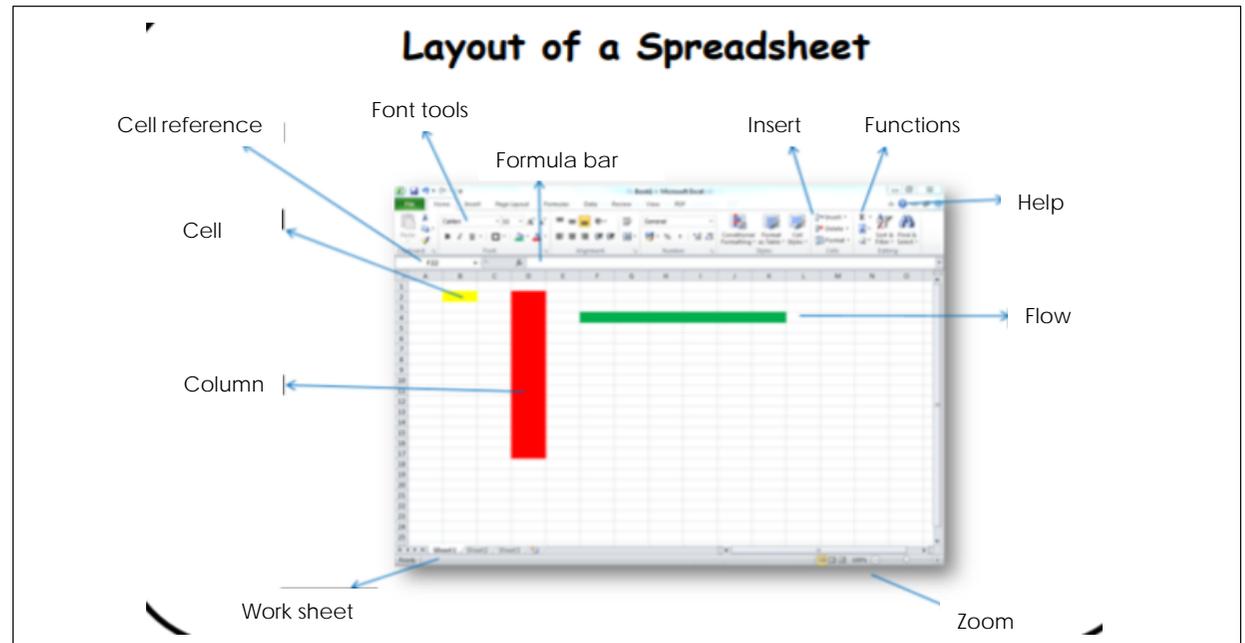


| KEY VOCABULARY | |
|-----------------------|--|
| Cell | A box in which you can enter a single piece of data. |
| Cell Reference | The name given to a cell to uniquely identify it, for example, A1. |
| Formula | An expression which calculates the value of a cell. |
| Formatting | To change the appearance, layout or organisation of a spreadsheet. |
| Borders | Form an edge along or beside. |
| Rows | The range of cells that go horizontally across the spreadsheet/worksheet. |
| Columns | A vertical series of cells in a chart, table, or spreadsheet. |
| IF statement | The Excel IF Statement tests a given condition and returns one value for a TRUE result and another value for a FALSE result. |

Year 8 Computing Spreadsheets



Why do we use spreadsheets? Spreadsheets are used to store information and data. Once we have our information in a spreadsheet, we can run powerful calculations, make graphs and charts and analyse patterns.

To make graphs: Highlight your data, click the insert tab at the top of Excel and then pick the chart you need.

Autofill: Click on the cell you want to duplicate, grab the black cross in the bottom right-hand corner and drag it down to the remaining cells. This also works if you want to copy the formulas down as well.

EPR Y8 Judaism

Key terms

Yahweh: The Hebrew name for God.

Adonai: Some Jews prefer to use this term, meaning 'my Lord'.

Monotheism: The belief in ONE indivisible God.

Covenant: An agreement with conditions on both sides.

Promised Land: Jews believe that Israel is the land given to them by God.

