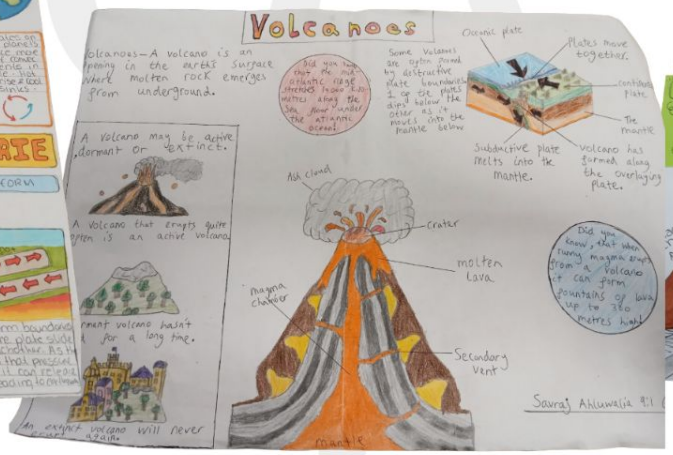
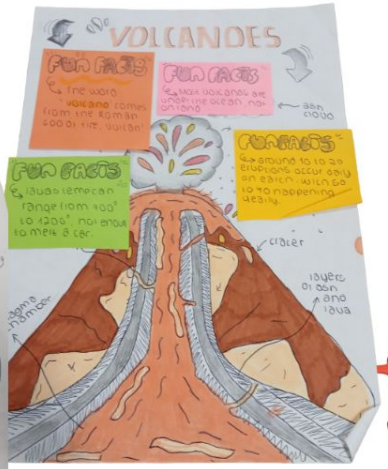
Knowledge Organiser

YEAR 9

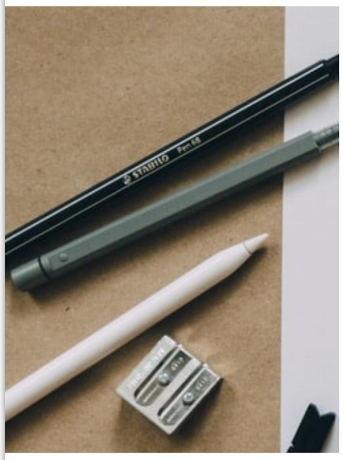


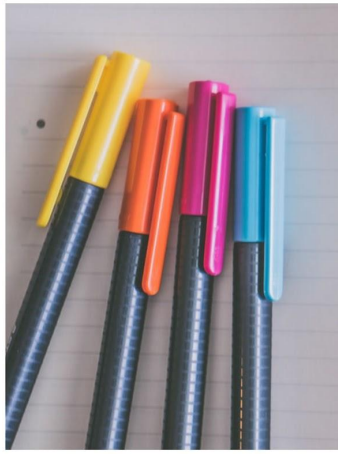


Year 9 Geography by Poppy, Savraj, Molly and Noah

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

Contents Page





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

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 the key elements of each topic clear, showing you what you need to have an excellent understanding of in order to be successful. If you know these elements, your teacher will help you to understand them.

WHAT?

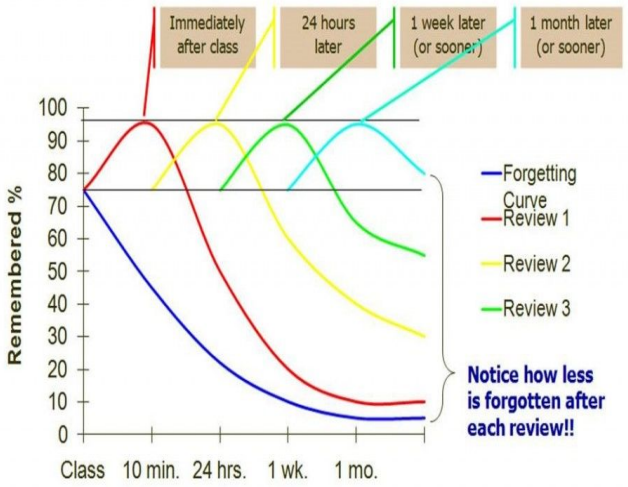
What are my teachers' expectations of me?
In Year 7 and 8 your teachers will give you homework. You will be spending 20 minutes a week learning information from your knowledge organiser for each subject, with Sparx used for Maths and Literacy. In Year 9 this will increase to 30-40 minutes. Teachers will test you regularly to make sure that you are completing the homework and remembering your knowledge.

HOW?

How will my teachers use them?
Core subjects will set homework once a week (others less often). This will help you to learn the most important knowledge for each topic. Teachers will also test you regularly 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 to be successful later on?
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. This means that when you revise you will just be recalling knowledge that you have already stored. Also, all of this practice with lots of different revision techniques now will help you when it comes to your 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. This means 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!

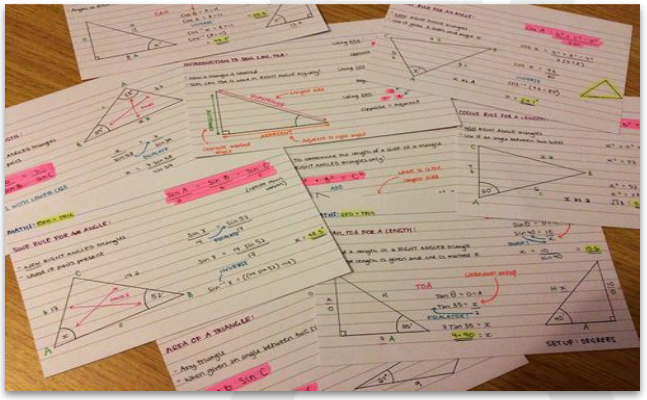
Learn more about retrieval practice here: Link to the Learning Scientists

How we learn at Redmoor

Flash Cards

You can use these simply to create questions on one side and answers on the other. You might colour-code the cards for specific topics, and even include keywords and timelines.

Once you have created your flashcards you need to think about how you will use them effectively. There is a link below to a video helping you understand the Leitner system of using flashcards:
YouTube: The Leitner Method



Dual Coding

Dual coding is the process of combining verbal materials with visual materials.
You simply take information that you are trying to learn and draw visuals to go with it.

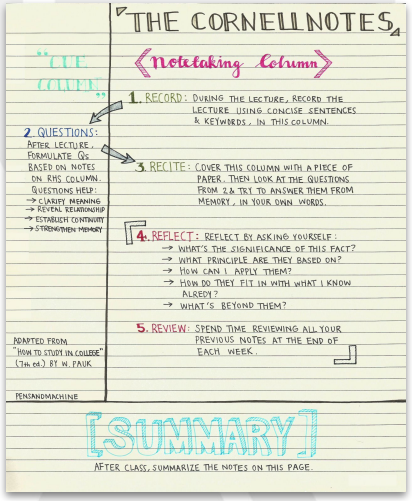
You can learn more about dual coding here:
Link To The Learning Scientists

Try to come up with different ways to represent the information. For example, you could draw 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. You simply split your page into 3 sections as shown on the diagram below:

- Note Taking
- Key words / concepts
- Summary

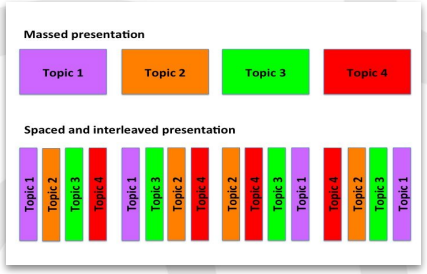


How we learn at Redmoor

Spacing and Interleaving

You shouldn't revise all of your topics in one go - this is called cramming. Instead, you should revise 'chunks' of a topic for small amounts of time, spending around 15-30 minutes on each. Your should then move onto another 'chunk' from a different topic.

Eg. topic 1 is 'cells', topic 2 is the 'digestive system'.
This will improve your memory!



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 key knowledge as they help to organise information and allow you to 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 - and this links to dual coding!

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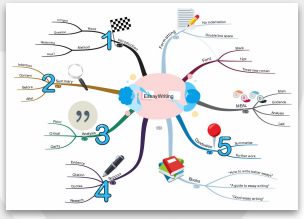
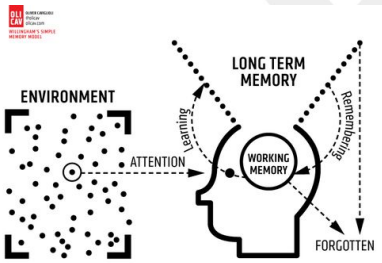


Useful links:

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



THINK HARD, WORK HARD, GO FAR

Literacy
Proofreading Guidance

When we write, we know what we're trying to say, so our brains might skip out words or punctuation. It is important that we proofread to avoid making silly mistakes.

Full Stops & Commas
- A full stop gives a strong pause. It goes at the end of a whole sentence.
e.g. Jake had four brothers. He got on best with Dan who shared his sense of humour.
- A comma gives a short pause and is used to separate items in a list *e.g. Bring some milk, eggs, butter and flour.*
After introductory words *e.g. However,*
Between the different parts of a sentence: *Gran, who had been a champion boxer in the sixties, stepped forward.*

Spelling Homophones
Words that sound the same but are spelt differently.
there , their , they're
They're silly to have left their coats over there where there is wet grass.
your , you're
You're such a good friend to lend me your phone.
to , two , too
Two of my friends are coming to Alton Towers too.

Capital Letters
- At the start of every sentence
- For days, months and celebrations, e.g. Wednesday, April, Easter
- For proper nouns (names of people and places) e.g. James, London, Rutland Water
- For Titles (except the small words) e.g. The Hunger Games, Match of the Day
- For abbreviations e.g. BBC, RSPCA

Grammar Errors
I have played tennis. ✔ I of played tennis. ❌
I should have / should've played tennis. ✔
I should of played tennis. ❌

I/she/he were late. ❌ I/she/he was late. ✔
They were late. ✔ They was late. ❌
You were late. ✔ You was late. ❌

I ran quick, passing the ball brilliant. I played amazing. ❌
I ran quick**ly**, passing the ball brilliant**ly**. I played amazing**ly**. ✔

Correct Tense
Are you using the correct tense? Do not switch from one to another. - For days, months and celebrations,

- **Past:** e.g. I ran to the shops.
- **Present:** e.g. I am running to the shops
- **Future:** e.g. I am going to run to the shops.

Paragraphs
- Change in time, e.g. Later that day, an important letter arrived. - Change in place, e.g. Back at home things were just as bad. / Chile, however, has a population of...
- Change of subject, e.g As well as mountain biking, I also enjoy swimming...
- Each time a different person speaks:
"Hey, that's my phone!"
"No it isn't - I had it for my birthday."

Apostrophes
- Use an apostrophe to show possession e.g. John's football is flat.

- Also use an apostrophe for omissions (the apostrophe shows where a letter or letters are missing) e.g. I didn't do it. It wasn't me!

