 pairs of equal length sides  
2 sets of parallel sides &  
opposite angles equal



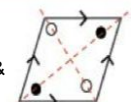
### KITE

2 sets of equal length side  
& one pair of  
opposite angles equal

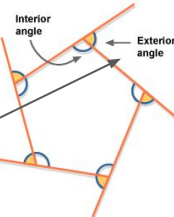


### RHOMBUS

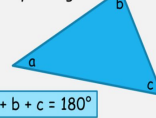
4 equal length sides  
2 sets of parallel sides &  
opposite angles equal



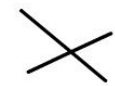
Properties of Quadrilaterals



For any triangle:



perpendicular

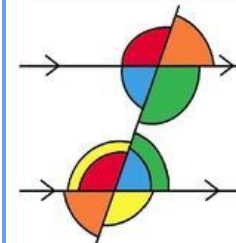


intersecting



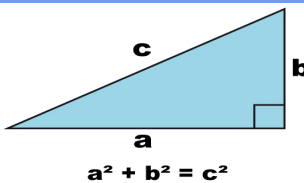
parallel

## Angles in Parallel Lines

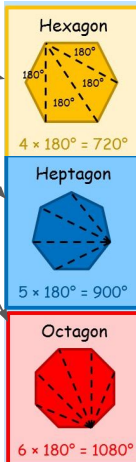


- Corresponding (=)
- Alternate exterior (=)
- Vertically Opposite (=)
- Co-interior =  $180^\circ$
- Alternate (=)

## Pythagoras' Theorem



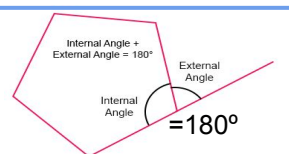
|                                  |   |
|----------------------------------|---|
| Sum of interior angles           | $= (n-2) \times 180^\circ$                  |
| 1 interior angle                 | $= \frac{(n-2) \times 180^\circ}{n}$        |
| Sum of Exterior + Interior angle | $= 180^\circ$                               |
| Sum of exterior angles           | $= 360^\circ$                               |
| 1 exterior angle                 | $= 360^\circ \div \text{number of sides}$   |
| No. of sides                     | $= 360^\circ \div 1 \text{ exterior angle}$ |



Angles

**At a Point**  
add to  $360^\circ$

**Angles on a line**  
add to  $180^\circ$



Acute angles = less than  $90^\circ$   
Obtuse angle = less than  $180^\circ$  but more than  $90^\circ$   
Reflex angle = more than  $180^\circ$   
Right-angle =  $90^\circ$

Angles in polygons