Omnipresent: present everywhere at all times.

Shema: a Jewish prayer, affirming belief in the one God, found in the Torah.

Torah: The 5 books of Moses (Genesis, Exodus, Leviticus, Numbers, Deuteronomy) which make up the first part of the Tenakh.

Orthodox Jews: Strict Jews who try to follow all the laws as they came straight from God to Moses.

Reform Jews: believe that the laws and guidance can be adapted for modern times.

Shabbat: weekly holy day, starts at sunset on Friday and lasts until nighttime on Saturday.

Ten Commandments: 10 laws given to Moses by God over 3000 years ago.

Mitzvot: Jewish rules – there are 613 of these.

Shekinah: The divine (holy) presence of God.

Rabbi: A Jewish religious leader and teacher.

Messiah: 'The anointed one' – a leader of the Jews who is expected to live on earth at some time in the future.

Minyan: a group of 10 adults; the minimum required to hold a religious service.

Tallit: a prayer shawl. Ultra Orthodox Jews wear them under their clothes at all times. Others wear them for worship.

Kosher: food that meets the requirements of Jewish law.

Bar/Bat Mitzvah: The Jewish coming-of-age ceremony, which means 'son/daughter of the commandment'.

Key Quotations: Scholars

'Everything that exists depends on G-d, and He does not depend on anything' **Maimonides**

'Once one has decided to cleanse himself from thinking about sinning and other evil thoughts . . . G-d in His mercy will cleanse him' **Maimonides**

'Doing mitzvahs with joy and loving G-d, who gave them to us, is a great form of Divine service.' **Maimonides**

Key Quotations: Religious/ holy texts.

'Hear, O Israel! The Lord our God, the Lord is one. You shall love the Lord your God with all your heart, with all your soul and with all your might.' The Shema – **Deuteronomy**

'You shall not boil the kid in its mother's milk' **Exodus**

'Remember the Sabbath day and keep it holy' **Exodus**

'Blessed are you LORD our God, King of the Universe, who brings forth bread from the earth' **Challah blessing**

'you shall practice self-denial... for on this day atonement shall be made for you... you shall be clean before the Lord' **Leviticus**

KNOWLEDGE ORGANISERS

Name:

Form:

Year 8

Half Term 4

Your subjects are in the following order:

English

Maths

Science

Art

Computing

Digital Literacy

Design Technology

Drama

EPR

Food Technology

Geography

History

Latin

Music

PE

Spanish



A guide to your knowledge organiser

What is a knowledge organiser?

A knowledge organiser is a place where your teachers have put all the **core knowledge** that you need to know for a particular topic. They are designed to support you to become self-regulated learners.

It is your first point of reference in lessons to check your understanding. You can use your knowledge organiser to:

- Check your understanding of key vocabulary in a lesson.
- Check your knowledge of a particular topic.
- Self-check quizzing and revision.

A knowledge organiser is **not** everything you are going to learn about a topic; this information will come from your lessons.

How to use your knowledge organiser

In lesson



Unless told otherwise, have your knowledge organiser on the desk, open at the subject you are currently in. This will make it simpler for you to check your understanding of key vocabulary.

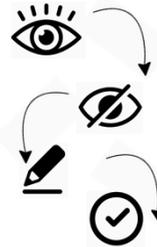


If you are struggling with a knowledge question, refer to your knowledge organiser before asking your teacher. This will also develop your research skills.



When planning your written answers in lessons, refer to your knowledge organiser for that subject to ensure you have correct and detailed knowledge.

As revision



Look-Cover-Write-Check

1. Choose one section of your knowledge organiser.
2. Study it carefully. I find that reading it out works to embed it into memory.
3. Cover the section with a paper, or turn the KO over.
4. Write the sentence/information out from memory.
5. Check it against your KO.



Timeline/diagrams

Use the information from your knowledge organiser and transform it into something else. This can be a timeline, storyboard or diagram.



Self-quizzing

Choose a section of the knowledge organiser you want to learn. Create a set of questions to test yourself with. These can be on flashcards, or even Quizlet. Use the sections of your KO to chunk the knowledge together and make it manageable.