Literacy Marking Code:

sp	Spelling mistake
^	Missing word/letter
O	Capital letter/Punctuation
~~~~~	Unclear/poorly worded
//	New paragraph
th	Use a thesaurus
w	Wrong word

Redmoor English Department: Romeo and Juliet

BIG QUESTION: To what extent is 'Romeo and Juliet' a tragedy?	
Aristotle	An ancient Greek philosopher who first defined what a tragedy is
Tragedy	A play dealing with tragic events and having an unhappy ending, usually a death
Fate	The belief that your life is mapped out for you, and you cannot change your destiny
Tragic Hero	A character who starts the play well respected but cause their own downfall and demise due to their fatal flaw
Fatal Flaw	A trait of the tragic hero's personality which causes their downfall and death
Catharsis	A feeling of emotional release

Key Word	**Definition**
Hierarchy	A system in which members of society are ranked according to status.
Duplicity	Being deceitful or two-faced.
Authority	The power to give orders
Stereotype	A fixed view of people or things
Fate	Destined to happen by supernatural forces out of our control
Loyalty	A strong feeling of support or alliance

BIG QUESTION: How do form and structure create dramatic effects / meaning?	
Structure	The order in which the events in a story occur.
Prologue	A speech addressed to the audience at the beginning of play. It tells the audience what happens
5 Act Play	A five-part structure of a play: prologue, rising action, climax, falling action and denouement
Dramatic Irony	When the audience know something the characters do not
Foreshadowing	When the writer hints at what's to come later in the story
Sonnet	A 14-line poem, usually about love
Soliloquy	When a character gives a speech alone so the audience can hear their thoughts and ideas
Stage Directions	Instructions given from the writer to the actors about what to do, where to move or how to speak

BIG QUESTION: How does Shakespeare use language to create meaning?	
Oxymoron	A figure of speech where a writer combines two ideas which are opposites
Metaphor	A figure of speech that is used to make a comparison between two things that aren't alike but have something in common
Alliteration	Starting different words with the same letter.
Imagery	Descriptive language which creates a picture in your mind
Pathetic Fallacy	Using the weather to reflect the mood or atmosphere

Redmoor English Department: Media Representation of Teenagers

Vocabulary Expander	
Perspective	A way of looking at something
Opinion	What you think or feel about something
Stereotypes	An often, unfair, oversimplified and cliched belief that people have about people, or things.
Bias	A belief that some people, ideas, etc. are better than others that usually results in treating some people unfairly
Representation	Standing in for someone or some group
Viewpoint	A way at looking at something
Agenda	Things that someone considers to be important and wants to solve or achieve, or their reasons for wanting to do something
Industry	A business or manufacturer that produce a particular kind of goods or services
Influential	Having the power to cause change
Form	The way that something is structured or arranged.
Controversial	Causes a lot of discussion, disagreement, or argument
Adolescence	the period following the start of puberty during which a young person develops from a child into an adult.

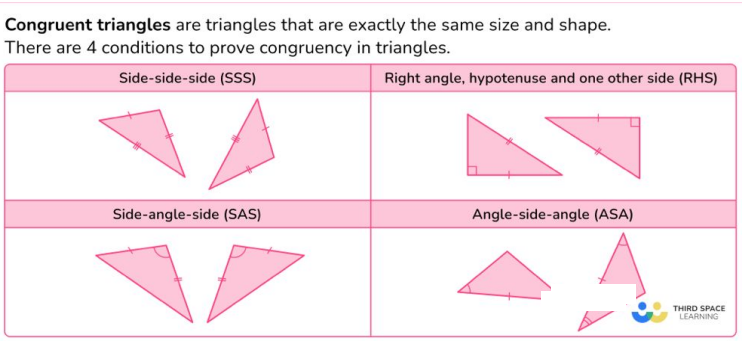
BIG QUESTION: How are teenagers presented in the media?	
Rebellious	Defiant, disobedient, unruly, insubordinate
Idle	Lazy, sluggish, slothful, unbothered
Hostile	Aggressive, combative, confrontational, dangerous
Naive	Immature, simple-minded, innocent, inexperienced, gullible
Uneducated	Unskilled, illiterate, uncultured, uninformed
Heroic	Brave, courageous, valiant, dauntless, gallant

BIG Question: What are the conventions of various text types?	
Article	Opening – engages the reader and outlines the main point of the article. Middle – a series of paragraphs that go into more detail to better inform the audience and support point of view. End – a concluding paragraph that draws the points together (cyclical).
Blog	Personal - written in first person. Language is more informal and creative. Tone can vary from being comedic, sarcastic to serious and passive aggressive but informal.
Speech	Written in first person but targeted at a wide audience, with direct address typically used. Purpose is to convince the audience of your viewpoint so is typically persuasive.
Advert	Usually has a picture to support viewpoint. Will support this with a slogan. Will use colour, logo, structure to support stance and impact on the audience.
Interview	Direct dialogue between two or more people. Will include open and closed questions.

Y9 MATHS Spring – Mastery

Sparx Code	TOPIC	Covered in lessons	RAG	R/A Reviewed
U162	Sampling and bias			
M574	Drawing pie charts			
M165	Interpreting pie charts			
M960	Expanding double brackets			
U989	Plotting graphs of quadratic functions			
U601	Solving quadratic equations graphically			
M658	Solving simultaneous equations graphically			
M544	Finding equations of straight line graphs			
----	Gradients			
U696	Rotation			
U519	Enlargement by a positive scale factor (including fractional scale factors)			

Sparx Code	TOPIC	Covered in lessons	RAG	R/A Reviewed
M881	Mixed transformations			
U790	Understanding congruence			
U866	Congruent triangles			
U187	Constructing triangles			
U551	Understanding similarity			
U578	Finding unknown sides in similar shapes			
M653	Angles in polygons			
M901	Financial terminology and calculations			



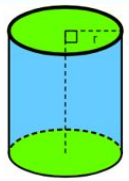
Y9 MATHS Spring – Stretch

Sparx Code	TOPIC	Covered in lessons	RAG	R/A Reviewed
U315	Finding equations of straight line graphs			
U669	Interpreting equations of straight line graphs			
U989	Plotting graphs of quadratic functions			
U667	Interpreting graphs of quadratic functions			
U601	Solving quadratic equations graphically			
U385	Using Pythagoras' theorem in 2D			
U687	Writing and simplifying ratios			
U577	Sharing amounts in a given ratio			
U721	Solving direct proportion word problems			
U357	Solving inverse proportion word problems			
U610	Currency conversion			
U787	Constructing bisectors of angles			
U245	Constructing perpendicular bisectors and lines			

Sparx Code	TOPIC	Covered in lessons	RAG	R/A Reviewed
U403	Plotting distance-time graphs			
U914	Interpreting distance-time graphs			
U462	Calculating speed from distance-time graphs			
U966	Plotting distance-time graphs using speeds			
U322	Types of data			
U520	Comparing populations using diagrams			
U717	Choosing suitable averages and solving problems			
U199	Plotting scatter graphs			
U277	Interpreting scatter graphs			
U128	Using lines of best fit			
U312	Interpreting frequency tables with grouped data			
U877	Finding averages from grouped data			

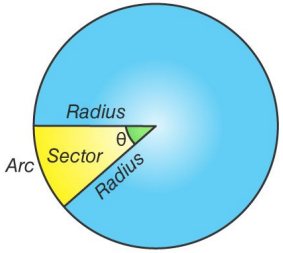
MATHS – Assessment 3

Sparx Code	TOPIC	Covered in lessons	Pre-test reflection	Post test reflection
U787	Constructing bisectors of angles			
U245	Constructing perpendicular bisectors and lines			
U221	Finding the arc length of sectors			
U373	Finding the area of sectors			
U464	Finding the surface area of cylinders			
U915	Finding the volume of cylinders			
U657	Finding error intervals			
U743	Plans and elevations			
U385	Using Pythagoras' theorem in 2D			



Volume of a Cylinder

$\pi r^2 h$



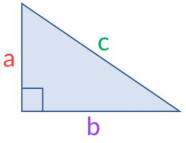
Arc Length

$\Theta/360 \times \pi d$

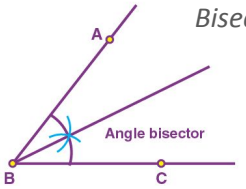
Area Sector

$\Theta/360 \times \pi r^2$

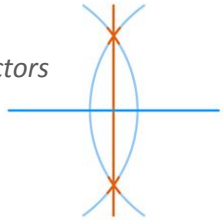
$a^2 + b^2 = c^2$



Pythagoras' Theorem



Bisectors

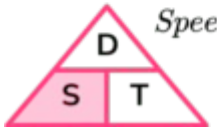


MATHS – Assessment 4

Sparx Code	TOPIC	Covered in lessons	Pre-test reflection	Post test reflection
U687	Writing and simplifying ratios			
U577	Sharing amounts in a given ratio			
U721	Solving direct proportion word problems			
U357	Solving inverse proportion word problems			
U610	Currency conversion			
U315	Finding equations of straight line graphs			
U669	Interpreting equations of straight line graphs			
U151	Calculating with speed			
U256	Calculating with rates			
U403	Plotting distance-time graphs			
U914	Interpreting distance-time graphs			
U462	Calculating speed from distance-time graphs			
U966	Plotting distance-time graphs using speeds			

$y = mx + c$

gradient y-intercept



$Speed = \frac{Distance}{Time}$

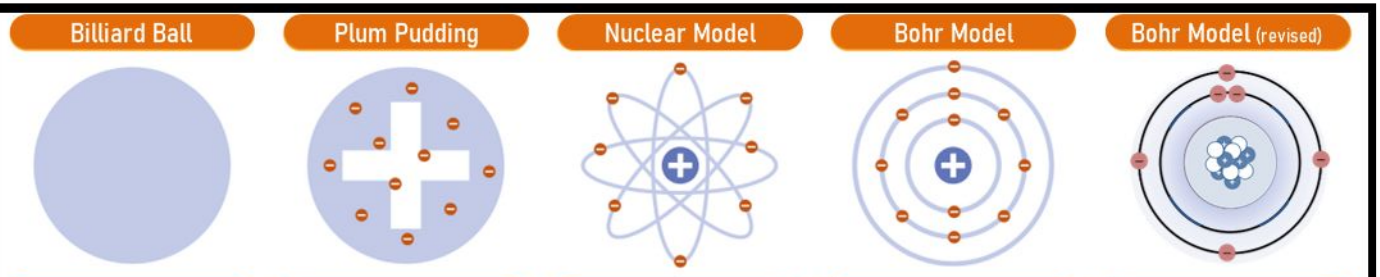
Chemistry: History of the Atom

Discovery of the Nucleus

Rutherford fired positively charged ***alpha particles*** at a thin sheet of gold foil.

Most ***passed through*** with little deflection, and ***some deflected*** at large angles.

This is only possible if ***most*** of the ***atom*** is ***empty space***, with a ***positive charge concentrated*** at the ***centre***



All matter is made of atoms that have no charge

Discovered the ***electron*** (-ve) concluded the rest of the atom is +ve

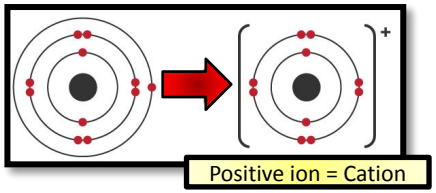
Small positive ***nucleus*** made of ***protons (+ve)*** Most of the atom is empty space

electrons (-ve) orbit around the nucleus

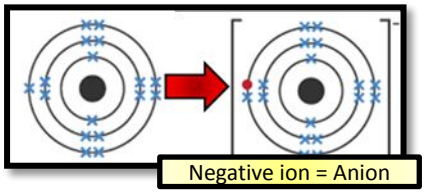
Discovered the ***neutron*** (0 charge), located in the nucleus

BIG QUESTION
Why is electron configuration important?

Ions — Atoms become more stable when they have a full outer shell



- Metals will lose electrons
  They become positively charged because they have lost a negative charge
- Electronic Config of Na^+ ion: **2,8**
- Electronic Config of Cl^- ion: **2,8,8**
- Non-Metals will gain electrons
  They become negatively charged because they gain a negative charge



BIG QUESTION
How do we separate mixtures?

Mixture	2 or more elements or compounds NOT chemically bonded. Mixtures can be separated.
Reactants	Substance at the beginning of a chemical reaction (before the reaction has occurred)