Context

Literary context

The novel follows a literary tradition of gothic novels that typically include isolated houses or castles, hauntings and induce fear in the reader. Susan Hill set out to write a ghost story, inspired by Henry James's novel, *The Turn of the Screw*. She read a range of ghost stories to inspire her and made a list of elements that a ghost story should contain. One of the key features of these stories, as well as the ghost itself, is a 'most unimaginative and straightforward' person who 'most certainly did not believe in such things as ghosts'. We see this character clearly in the rational Arthur Kipps.

Historical context (Edwardian setting (1901 – 1910 but written in early 1980s – a historical novel)

Isolation is a key generic convention of Gothic Horror (protagonist often an orphan or without family & rural, isolated settings / old mansions common). Hill is 'playing' with ideas of Gothic horror but changes protagonist to male not than female (gender reversal)

Women were often socially isolated in Edwardian society if not fitting traditional stereotype of 'angel in the house' e.g. Jannet excluded while pregnant / Alice Drablow dismissed as a "rum'un" by Mr Bentley.

1970 & early 80s, Britain still expected mums to be at home (social isolation).

Hill suffered emotional isolation with death of 1st fiancé and death of middle daughter

Hill used real-life settings of marshes around Suffolk coast in 1970s to inspire desolate atmosphere in WIB e.g. the dry rustling of reed beds & moaning wind.

Narrative and events

Narrative exposition

Kipps emotionally isolated at **start of novel**. Christmas Eve: family telling Gothic ghost stories.

Rising action: Kipps more isolated & tension rises ('conspiracy of silence' in village, physical isolation of Eel Marsh House, literally cut-off by tide).

Narrative Climax in 'Whistle & I'll come to You' (ch10)

Epiphany in ch11 on seeing Robin after 12 days – "Now, I appreciated the bird's presence, enjoyed simply watching".

Resolution: isolated again – bleak ending.

Settings

Eel Marsh House ("gloomy old house") – isolated/ cut off by (**Nine Lives Causeway**). Tide comes in & no escape (Gothic horror convention). Eel Marsh sounds slippery/ unpleasant (drowning).

Crythin Gifford – rural village, isolated from towns & cities. Kipps travels by train through **Gapemouth Tunnel** then car (Samuel Daily) to reach Gifford Arms. Sense of being trapped in the past / another time (clash of old and new). Hill uses for Crythin Gifford: Samuel Daily tells Kipps of "drowned churchyard" & "swallowed-up village" (foreboding). Physical isolation of settings adds to gloomy feel & foreshadows horror events.

November: month of the dead (and echoes 'Frankenstein')

Key characters

Arthur Kipps

The narrator of the story. A character who is emotionally isolated from family. Young Kipps is inexperienced & feels socially isolated/detached from people of Crythin Gifford and from Samuel Daily at first. Ch2 states he had a "**Londoner's sense of superiority in those days**".

Keckwick

The driver of the pony and trap. Withdrawn from social contact (symbolic of boatman to Hades / The Underworld?). Typical mysterious Gothic Horror character (undead horseman).

Mr. Jerome

Jerome is a character who is afraid of Eel House Marsh and isolates himself from Kipps. He won't speak truth about the woman in black.

Jennet Humpfrye

Is isolated by her family when she falls pregnant. She is cut off and forced to give up her child. As the WIB, she is isolated by anger, bitterness and despair.

Mr. Bentley

Mr Bentley a renowned London solicitor for whom Kipps works. They later become business partners.

Tomes

Mr Bentley's clerk sniffs constantly as if he has a permanent cold. He deals mainly in wills. His name means books – ironic as that is what he spends most of his time working with.

Esme Kipps

Arthur Kipps' second wife – a widower when he married her.

Stella Kipps

Arthur Kipps' fiancé during the time of the events at Crythin and later his first wife.