Products	Substance made as a result of a chemical reaction
Conservation of mass	The total mass of the products formed in a reaction is equal to the total mass of the reactants
Filtration	Technique used to separate substances that are insoluble in a solvent from substances that are soluble
Crystallisation	Technique used to separate a solute dissolved in a solution

BIG QUESTION
How do different atoms differ from each other?

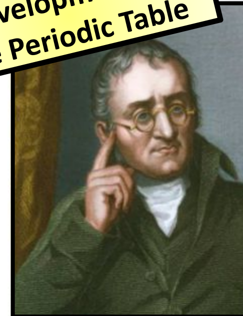
Atom	The smallest part of an element
Element	A substance made up of <u>one type</u> of atom **ONLY**. Cannot be broken down into anything simpler
Ion	A charged particle formed when an atom loses or gains an electron
Cation	A positively charged particle formed when an atom loses an electron
Anion	A negatively charged particle formed when an atom gains an electron
Isotope	Atoms that have the same number of protons but have a different number of neutrons

Chemistry: Periodic Table

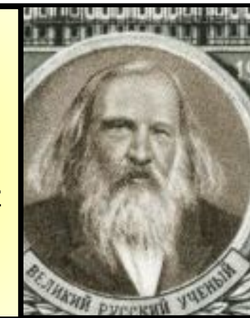
BIG QUESTION
Why was the Periodic Table such an important scientific breakthrough?

Groups	The columns of the periodic table – Elements in the same group have the same number of electrons on their outer shell
Periods	The rows of the periodic table – Elements in the same period have the same number of electron shells
Alkali metals	The name given to the group 1 metals
Halogens	The name given to the group 7 non-metals
Noble Gases	The name given to the group 0 gases
Transition elements	Element from the central block of the periodic table

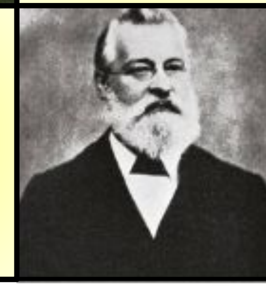
Development of the Periodic Table



John Newlands
Noticed that when the elements were arranged by **atomic weight**, every 8^{th} element had **similar properties** and introduced the **law of octaves**.



John Dalton
arranged the elements by **atomic weight** in 1808



Dmitri Mendeleev
Arranged by **atomic weight** and created groups of elements with **similar properties.**

Explaining reactivity down group 1 and 7

Group 1 Alkali metals	Alkali metals need to LOSE one electron. This becomes easier as you move down the group because...	Halogens need to GAIN one electron. This becomes harder as you move down the group because...	Group 7 Halogens
Li			F
Na			Cl
K			Br
Rb			I
Cs			At

Increasing reactivity (Group 1, downwards)

Increasing reactivity (Group 7, upwards)

Increased atomic radius

Increased electron shielding

Less attraction between outer electrons and the nucleus

Predicting reactions using Mendeleev's Periodic Table

Group 1 metal reactions with water
Reacting an alkali metal with water will always produce hydrogen gas and a metal hydroxide

EXAMPLES:

$2Li + 2H_2O \rightarrow 2LiOH + H_2$
$2Na + 2H_2O \rightarrow 2NaOH + H_2$
$2K + 2H_2O \rightarrow 2KOH + H_2$

Group 7 Displacement reactions
Reacting a more reactive halogen with a salt of a less reactive halogen will result in a displacement reaction

EXAMPLES:

$Cl_2 + 2KBr \quad Br_2 + 2KCl$
$F_2 + 2KCl \quad Cl_2 + 2KF$

Key Maths
The mass of the reactants in a reaction will **ALWAYS** equal the mass of the products of a reaction.
This is called
CONSERVATION OF MASS

EXAMPLES:

$2Li + 2H_2O \rightarrow 2LiOH + H_2$
$14g + 36g \rightarrow 48g + 2g$

Mass of reactants = 50g

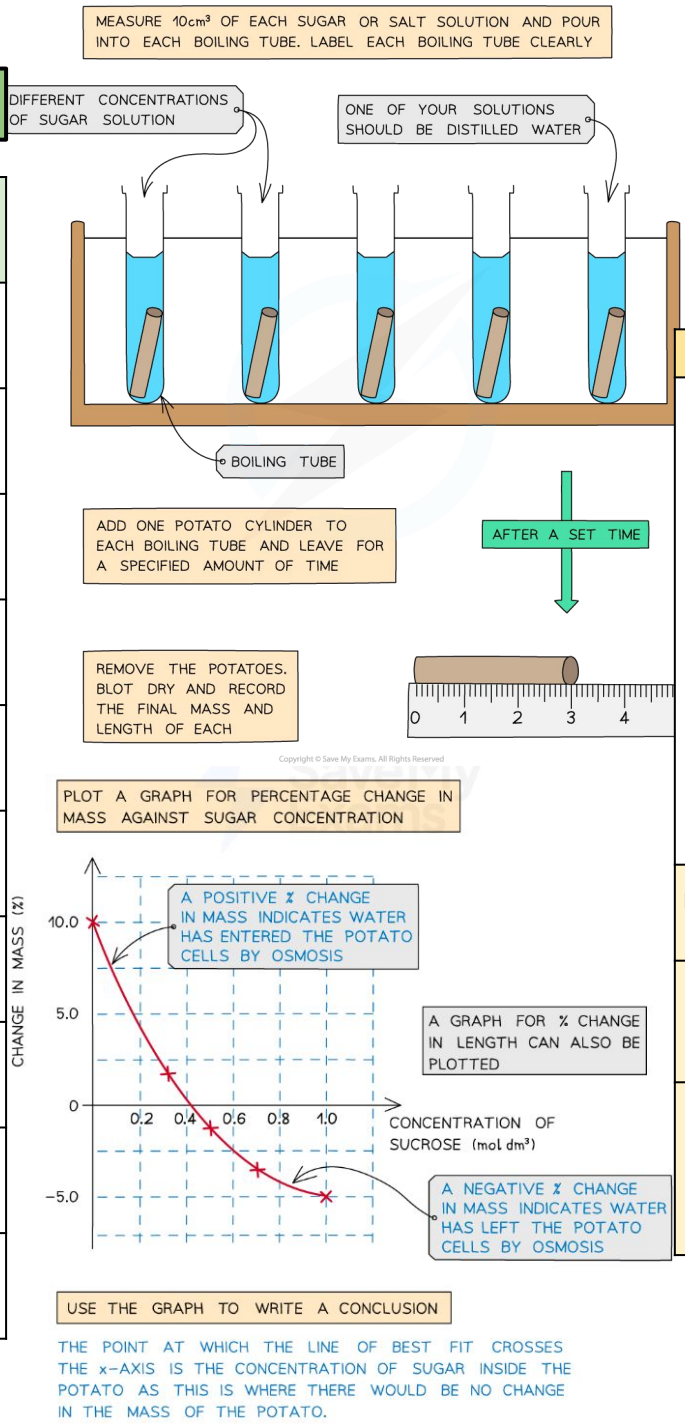
Mass of products = 50g

↑ IMPORTANT ↑
Notice how the mass of all the reactants is equal to the mass of all the reactants

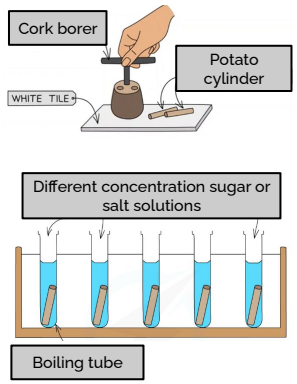
Chemistry

Biology: Cell Transport

BIG QUESTION How are different substances transported in an organism and can this be affected?	
Cell Membrane	Controls what moves into and out of a cell
Diffusion	The movement of a substance from a high concentration to a low concentration. **DOES NOT** require energy (passive)
Concentration Gradient	The difference in the concentration of solutes between 2 regions
Dilute	Adding water to lower the concentration
Concentrated	An undiluted solute
Isotonic	A solution that has the same concentration as the cell contents
Hypotonic	A solution that is less concentrated than the cell contents
Hypertonic	A solution that is more concentrated than the cell contents
Osmosis	The movement of water from a high water potential to a low water potential across a semipermeable membrane
Active Transport	The movement of a substance from a low concentration to a high concentration against the concentration gradient. **REQUIRES ENERGY**



Required Practical: Osmosis



One of the solutions should be pure (distilled) water.

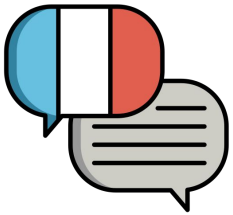
Independent variable	Concentration of salt or sugar solution.
Dependent variable	Change in mass and/or change in length of potato cylinders.
Control variables	Volume of the solution, surface area of cylinders, start length and start mass.

Qu'est-ce que tu fais en ligne? *What do you do online?*		
J'écoute *I listen to* Je télécharge *I download*	du rap *rap* de la musique *music* des chansons *songs*	avec mes écouteurs. *with my headphones.*
Je regarde *I watch*	des clips sur TikTok *clips on TikTok*	avec mon ami(e). *with my friend.* avec mon frère. *with my brother.* avec ma soeur. *with my sister.* avec mes parents. *with my parents.*
Je partage *I share*	des clips *clips* des photos *photos* des selfies *selfies*	
Je parle *I talk*		
J'envoie *I send*	de la musique *music* des clips *clips* des photos *photos* des selfies *selfies* des SMS *SMS*	à mes copains et copines. *to my friends.*
J'achète *I buy*	des vêtements *clothes*	sur eBay. *on eBay.* sur Vinted. *on Vinted.*
Je joue *I play*	à des jeux vidéo. *computer games.* à des jeux en ligne. *games online.*	
Je cherche *I look for*	des idées. *ideas.* des informations. *information.*	
Je passe *I spend*	beaucoup de temps *a lot of time* trop de temps *too much time*	devant un écran. *in front of a screen.*

Est-ce que tu fais ça souvent? *Do you do this often?*	
Je fais ça *I do this*	souvent. *often.* parfois. *sometimes.* tout le temps. *all the time.* tous les jours. *every day.* tous les soirs. *every evening.* tous les week-ends. *every weekend.* de temps en temps. *from time to time.*

Pour ou contre Internet? *For or against the internet?*		
À mon avis, Internet, c'est *In my opinion, the internet is*	très* *very* assez *quite* plutot *rather* vraiment *really* trop *too* extremement *extremely*	amusant.* *fun/funny.* formidable. *terrific.* génial. *great.* hyper-cool. *ultra-cool.* super. *super.*
		affreux. *horrible.* dangereux.**dangerous.* ennuyeux.* *boring.* inquiétant.* *worrying.* nul.* *rubbish.* mauvais pour la santé.* *bad for your health.*

cependant *however* mais *but* pourtant *nevertheless* toutefois *(and) yet* malgré cela *in spite of that* même si *even if*	il y a *there are*	des applis *apps*	pour tout. *for everything.* pour la musique. *for music.* pour les jeux. *for games.* pour les achats. *for shopping.*
		des dangers *dangers* des risques de sécurité *safety risks*	surtout pour la jeunesse. *especially for young people.*
	il y a *there is*	des vols d'identité. *identity theft.*	
	Internet, c'est une (très) bonne chose. *the internet is a (very) good thing.* j'adore jouer à des jeux en ligne. *I love playing online games.*		
	les jeunes passent trop de temps devant un écran (d'ordinateur) ou sur un portable. *young people spend too much time in front of a (computer) screen or on a mobile phone.* beaucoup de gens sont victimes de harcèlement en ligne. *a lot of people are the victims of online bullying.* je passe beaucoup de temps sur les réseaux sociaux. *I spend a lot of time on social media.*		



French GCSE Module 1

Tu as du temps à perdre?

Part 1 Ma vie en ligne

Est-ce que tu as une vie active? *Do you have an active lifestyle?*

Je suis *I am* Je ne suis pas *I am not* Nous sommes *We are*	très *very* vraiment *really* assez *quite*	actif(s)/active(s). *active.* sportif(s)/sportive(s). *sporty.*
	membre(s) *a member/ members*	de l'équipe de handball. *of the handball team.* d'un groupe de musique. *of a music group.*
Je ne fais rien. *I don't do anything.*		
Je ne fais pas de *I don't do*	sport. *sport.* vélo. *cycling.* cuisine. *cooking.* danse. *dancing.*	
Cependant, *However,*	je fais un effort. *I am making an effort.*	

Qu'est-ce que tu aimes regarder? *What do you like to watch?*

J'aime regarder *I like to watch*	des séries. *series.* des comédies. *comedies.* des émissions de sport. *sports programmes.* un peu de tout. *a bit of everything.*	
Je regarde *I watch*	des clips de musique ou de danse. *music or dance clips.* des clips sur une chaîne de musique. *clips on a music channel.* des émissions de télé-réalité. *reality TV programmes.*	
	des vidéos de cuisine *cooking videos* des vidéos amusantes d'animaux *funny animal videos* des vidéos de musique *music videos*	sur YouTube. *on YouTube.*
Je ne regarde jamais *I never watch*	de vidéos de cuisine. *cooking videos.* des vidéos de danse. *dance videos.*	

Quand est-ce que tu regardes des vidéos? *When do you watch videos?*

D'habitude, je regarde des vidéos *Usually, I watch videos*	avant le collège. *before school.* le matin, avant le collège. *in the morning, before school.* le soir, après les cours. *in the evening, after lessons.* quand j'ai du temps libre. *when I have some free time.* le week-end. *at the weekend.*

French GCSE Module 1

Tu as du temps à perdre?

Part 2 Mon temps libre

Qu'est-ce que tu fais comme activités, le jour sans écrans?
What activities do you do on a no-screen day?

D'habitude *Usually* Parfois *Sometimes* Souvent *Often* Normalement *Normally* Le soir *In the evening* Le samedi *On Saturdays*	je joue *I play* nous jouons *we play*	au basket *basketball* au foot *football* au rugby *rugby*	dans l'équipe du collège. *in a team at school.*
		du piano *the piano* du violon *the violin* de la guitare *the guitar* de la flûte *the flute*	dans un groupe de musique. *in a music group.*
	je fais *I do* nous faisons *we do*	du sport *sport* du vélo *cycling* de la cuisine *cooking* de la danse *dancing* de la natation *swimming*	avec mon/ma meilleur(e) ami(e). *with my best friend.* avec mes ami(e)s/copains/copines. *with my friends.* ensemble. *together.*
	je fais / nous faisons une promenade *I/we go for a walk*		
	je vais *I go* nous allons *we go*	au centre sportif *to the sports centre* au théâtre *to the theatre* à un concert *to a concert* à la piscine *to the swimming pool* à la plage *to the beach*	

Où et comment est-ce que tu préfères regarder des films?
Where and how do you prefer to watch films?

Je préfère regarder des films *I prefer to watch films*	chez moi. *at home.* au cinéma. *at the cinema.* un peu partout. *pretty much everywhere.*
	à la télé. *on TV.* en streaming. *on streaming.* sur un grand écran. *on a big screen.* sur mon portable. *on my mobile phone.*

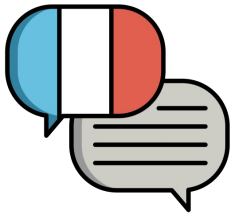
Qu'est-ce qu'on va faire? *What are we going to do?*

Je vais *I am going* Tu vas *You are going* Il/Elle va *He/She is going* On va *One is / We are going* Nous allons *We are going* Vous allez *You (pl.) are going* Ils/Elles vont *They are going*	aller *to go*	à la piscine *to the swimming pool* au marché *to the market* au parc *to the park* au musée *to the museum*	avec la/ma famille. *with the/my family.* avec les/mes copains/copines. *with the/my friends.*
	faire *to do*	les magasins *the shopping*	
	jouer *to play*	au foot(ball) *football*	
	visiter *to visit*	le château *the castle* le musée *the museum*	
	voir *to see*	un spectacle de danse *a dance show* un spectacle de musique *a music show*	
	partir *to leave*	à dix heures *at ten o'clock* à midi *at midday*	
	prendre *to take*	le bus *the bus*	
	passer *to show*	un film en 3D *a 3D film*	
	acheter *to buy*	un tee-shirt *a T-shirt*	

Ça va être super-intéressant / sympa. *It's going to be super interesting /nice.*

Quand vas-tu le faire? *When are you going to do it?*

Je vais le faire *I am going to do it*	aujourd'hui *today* ce matin *this morning* cet après-midi *this afternoon* ce soir *this evening/tonight* demain *tomorrow* demain matin *tomorrow morning* demain après-midi *tomorrow afternoon* demain soir *tomorrow evening*	à *at*	neuf heures. *nine o'clock.* neuf heures dix. *ten past nine.* neuf heures vingt-cinq. *twenty-five past nine.* neuf heures et demie. *half past nine.* dix heures moins vingt. *twenty to ten.* dix heures moins le quart. *quarter to ten.* dix heures moins dix. *ten to ten.* midi. *midday.* minuit. *midnight.*



You can use the present tense of *aller* (to go) + an infinitive to refer to the future. This is called the near future tense.

je vais	*aller au parc / à la piscine*
tu vas	*faire les magasins*
il/elle/on va	*jouer au football*
nous allons	*visiter le musée*
vous allez	*voir un spectacle*
ils/elles vont	*partir à midi*

GCSE Module 1 **Tu as du temps à perdre?**
Part 3 Mes projets pour le weekend

Useful Role Play Vocab

Je voudrais .../J'aimerais ...	*I'd like ...*
Je veux ...	*I want (to) ...*
Je peux ... / On peut ...	*I can ... / One/We can ...*
Je peux ...?	*Can I / May I ...?*
Il y a ...	*There is/are ... / Is/Are there ...?*
Il y a ...? Est-ce qu'il y a ...?	*Is/Are there ...?*
Je vais (+ infinitive verb)	*I am going (to) ... (+ infinitive verb)*
près d'ici/ici	*near here/here*
Tu peux répéter la question?	*Can you repeat the question?*
Tu as ...?	*Do you have ...?*

Qu'est-ce que tu as fait, le week-end dernier? *What did you do last weekend?*

Samedi *On Saturday*	matin *morning*	J'ai *I*	joué *played*	au tennis. *tennis.*
			acheté *bought*	un tee-shirt. *a T-shirt.*
Dimanche *On Sunday*	après-midi *afternoon*		chanté *sang*	des chansons. *songs.*
	soir *evening*		dansé. *danced.*	
			mangé quelque chose. *ate something.*	
D'abord *Firstly*		nous avons *we*	regardé *watched*	le concert avec mon/ma meilleur(e) ami(e). *the concert with my best friend.*
Ensuite *Then/Afterwards*			écouté *listened*	de la musique. *to music.*
Puis *Then*			bu quelque chose. *drank something.*	
Après *After*			fait *went*	de la natation. *swimming.*
Plus tard *Later*			pris *took*	des photos. *photos.*
Enfin *Finally*			lu. *read.*	
			vu *saw*	mon groupe préféré. *my favourite band.*
		je suis *I* elle est *she* nous sommes *we*	allé(e)(s) *went*	à un concert. *to a concert.* à la piscine. *to the swimming pool.*
			resté(e)(s) *stayed*	à la maison. *at home.*

C'était comment? *How was it?*

C'était *It was*		amusant. *fun.*
		cher. *expensive.*
Ce n'était pas *It wasn't*	assez *quite*	ennuyeux. *boring.*
	trop *too*	formidable. *terrific.*
	un peu *a bit*	génial. *great.*
J'ai passé un week-end *I spend a … weekend*	vraiment *really*	nul. *rubbish.*
	plutot *rather*	parfait. *perfect.*
		passionnant. *exciting.*
		sympa. *nice.*

You use the **perfect tense** to refer to things that happened in the past. It is formed of two parts:

1 the auxiliary verb (part of ***avoir*** or ***être***)
2 the past participle.

You form the past participle of **regular -*er*** verbs like this:

*dans**er*** (to dance) → *dans**é***

j'**ai** dansé	*I danced*
tu **as** dansé	*you (singular) danced*
il/elle/on **a** dansé	*he/she/we danced*
nous **avons** dansé	*we danced*
vous **avez** dansé	*you (plural or polite) danced*
ils/elles **ont** dansé	*they danced*

The following verbs have an **irregular** past participle:

boire (to drink) → *j'ai bu* (I drank)
lire (to read) → *j'ai lu* (I read)
faire (to do/make) → *j'ai fait* (I did/made)
prendre (to take) → *j'ai pris* (I took)
voir (to see) → *j'ai vu* (I saw)

Some verbs take **être** (not *avoir*), e.g.
aller (to go) → *je suis allé*
rester (to stay) → *je suis resté*

The past participle must agree if the subject is feminine or plural.

*je suis allé**e*** (I went) *ils sont allé**s*** (they went)
*elle est resté**e*** (she stayed) *elles sont resté**es*** (they stayed)

G

In the perfect tense, negatives go around the part of *avoir* or *être*:
*Je n'ai **pas** acheté de souvenirs.* (not)
*Je **ne** suis **pas** allé(e) au concert.* (not)
*Je n'ai **rien** mangé.* (nothing)

Conversation Questions

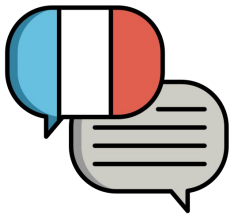
Module 1 (pages 6–31)

Theme 3: Communication and the world around us

1 Qu'est-ce que tu fais en ligne?
2 Est-ce que tu fais ça souvent?
3 Quels sont les dangers d'Internet? Et les avantages?

Theme 2: Popular culture

4 Quel est ton avis sur la musique?
5 Qu'est-ce que tu as regardé récemment?
6 Tu vas bientôt aller au cinéma? Pourquoi / Pourquoi pas?
7 Est-ce que tu as une vie active?
8 Pourquoi aimes-tu ces activités?
9 Qu'est-ce que tu vas faire le week-end prochain?
10 Qu'est-ce que tu as fait récemment avec tes amis? C'était comment?



French GCSE Module 1

Tu as du temps à perdre?

Part 4 Ce que j'ai fait

Year 9 History: WW2

Steps to War:

Axis: Germany & Italy
Allies: UK, France, USSR & Poland
Demilitarised zone: an area with no military force
Rhineland: demilitarised zone between France and Germany
Annexed: forcible addition of one state's territory by another state.
Appeasement: keeping someone happy by letting them have what they want.
Neville Chamberlain: the British Prime Minister who believed in appeasement.
Sudetenland: border area of Czechoslovakia where many Germans lived.
Anschluss: the union of Austria with Germany that took place in 1938.

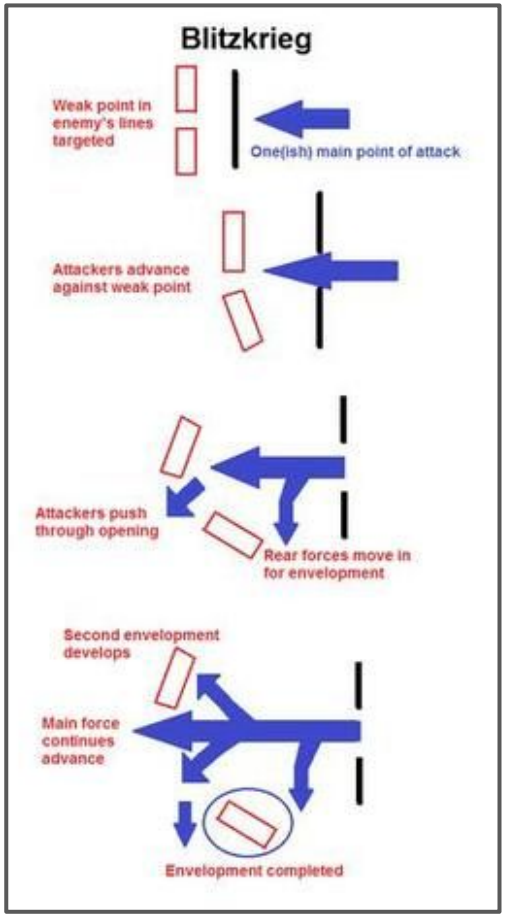
1936 March : German troops enter the Rhineland
1936 November: Hitler makes alliances with Italy and Japan.
1938: Germany ''annexes'' Austria
1938 September: Hitler threatens to invade part of Czechoslovakia where many ethnic Germans lived.
1939 March: Germany invaded the rest of Czechoslovakia
1939 September: Hitler invades Poland
3rd September 1939: Britain and France declare war on Germany

Blitzkrieg:

Blitzkrieg: means "lightning war" and was a tactic used by the German army
Reconnaissance: military observation of a region
Refugee: a person who has been forced to leave their country in order to escape war, persecution, or natural disaster.
Infantry: soldiers marching or fighting on foot
Artillery: large-calibre guns used in warfare on land
Stuka: dive bombing aircraft that became notorious as a terror weapon partly because it was fitted with a siren that wailed as the plane dived

Dunkirk:

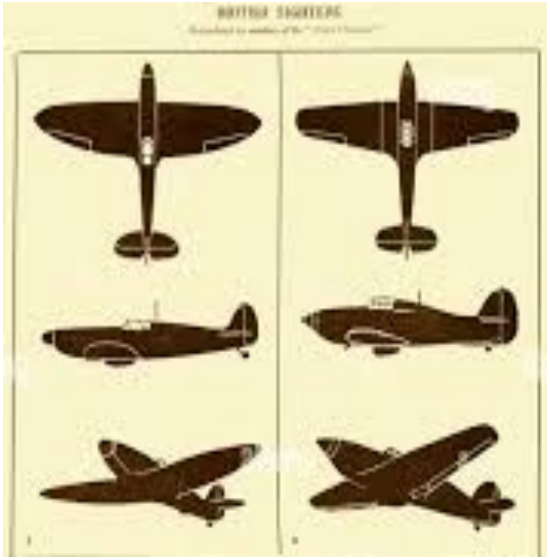
Dunkirk: scene of a British retreat from May 26 to June 4, 1940
Ardennes Forest: region of forest and rugged terrain in southeast Belgium that extends into Germany and France
Winston Churchill: 10th May he became new British Prime Minister
Maginot Line: This French line of defence was constructed along the country's border with Germany during the 1930s
Operation Dynamo: The plan to evacuate British and French soldiers
Little Ships: civilian boats and ships that sailed across the Channel to help soldiers get to the larger ships
Luftwaffe: German Air Force
BEF: British Expeditionary Force



Year 9 History: WW2

Battle of Britain:

RAF: Royal Air Force
Operation Sea Lion: Nazi Germany's code name for the plan for an invasion of Britain
Radar: British invention worked by sending out radio waves which would bounce back if they hit any large metallic object
Attack of the Eagles: The Luftwaffe switching of their targets to the RAF itself
June 1940: Germans targeted shipping, aim was to starve Britain into submission
August 1940: Attack of the Eagles
7th September 1940: Luftwaffe unexpectedly changes its target to London.
15th September 1940: Battle of Britain Day



Other Events:

Battle of the Atlantic: struggle by the Allies to secure shipping routes
7th December 1941: Japan attacks Pearl Harbour
8th May 1945: VE Day, Germany surrenders
6th August 1945: Atom bomb dropped on Hiroshima