Literary techniques

| | |
|----------------------------|--|
| Simile | Comparing two things using like or as. |
| Metaphor | Stating one thing as though it is something else |
| Personification | Giving human features/characteristics to a non-human object. |
| Repetition | Where an idea is repeated multiple times throughout a text often to strengthen the idea presented. |
| Unreliable narrator | A sense that the narrator is not telling/is not able to tell the whole truth. |
| Imperative verb | A command verb such as 'put' or 'don't'. |
| Pathetic fallacy | A type of personification where emotions are given to a setting, an object or the weather. |
| Onomatopoeia | Words that sound a little like they mean. |
| Emotive Language | Language intended to create an emotional response. |
| Symbolism | Using images, ideas, motifs, objects, characters...to represent something else. |

Key vocabulary – add to this list

| | |
|-------------|------------|
| Isolation | Alienation |
| Blasphemy | Redemption |
| Segregation | Withdrawal |
| Solitude | Detachment |
| Remoteness | |

Themes – create a tally chart for each time these themes occur

| | |
|------------------------|------------------------|
| Isolation | Community |
| Family | Secrets |
| Appearance and reality | Identity |
| Social class | Gender |
| The role of women | Tradition vs modernity |

Symbolism – add explanations to these key symbols as we read

 Fog and Mist

 Eel Marsh

 Crythin Gifford

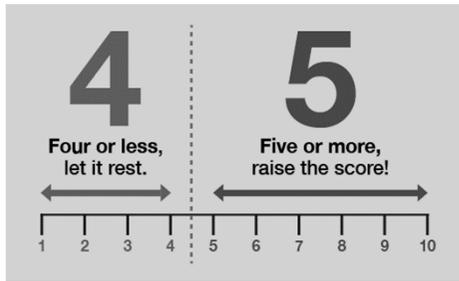
 The woman in black

 Eel Marsh House

 The various characters and settings

Prior Knowledge Maths

2 decimal places (2dp) – A number rounded to 2 decimal places has two digits after the decimal point.



Ratio – Bar model

Ratios can be represented visually as a bar model.

This bar model shows the ratio 2 : 3 : 4

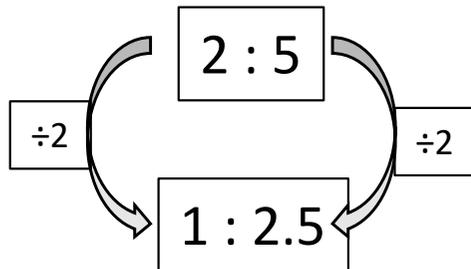


What fraction of the bar is pink?
 What fraction of the bar is yellow?
 What fraction of the bar is blue?

- >** Greater Than
- ≥** Greater Than or Equal To
- <** Less Than
- ≤** Less Than or Equal To