9th August 1945: Atom bomb dropped on Nagasaki
2nd September 1945: VJ Day, Japan surrenders

D-Day 6th June 1944:

Atlantic Wall: large network of fortifications and beach defences along the coast of France
Operation Bodyguard:campaign of allied deception leading up to D Day
Window: strips of aluminium which were dropped by aircraft in order to confuse German radar
Normandy beaches: area of Northern France chosen as the location for invasion
Landing craft: small seagoing vessel that allowed troops onto the beaches
Hobart's Funnies: a number of unusually modified tanks
Mulberry Harbour: artificial harbour that would be anchored near to the landing beaches
PLUTO: Pipeline under the ocean used to supply allied vehicles
Operation Fortitude: code name for the deception campaign leading up to the D-Day landings
Operation Overlord: code name for the Battle of Normandy
Operation Neptune: code name for the channel crossing phase of Operation Overlord

Year 9 Geography: Coastal processes and Landforms

Key ideas: ***The coast is a narrow zone where the land meets the sea or ocean.***

Processes such as **weathering** and **mass movement** occur on the cliff face.

Coastal processes of erosion include **hydraulic action, attrition, abrasion and solution.**

Landforms created by erosion include headlands and bays, caves, arches, stacks and stumps.

Key terms

Erosion - The wearing away of rocks, soil and stones by waves, rivers, wind and glaciers.
Transportation - The carrying of material by rivers, sea and glaciers.
Deposition - To drop material that have been eroded.
Longshore Drift - How sand and other materials is moved parallel to the coast.
Beach - An area of sand or small pebbles deposited by waves
Bay - A smooth curve of coast between two headlands.
Headland - Land that juts out into the sea.
Cave - An area of cliff that has been eroded.
Arch - The curved structure left behind when a cave is eroded through a headland
Stack - A pillar left behind when an arch collapses.
Stump The remains of an eroded stack.
Wave-cut platform - The flat rocky area left by the action of waves.
Spit - A strip of sand or shingle in the sea.
Constructive Wave - A wave which deposits material on a coast line.
Destructive Wave - A wave that removes material from a coast line.
Coastal Management - The way that the coastline is managed to protect the land behind it.

What causes waves?

They are formed by the wind **dragging** along the surface of the water. The length of water the wind blows over is called the **fetch.**

The size of waves is determined by:

- The **strength** of the wind
- How long it has blown for
- The length of the **fetch**

Coastal Management

People can be under threat by the sea and we need to defend ourselves from it. For us in Guernsey much of our coastline is protected by a variety of different types of coastal defence.

Sea Walls – these keep the sea out. They are often curved to reflect the waves away.

Rock Armour (rip rap) – these are big rocks (sometimes in a cage). They soak up the waves energy. They can be used to protect sea walls and cliffs.

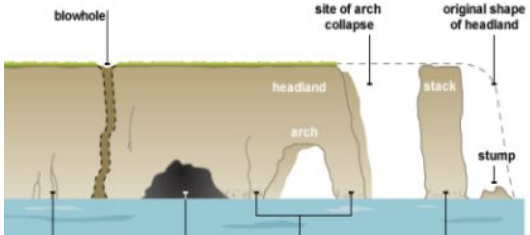
Artificial reef – this is built out to see and is designed to soak up some of the waves energy before it reaches the coast.

Revetments – These are rather like fences. They are designed for the waves to batter them rather than the coastline.

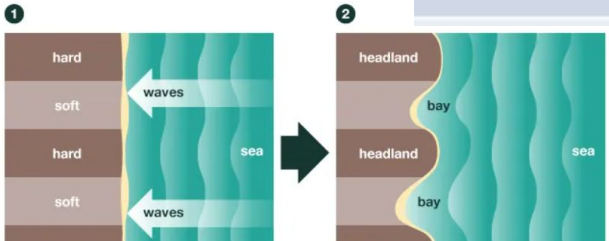
Groynes – these trap sand and stop it being carried away. Sand also absorbs some of the waves energy.

Beach nourishment – this is when extra sand is added to the beach to build it up.

Erosion of headlands



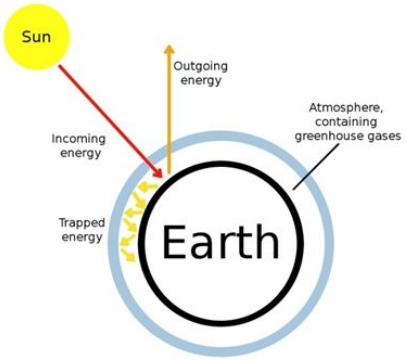
Headland and bay formation



Year 9 Geography - A Changing Climate

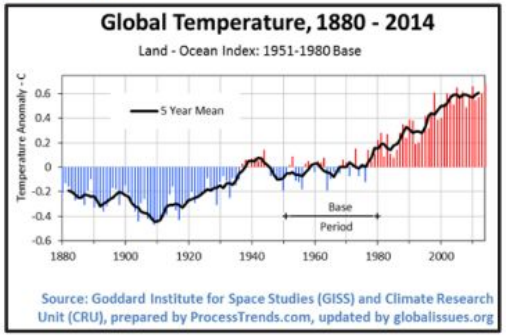
	The Earth's **climate** has been warmer and colder in the past. Evidence includes ice cores and tree rings
	There are **natural** causes of climate change such as volcanic activity
	There are **human** causes of climate change such as burning fossil fuels
	Human causes of climate change are thought to be causing **global warming**
	Climate change will affect people and the environment. There are different strategies to manage climate change including **adaptation** and **mitigation**.

The Greenhouse Effect



Climate Change – natural or human?

Evidence for climate change shows changes before humans were on the planet. So some of it must be natural. However, the **rate** of change since the 1970s is unprecedented. Humans are responsible.



Key word	Explanation
Climate	The average weather of a place
Fossil fuel	Non-renewable fuel source including coal and oil
Climate change	The change in temperature of the Earth's climate
Evidence	Proof that climate change is happening such as thicker tree rings showing increased warmth and growth
Environmental effect	An effect of climate change on habitats and wildlife
Mitigation	Reducing climate change through a reduction in CO_2 emissions
Adaptation	Living with the effects of climate change for example by building storm proof houses

Causes of climate change

Human causes

Burning fossil fuels – fossil fuels like coal and natural gas contain high amounts of carbon; burning them for energy releases this carbon into the atmosphere

Transport emissions – most use petrol or diesel for fuel which releases greenhouse gases into the atmosphere.

Deforestation - trees absorb carbon and transform it into oxygen during photosynthesis; if they are cut down there will be more carbon in the atmosphere

Dumping waste in landfills - when waste is left to decompose in a landfill it produces and gives off methane, another greenhouse gas like carbon

Agriculture - agricultural practices lead to the release of nitrogen oxide & methane into the air

Natural causes

Orbital changes - the Earth has natural periods (like ice ages) where the average temperature changes a lot due to changes in the tilt, wobble and shape of the orbit.

Solar output - the amount of solar radiation from the sun changes; if it is stronger, Earth's temperatures will rise

Volcanic eruptions – during a volcanic eruption carbon dioxide is released.

Year 9 Computing

Web Design

Web Page Design	
Web Page	A document that you can download from the Internet
Website	A set of web pages that are linked together all provided by one person or organisation
Web Authoring Software	Software that allows you to create a web site.
Site map	A list of pages on a web site showing which pages connect to other pages
House style	A set of rules for how all pages on the web site will look to try and keep the same style for each page. E.g. colours used, where the logo is placed, where the navigation bar will be
Master Page	Provides a template for all other pages to follow
Visualisation Diagram	A rough sketch of what something will look like, usually drawn by hand
Version Control	Keeping track of the different changes to a file. Each time the file is changed and saved you would update the version number of a file e.g. version 1.0, version 2.0, version 2.1
Resources of a website	The information that appears on a website. This can be in the form of: - Images - Sound - Video - Animation - Text

Components of a Website	
Navigation bar	A set of buttons or images that a user can click on to go to a different page on a web site
Hyperlink	An image or text that can be clicked on that will navigate you to another page
Buttons	Images that can be clicked on to navigate you to another page
Backgrounds	The colour or image that appears behind everything else on a web page
Banners	A short and wide image at the top of a website. This would usually have the title of the website or the company logo in it
Text	The writing that appears on a web page
Fonts	The style of the text that appears on a web page

Devices that can be used to access web pages
Laptops and PCs
Smartphones
Tablets
Games Consoles
Smart TVs

Year 9 Computing

Python Programming

Python to English	
`print('hello!')`	Prints a value on screen (in this case, hello!)
`input('')`	Inputs a value into the computer.
`x=input('')`	Inputs a value and stores it into the variable x.
`x=int(input(''))`	Inputs a value into x, whilst also making it into an integer.
`print(str(x))`	Prints the variable x, but converts it into a string first.
`if name == "Fred":`	Decides whether the variable 'name' has a value which is equal to 'Fred'.
`else:`	The other option if the conditions for an if statement are not met (eg. name = 'Bob' when it should be Fred)
`elif name == "Tim"`	elif (short for else if) is for when the first if condition is not met, but you want to specify another option.
`#`	# is used to make comments in code – any line which starts with a # will be ignored when the program runs.

Python Programming Terminology	
Python	A text based programming language that is very close to written English.
Algorithm	A set of steps or instructions to complete a task.
Variable	A place to store a single piece of data.
Input	Where data is entered into a computer by a user/human.
Output	Where data is displayed by the computer. Examples include: text, images, sound, or video displayed on a monitor or through speakers.
Assignment	When one variable is set equal to another e.g. x = y
Sequence	When code is run in a specific order, usually from top to bottom.

Selection
`IF`
`ELIF`
`ELSE`
	Also called a decision, when a program takes a course of action based on an answer.
	
	`if answer == 0:`
	`  print("Even")`
	`else:`
	`  print("Odd")`

Loops
`While`
`For`
	When one or more lines of code are repeated.
	
	`for i in range(11):`
	`  print ("The count is: " + str(i))`

Year 9 Art - Drawing Skills

What happens when we stop trying to make "perfect" drawings?

Accuracy in Drawing

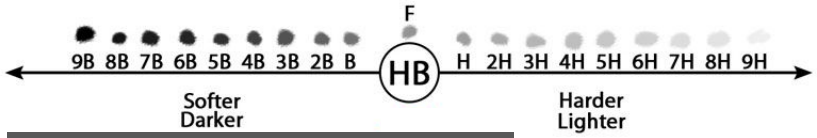