Unit ratio

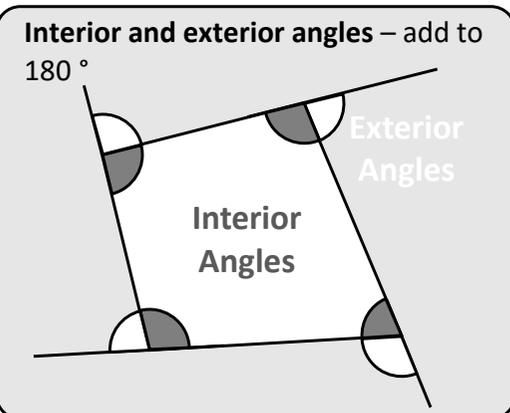
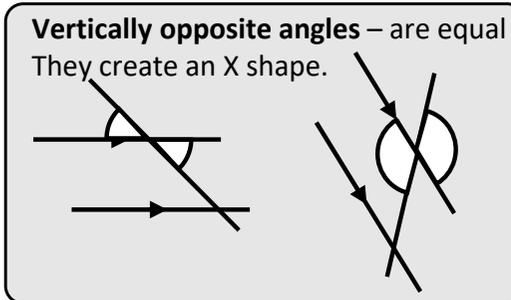
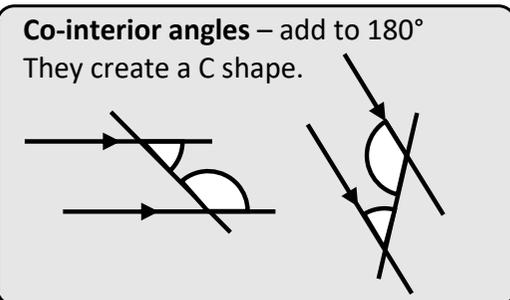
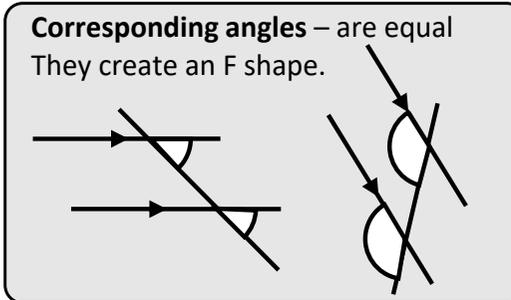
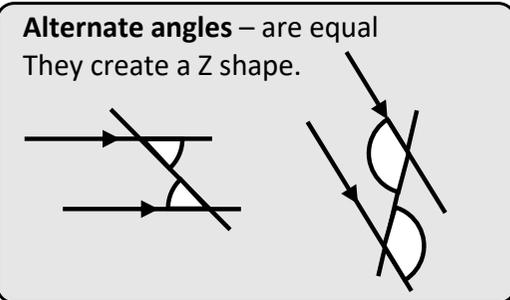
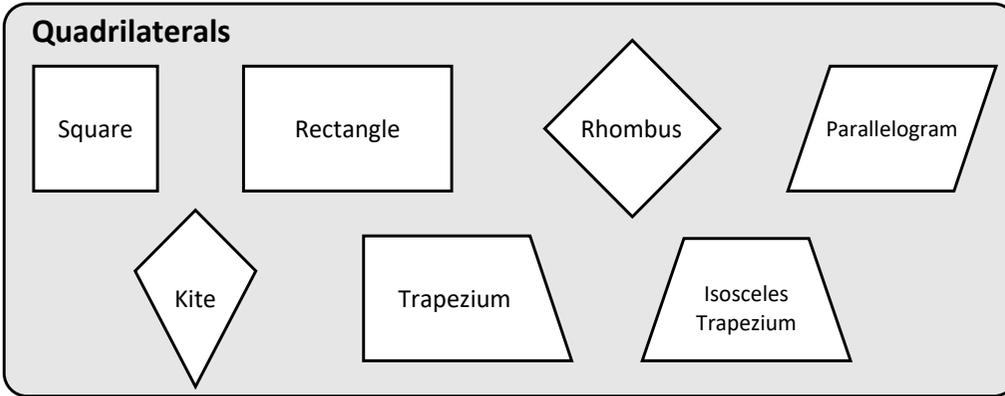
In a unit ratio, one of the numbers is 1.



Year 8 – Unit 6 – Decimals and ratio

| | |
|---------------------|--|
| Decimal Place | A decimal place is the position of a digit to the right of a decimal point. |
| Significant figures | Numbers can be rounded to significant figures. The first significant figure is the one with the highest value. It is the first non-zero digit, counting from the left. |
| Descending | Descending means to move downward or to a lower position. |
| Ascending | Ascending means to move upward or to a higher position. |
| Proportion | Proportion is the relationship in number or size of two things or sets of things. |
| Unit ratio | In a unit ratio, one of the numbers is 1. |

| T | O | . | $\frac{1}{10}$ | $\frac{1}{100}$ | $\frac{1}{1000}$ | $\frac{1}{10000}$ | $\frac{1}{100000}$ | $\frac{1}{1000000}$ |
|---|---|---|----------------|-----------------|------------------|-------------------|---------------------|---------------------|
| | | | tenths | hundredths | thousandths | ten thousandths | hundred thousandths | millionths |



Formula:

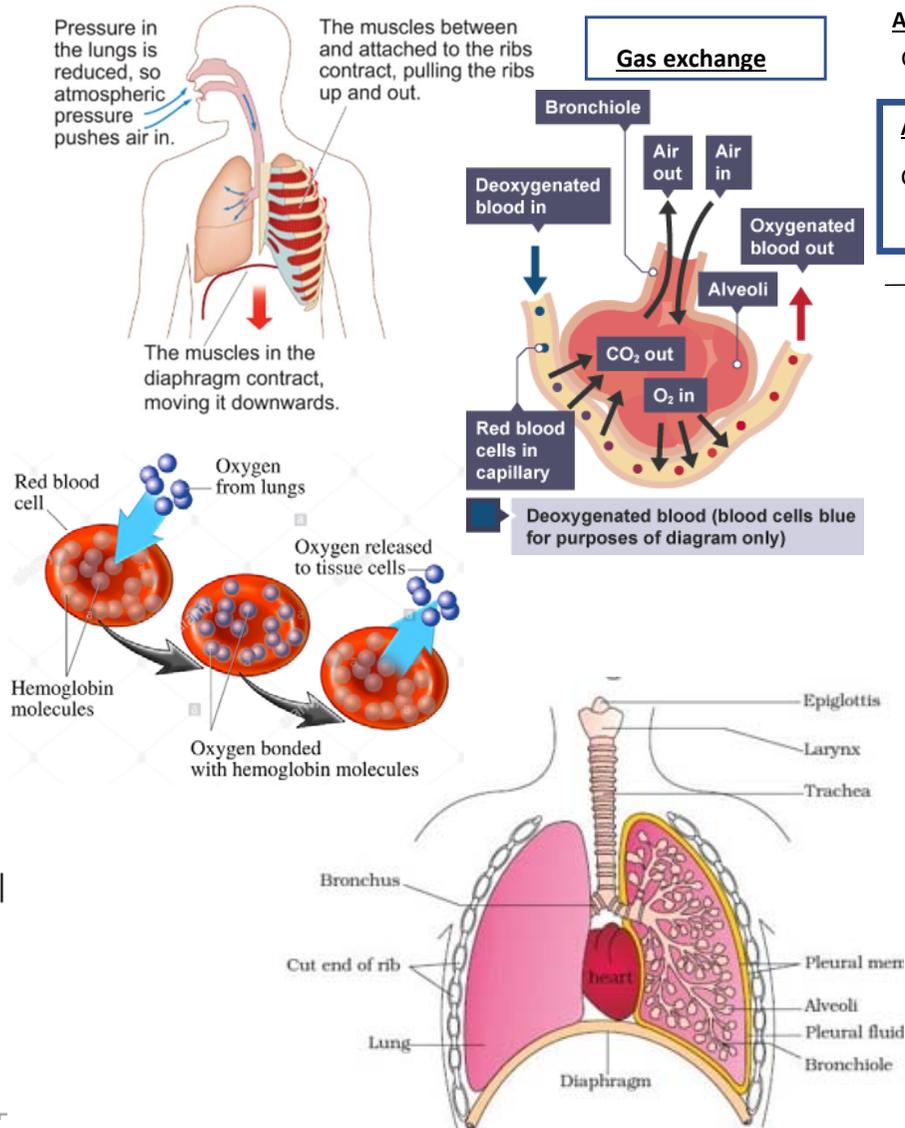
Sum of all interior angles:
 $(n - 2) \times 180$

| | |
|-------------------|---|
| Quadrilateral | A four sided, 2D shape that has straight sides. |
| Parallel lines | Lines that always stay the same distance apart and will never meet. |
| Congruent | Two shapes are congruent if they are equal in, size and shape. |
| Interior | The inner part of something; the inside. |
| Exterior | The outer part of something; the outside. |
| Polygon | Polygons are 2D shapes made of straight lines. |
| Regular polygon | All sides and angles are equal in a regular polygon |
| Irregular polygon | Not all sides or angles are equal in an irregular polygon |
| Vertex | A vertex is a point where two or more line segments meet; a corner. |