Drawings that show a full range of tones, or shades, look more realistic. Study the different shades in your subject carefully - some areas will be lighter and some darker. These tones are dependent on where the light source is. Drawings can seem **flat** if there is little difference between the darkest and lightest areas.
Objects are three-dimensional, so tone changes over the surface.

Light and Dark Values:
Shading creates the **illusion** of light and shadow, allowing artists to convey the three-dimensional form of objects.

Pressure Control:
The harder an artist presses down on the pencil, the darker the stroke will be.

Stroke Direction:
The direction of pencil strokes can influence how shadows and highlights are **rendered**, adding texture and depth.

Layering and Blending:
Overlapping strokes and **blending** them can create smoother transitions between light and dark areas.



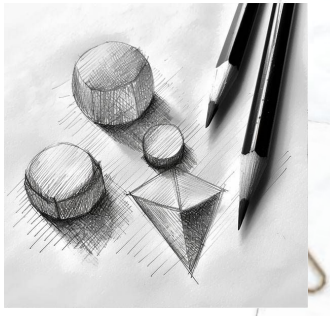
Do you need talent to be an artist?

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.

The **grid method** is a drawing technique that helps artists accurately reproduce an image by breaking it down into smaller, manageable sections using a grid.

Why It's Important:

1. **Improves Accuracy**
   It helps you get proportions, placement, and angles right—especially useful when drawing realistically or from a photo.
2. **Simplifies Complex Images**
   Breaking down a complicated image into small pieces makes it easier to focus on one part at a time.
3. **Builds Observation Skills**
   Forces you to slow down and observe details more carefully, which trains your eye.
4. **Useful for Scaling Up or Down**
   You can use the grid method to enlarge or reduce an image while keeping everything in proportion.



How does composition affect artwork?

Background. - The part of an artwork that seems the farthest away.

Bird's Eye View. - A point of view looking down directly from above.

Composition - describes the different ways elements of an artwork are arranged.

Continuous Line Drawing - is a type of line drawing where the drawing implement is not taking off the page until the drawing is complete. It is often a fast paced way of working resulting in fluid mark making.

Contour Drawing - is a type of drawing where only the outlines of shapes within the subject of the drawing are drawn.

Direct Observation - is drawing from life rather than drawing from a photograph.

Foreground - The part of the artwork that seems to be closest to you.

Line - A line is a path made by an object moving across a surface.

Middle Ground - The middle layer of an artwork that appears to be between the foreground and background.

Observational Drawing - Drawing what you see, not what you think you see.

Perspective - refers to the representation of objects in three-dimensional space on the two-dimensional surface of a picture.

Scale - refers to the actual size of an artwork or the size of the objects in an artwork.

Still Life - A painting or drawing that shows an arrangement of objects.

Year 9 Art - Cubism and Lino Printing

Does all art need to be realistic?

Realistic and abstract art differ mainly in how they represent the world. Realistic art aims to depict subjects as they appear in real life, focusing on accurate detail, **proportion**, and **perspective**. In **contrast**, abstract art does not try to represent reality directly; instead, it uses shapes, colours, lines, and forms to express emotions, ideas, or concepts.

Personal opinion can help you understand artwork by encouraging deeper engagement and emotional connection. When you express your own thoughts, feelings, and **interpretations**, you actively explore the meaning behind the piece. This reflection helps you consider the artist's choices—such as colour, composition, and subject matter—and how they affect you personally. Your opinion may reveal cultural, emotional, or symbolic layers that aren't immediately obvious. It also opens the door to seeing art from different perspectives, making your understanding more thoughtful and personal rather than just technical or factual. In short, your opinion turns passive viewing into active understanding.

How can artists use pattern in art?

Patterns are all around us, in nature as well as in art and design. We see patterns where shapes, lines or colours are repeated. How complicated a pattern is depends on what is repeated and the way in which it is repeated.
Patterns can be **regular** or **irregular.**
In regular patterns the motif (or motifs) is repeated in a way that is **predictable**. It could be exactly the same each time, or it could change in a way that is regularly repeated. An irregular pattern is one in which the motif changes or the way it is repeated is unpredictable.
A radiating is a pattern that is arranged around a central point is called a radiating pattern. It seems to radiate out in all directions. Radiating patterns result in designs that feel balanced. They can be an effective way to create a focal point at the centre of the pattern.

Cubism and Pattern

How do you think Art will look in the future?

Fine artist - Fine artists create and sell their original artwork, often specialising in mediums such as painting, drawing or sculpture. There are no formal qualification requirements for a career.

Illustrator - Illustrators work to a brief to create designs for products such as books, cards and clothes. You can start out by taking on small or unpaid commissions and freelancers can register with the Association of Illustrators to access resources and opportunities for self-promotion.

Graphic designer - Graphic designers create clear and eye-catching graphics for media products such as websites, magazines and advertisements.

Photographer - Photographers take and edit photos according to a brief and usually specialise in an area such as commercial photography (including areas such as weddings or photojournalism) or fine art photography.

Interior designer - Interior designers design and renovate interiors according to the wishes of clients, considering cost, the type of building and the space they are working with – giving them an opportunity to use both creative and practical skills.

Curator - Curators look after and organise artworks that a museum or gallery owns or has on loan, often specialising in a specific style or period.

Art therapist - Art therapists use art to guide and help people suffering from mental or physical health problems.

Product designer -Product designers design and improve everyday items according to a brief, and often create and test prototypes. A good level of computer literacy is essential for this.

Year 9 Design - GCSE Project

Developing Successful Ideas

Do all ideas come from another?

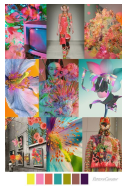
Artists and designers find stimuli in the world around them or research a particular topic to find stimuli. They use this material to help them generate a personal creative response in their work.

A stimulus is something which interests an artist or designer and gives them new ideas. A stimulus can be as simple as a word or as complex as a novel, person, place or an entire culture. The plural is stimuli.

In design work, carrying out market research might suggest possible starting points. You may also work from a source of inspiration or from a design problem as a stimulus to help you generate ideas.

There are many different ways to respond to stimuli for design work. You could:

- Base a list or a spidergram on your design brief to explore possibilities.
- Make a collage of market research images in your sketchbook or make a moodboard .
- Make a collection of images of designers' work that you particularly admire.
- Make a collection of images relating to your source of inspiration.
- Make 3D forms based on your source of inspiration, if appropriate.
- Take photographs.
- Doodle some initial ideas in your sketchbook.
- Make drawings based on your source of inspiration.



Do designers need to follow rules?

Designers use a brief to give them guidance and focus. A brief helps define the design problem and gives details on important considerations and constraints.

Once they have decided on a basic design problem, they then expand on it to create your brief.

To do this, they identify key considerations for the brief. These can be:

- aesthetic considerations - these relate to the appearance of a design
- functional considerations- these relate to the purpose of a design
- market considerations - these relate to who a design is for

By creating a design brief, designers can see if they have been successful or not once they've produced their final idea.

Do you only need one good idea?

Developing ideas is part of the creative process for artists and designers. By exploring and refining ideas, effective decisions can be made about the final piece of artwork or design solution. There are many ways to develop ideas for design.

Refining Your Ideas Refinement does not involve major changes, but is about making small changes which improve the idea in some way.

This might be done by:

- Varying a technique - eg producing a graphic design using software to achieve a more professional look
- Producing a jewellery or textile design using different materials
- Modifying an idea so that it functions more effectively or looks more aesthetically pleasing.
- Changing a particular part of a design - eg changing a handle on a product so that it can be picked up more effectively.
- Enhancing the idea by experimenting with materials that give a better finish.
- Altering one visual aspect - eg changing the type of repeat pattern in a textile design, or changing the scale of an element to make a design look more interesting.
- Fine-tuning a design through small changes - eg making a chair design balance more effectively.
- Changing the position of particular elements - eg re-arranging windows in an architectural model to improve the use of natural light in the building.

Year 9 Design - Urban Structure

Developing Ideas

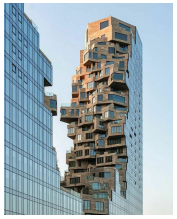
How does architecture shape the way people experience their daily lives?

Architecture influences how people feel, behave and move through the world. Buildings are not just structures, they shape our experiences.

Features such as light, scale, colour, materials and layout can change mood or comfort. There are also buildings that are designed to support wellbeing, like hospitals, schools and community spaces.

Architects have responsibilities: to design safely, to make spaces accessible for everyone, and to consider sustainability and cultural context.

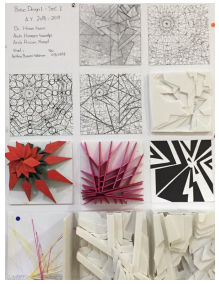
Architecture can improve quality of life and strengthen communities.



Is designing more about expressing personal creativity or solving practical human needs?

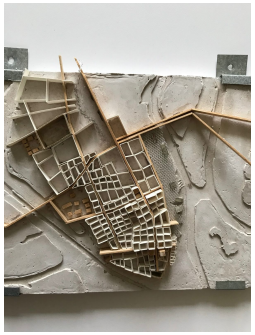
Architecture is a balance between imagination and usefulness. Think about how architects combine creative expression with practical needs such as structure, purpose, and safety.

There is a difference between expressive designs and functional, problem-solving architecture and how many buildings blend both approaches.



Layout, materials, shape, and scale affect how a building works. Architects have to prioritise creativity and function when designing.

It is important for a designer to use a variety of design strategies to be able to generate the most innovative and functional solution to a design problem. This will help to gather information and feedback from others to ensure the best design to fit the brief is created. Different projects might benefit from different kinds of design strategy.



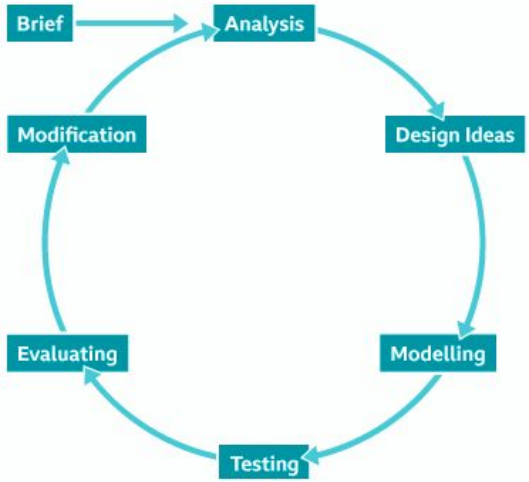
How might taking creative risk lead to new way of thinking about the future?

Experimentation helps designers take risks, explore ideas, and discover new possibilities.

Experimenting with **materials** and **techniques** such as card construction, foam board, recycled materials, clay modelling, bending, folding, joining, and digital modelling help designers to realise their intentions.

Understanding how experimentation leads to **innovation** is important: experimental architecture challenges traditional ideas about structure and space. Testing, refining, and adapting ideas is a key part of developing strong final outcomes.

Designing a product for a client can be done in several ways. 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. **Iterative design** is a circular design process that models, evaluates and improves designs based on the results of testing.



Drama Keywords	
Narration	To tell a story/information of what is happening to the audience.
Flashback/ Flashforward	A scene which shows events from before or after the main action of the play. It can give extra information about the plot or help to develop characters.
Split-staging	The stage is split into different areas representing different places or times.
Freeze Montage	Three or more Tableaux linked together, to show a situation/event.
Conscience Alley	One character walks down the middle of two lines people (in character or not) and each person gives the character gives them advice about a decision they have to make.
Expression	Use of Facial Expression to show how you feel.
Tone of Voice	The emotion heard in your voice of this character.
Body Language	To show your emotion towards others/the situation in your body.
Posture	How a character stands, e.g. upright, hunched, slumped.
Movement	How the character physically inhabits the character and travels around the stage.
Analyse	To look at the information provided and break it down to identify and interpret the main points being raised. You need to talk about specific effects this has in Drama.
Evaluate	To evaluate is to make a personal judgement about the performance using the available evidence.

Year 9 Drama - Spring Term
Blood Brothers

Key Knowledge

- You will continue to develop your performance skills - both vocally and physically in this unit
- You will learn about the context of the play Blood Brothers, by Willy Russell
- You will explore the characters in the story, and develop responses to key events that happen to them during the play
- You will get to use set, props and lighting to enhance your performances
- You will work together to create exam style performances using extracts of the script

Drama techniques, skills and GCSE Drama keywords.

Philosophy - love of wisdom

Peter Singer (born 1947) Singer's theory of animal liberation requires that we reject speciesism, which would, for example, prevent the use of animals in experiments in those situations in which we would not use humans who had the same interests at stake. Singer is a Utilitarian.

Ethical theories - ways of deciding right and wrong

Thomas Aquinas (1225-1274) believed that all humans were built with an inbuilt knowledge of Gods' **natural Law**. These were to protect the innocent, reproduce, live in society, worship God and educate children. Therefore, these laws are **absolute**.

Immanual Kant (1724-1804) introduced **duty based ethics**. He said that doing the right thing was easy, we should use absolute morality and do our duty. We should also never tell lies and if we make a rule, it must be for everyone. These rules are **absolute**.

Utilitarianism is an ethical theory from **Jeremy Bentham** (1748-1832). He believed that we should use **relative morality** to make decisions. Bentham said that we should use the hedonic calculus to make decisions. ***Pleasure - pain = the right choice***

Joseph Fletcher (1905-1991) put forward **situation ethics**. He argued that choices need to be made based on the circumstances. Fletcher was influenced by his Christian values of Love and the Good Samaritan. He believed that we should make decisions based on **relative morality**.

The Parable of the Good Samaritan - NIV

An expert in the law stood up to test Jesus. "Teacher… what must I do to inherit eternal life?"…"Love the Lord your God with all your heart and with all your soul and with all your strength and with all your mind and, **love your neighbour as yourself**."…the man asked"And who is my neighbor?" Jesus said: "A man was going down from Jerusalem to Jericho, when he was attacked by robbers. They stripped him of his clothes, beat him… leaving him half dead. A priest … passed by on the other side. So too, a Levite… But a Samaritan (his enemy) …took pity on him; …bandaged his wounds … put the man on his own donkey, brought him to an inn and took care of him … (Jesus asked) "Which of these three do you think was a neighbour…? The expert in the law replied, "The one who had mercy on him." Jesus told him, "***Go and do likewise***."

Crime and Punishment

Aims of Punishment -
-Deterrence: put people off committing crime
-Reformation: reform the criminal
-Retribution: make the criminal pay for what they did
-Justice: ensure the right and fair thing is done

Key terms
Conscience- our sense of right and wrong
Evil- morally wrong, wicked, linked to the devil
Forgiveness- letting go of anger toward someone
Hate crimes- crime committed because of prejudice
Crime- breaking the law; against a person, property or the state
Corporal punishment- physical hurt as punishment
Capital punishment- death penalty
Imprisonment- locking someone up in jail
Probation order- monitoring behaviour
Parole- release from prison with monitoring

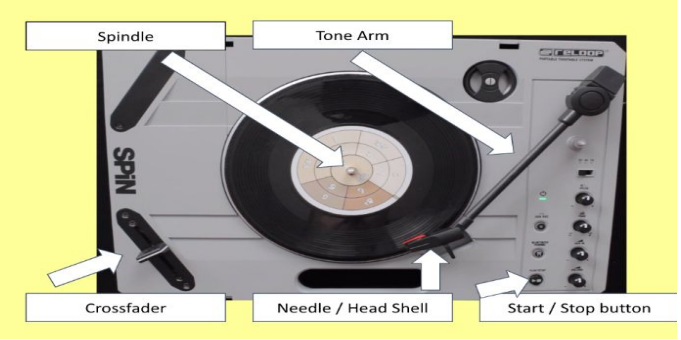
Additional Key Terms

Absolute morality: some things are always right, or always wrong. Circumstances don't make a difference.
Relative morality: what is considered right or wrong depends on circumstances. It depends on what is happening in society now.
Abortion: The termination of a pregnancy
Euthanasia: The ending of a life for reasons of compassion
IVF: In vitro fertilization
Genetic engineering: The changing of a genetic structure

Year 9 Music: Turntablism

Keyword	Definition
The Turntable	
turntable	A device which uses a **rotating spinning platter and a needle** to play sounds from a **record**. Also sometimes known as a deck or record player. DJs and Turntablists use these as instruments.
record	A **flat disc** on which **sounds are stored**.
sample	A **short snippet** of sound on the **record**.
tone arm	The **long thin arm** which holds the **needle**.
cartridge	The small part at the end of the tone arm which is **connected to the tone arm with wires**. The **needle connects to the cartridge**.
needle	The small part at the end of the tone arm which is placed on the **record** and reads the **vibrations** of the **record**. Also called a **stylus**.
slip mat	The **fabric circular disc** which sits on the platter in between the platter and the record. This allows for the record to **slip easily when scratching**.
platter	The **circular plate** on which the **record** sits. This then **spins** round, carrying the record.
spindle	The thin metal centre point on the platter which the record is fitted onto.
Scratch Techniques	
baby scratch	**Pushing** and **pulling** the record **forwards** and **backwards**. Creates a **'jiggy'** sound.
release scratch	**Letting go** of the **record** and **catching** it higher up, then **pulling it back**. This creates an **'ah-back'** sound.
tear scratch	Splitting the sound **into several parts** by stopping a push or pull motion. **This can create several combinations of 'forwards/backwards' sounds.**
air scratching	**Performing a scratch pattern** by **moving your hand** in front of you **in the air**. This helps to **build familiarity** of a scratch pattern.
Pulse and Metre	
time signature	This will tell the performer how many beats per bar are in a piece of music. 4/4 has four crotchet beats per bar. 3/4 has three crotchet beats per bar.

TTM		
TTM	Turntable Transcription Method. This is a way of writing down music for turntables by using different shapes and lines to match the different scratches.	
		
baby scratch	release scratch	tear scratch
Influential Turntable Artists		
Kool Herc	Grandmaster Flash	Grand Wizard Theodore
		
Developed the blueprint for hip-hop music.	The first person to bring about the notion of 'manual looping'.	Is thought to have created the 'scratching' technique.



YEAR 9 PE - HANDBALL KNOWLEDGE ORGANISER

Handball Set Plays

Set plays can either be from a restart in play or a set routine during open play.
Strategies during set plays can include but aren't limited to:

- Screening
- Switching of the play
- Counter attacking

Rules and regulations

Dribbling: You are permitted one go at dribbling, then must either; shoot or pass the ball after you stop dribbling the ball.

Travel: You are permitted three steps once you stop dribbling before you must either; shoot or pass the ball.

Passive play: It is not permitted to keep the ball in the team's possession without making any recognisable attempt to attack or to shoot on goal. Prior to a penalty being awarded, a forewarning will be issued by the referee to give the team an opportunity to change its way of attack to avoid losing possession.

Goalkeeper Area: Only the goalkeeper is allowed to enter the goal area.

The goalkeeper throw, awarded when:

- Someone from the opposing team enters the goal area.
- Either the keeper of the attacking team had the last touch of the ball before going out behind the goal-area line.
- The goalkeeper has control of the ball inside the goal-area.

Attacking Tactics and strategies

Jump to shoot before feet touch the floor and do not enter the goal area when shooting.

Quick passing, switching the ball from player to player to draw away defenders and create space to shoot.

Using fakes and dummies to trick defenders and goalkeeper

Defending Tactics and Strategies

Man-to-man: each member on your team picks a player on the other team and marks them directly. When done right, it can work really well, however, it is physically tiring and if one person doesn't cover their mark properly, it can leave them open to score.

Zone defence: all of your team members defend the entire zone. The most effective way to do this is to line up on your crease to limit the attacking teams scoring opportunities; this directly protects the goal area.

Theory links:
Predominant muscles used during a pass: Bicep & tricep, deltoid & pectoralis major.
Components of fitness required to be successful in Handball: Coordination, Agility, Speed, Balance, Power.

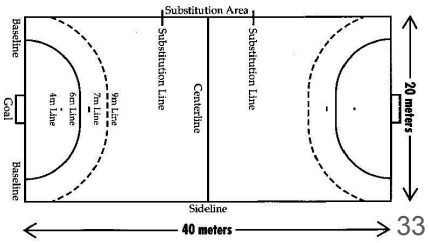
Fouls and Unsportsmanlike Conduct

It is permitted to:

- use arms and hands to block or gain possession of the ball;
- use an open hand to play the ball away from the opponent from any direction;
- use the body to obstruct an opponent, even when the opponent is not in possession of the ball;
- make body contact with an opponent, when facing him and with bent arms, and maintain this contact in order to monitor and follow the opponent.

It is not permitted to:

- pull or hit the ball out of the hands of an opponent;
- block or force away an opponent with arms, hands or legs;
- restrain or hold (body or uniform), push, run or jump into an opponent;
- endanger an opponent (with or without the ball).



Year 9 PE: Rugby

Skills and Techniques:

Running with the ball - Carry the ball in two hands, accelerate into spaces, run direct and look to pick gaps in defensive lines. Draw players towards creating space for others to run into.

Passing (Offloading) - Pass with accuracy over speed, good communication prevents mistakes. Always be prepared to receive a pass with your hands up ready. Throw a pass you'd like to receive.

Tackling - Low body position, shoulder drive below the hip, head safe side, lock arms to prevent leg drive, try to land on the tackled player, release once player is fully grounded.

Rucking - Low body position - hips above shoulders, stay on feet if you want to play the ball. Drive opposition players off or create a solid base to play from.

Rules:

- Game starts and restarts with a kick off.
- Three officials- Referee and two touch judges.
- Passing from the hand must travel level or backwards to the receiver.
- Tackling must be below shoulder.
- If a player knocks on (drops the ball forward) the opposing side will gain possession via a scrum.
- You may not tackle a player in the air.
- You must enter a ruck from the back foot of your side of the ruck.
- Any player in front of a player kicking must wait for the kicker to pass or they will be offside.

Positions:

Forwards: Prop (open / tight head). Hooker Second row (2) Back row (3) Backs: Scrum Half Fly Half Inside centre Outside Centre Winger (Left / Right) Fullback Total number of players 15

Key Words:

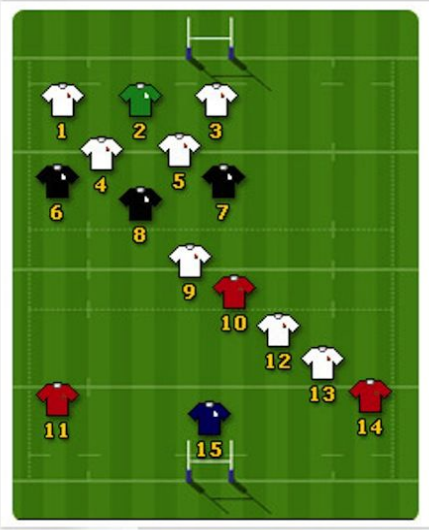
Pass, Run, Tackle, Ruck, Maul, Scrum, Penalty, Free-kick, Knock-on, Forward pass, High tackle, Defensive line, Scissor, Loop

Tactics:

➔ Draw players to create spaces for others.
➔ Run direct and look for gaps in the defence.
➔ Straight defensive line.
➔ Uses different running lines and moves to create scoring opportunities.

Scoring System:

➔ Try - touching the ball down in the in goal area. 5 points
➔ Conversion - taken after a try 2 points
➔ Penalty kick 3 points.
➔ Drop Goal 3 Points
➔ Most points at the end wins



Year 9 Basketball

RULES AND REGULATIONS

There are two teams of **five players**.

Players cannot hold the ball for longer than five seconds

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

CONTACT – Fouls are given for hitting, holding or pushing an opponent. A **FOUL** on the shooter gives them 1-3 free throws (each 1 point).

DOUBLE DRIBBLE - To dribble the ball with two hands at the same time or to dribble, stop, and then begin to dribble again.

TRAVEL - To move the pivot foot illegally, fall to the floor without maintaining a pivot foot or to take 3 steps without dribbling the ball.

Once the attacking has brought the ball across the mid-court line, they cannot go back across the line during possession.

BACKCOURT VIOLATION - Touching the ball in the backcourt after it has entered the frontcourt or failing to bring the ball from the backcourt into the frontcourt within the allotted time of 8 seconds.

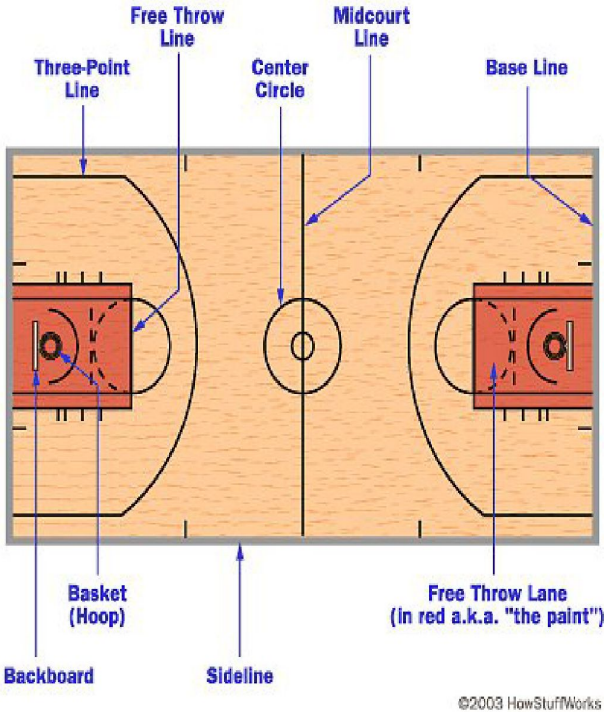
KEY TERMS

Players cannot remain in the **KEY** for 3 seconds or more.

SCREEN - to prevent a defender from guarding a teammate by standing in the defender's way. The player must remain stationary; a moving screen is an offensive foul.

TECHNICAL FOUL - A foul assessed for unsportsmanlike non-contact behaviour, (eg.having too many players on the floor). Penalized by loss of possession after a free throw.

VIOLATION - An infraction of the rules other than a foul, such as traveling or a three-second violation.



APPLICATION OF SKILLS

- 3 man weave, moving screen
- Decision making
- Demonstrate communication on court
- Positional strengths
- Adhere to the rules and safety advice

SKILLS IN ISOLATION

PASSING & RECEIVING – chest, bounce, javelin, overhead

SHOOTING – lay-up, reverse lay-up with weak hand, set, jump

DRIBBLING – either hand, changes of direction, pace, crossover, spin

REBOUNDING & BOXING OUT

FOOTWORK – pivot, stop.

COMPONENTS OF FITNESS FOR BASKETBALL

Cardiovascular fitness - the ability to work the whole body for long periods without tiring.

Agility - Being able to change direction quickly.

Balance -Being able to keep your body stable when still or moving.

Coordination - using 2 or more body parts at once.

Power - Combines strength and speed.

Speed - The ability to move quickly.

HOW CAN YOU APPLY THESE TO BASKETBALL?

★ What components of fitness do you need for basketball?

★ When do you score 2 points and 3 points?

Year 9 PE - Fitness PEP

Components of Fitness

Cardiovascular Fitness – being able to exercise the whole body for long periods of time

Agility – Change direction quickly with control

Speed – the rate in which you perform a movement

Strength – the amount of force a muscle can generate

Power – performing a forceful movement as quickly as possible

Coordination – moving two or more body parts together

Muscular Endurance - repeatedly using the same muscles without them getting tired.

Balance - maintaining your body stable when static or moving.

Flexibility - the range of movement at a joint.

Body Composition - percentage of bone, muscle and fat.

Reaction time - ability of your body to reaction to a stimulus.

SMART Targets

Specific - ensuring the target is specific you you and your sport

Measurable - you must be able to measure whether or not you have achieved your target, usually through numbers not words

Achievable - the target should be set at a level that is challenging yet reachable

Realistic - you need to be able to carry what you are asking of yourself.

Time-bound - give yourself a set amount of time in order to achieve your target

METHODS OF TRAINING

Continuous – working with no rest over a long period of time
Interval– periods of high intensity work and rest
Resistance – uses free weights or machine to improve strength and power
Circuit – a series of stations to improve specific components of fitness
Fartlek – 'speed play'. Continuous running of a variety of intensities and terrains.
Plyometric – explosive movements to improve power

Big Questions

1. Why are circuit and interval training a good method of training for football and netball?
2.
3. Can you plan your own 8 station circuit linked to a specific sport?
4. Can you use your data to evaluate your strengths and areas to improve.
5. SMART - can you identify and define the letters of SMART