8C Breathing and Respiration

Breathing

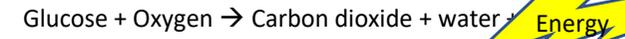
| | |
|-------------------------------|--|
| Aerobic Respiration | Using oxygen to release energy from glucose. |
| Combustion | The word equation for combustion (burning) of glucose is the same as above but occurs in a different way. |
| Reactants | The starting substances- written on left of word equation. |
| Products | The new substances made- written on right of word equation. |
| Breathing | Muscle movement allowing the lungs to expand/contract. |
| Ventilation | Movement of air into / out of the lungs. |
| Diaphragm | Organ below the lungs that contracts / relaxes changing the size of the lungs. |
| Mucus | Sticky liquid that traps dirt, dust and microorganisms. |
| Cilia | Tiny hairs on cells that sweep mucus from the lungs into the gullet to be swallowed. |
| Gas Exchange | The swapping of gases between the lungs and the blood. |
| Diffusion | Movement of particles from a high concentration to low. |
| Alveoli | Structures in the lungs where exchange occurs. |
| Adaptations of Alveoli | They increase the surface area for faster diffusion. The walls are one cell thick for faster diffusion. |
| Red Blood Cells | Take in oxygen when it gets into the blood. |
| Haemoglobin | Where the oxygen binds to in red blood cells. |



Gas exchange

Respiration

Aerobic Respiration Word Equation (with oxygen)



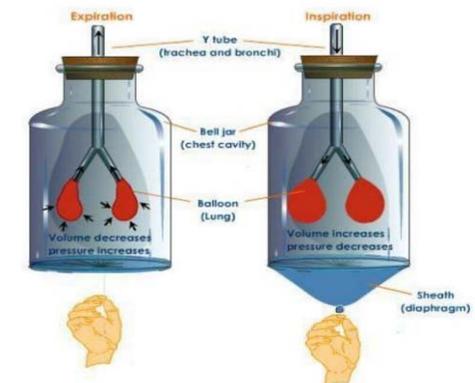
Anaerobic Respiration Word Equation (without Oxygen)



Breathing Models

| | |
|--|--|
| Robert Boyle | (1627-1691) placed a burning candle in a jar and sucked out all the air- the candle went out. Repeated with a mouse and the mouse died. |
| Joh Mayow | (1641-1679) did experiments to discover that only a certain part of the air was needed to keep candle burning and mouse alive. |
| Joseph Priestly & Antoine Lavoisier | (1733-1804) (1743-1794) Showed that oxygen was the part of air needed for the candle to burn and mouse to live- makes up 21% of air. |

Model to show the mechanism of breathing

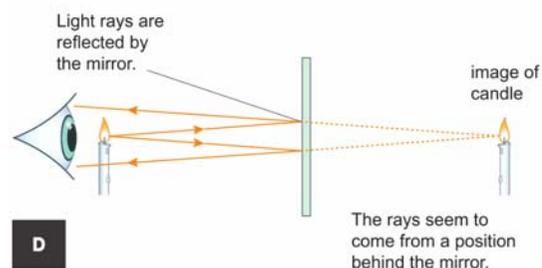
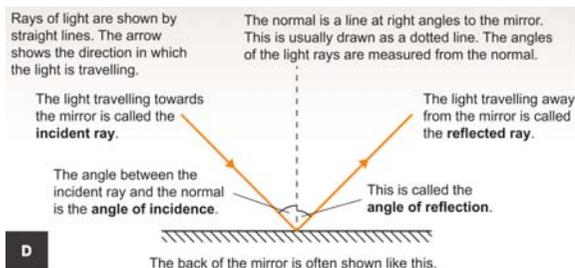


Todmorden High Science K.O. Year 8 Topic 8J Light

| Key term | Definition |
|---------------------|--|
| Longitudinal wave | A wave where the particles vibrate in the same direction as the wave is travelling. |
| Opaque | Material that does not let light through. It is not possible to see through an opaque substance. |
| Ray | A narrow beam of light, or an arrow on a diagram representing the path of light and the direction in which it is travelling. |
| Reflect | To bounce off a surface instead of passing through it or being absorbed. |
| Translucent | Material that lets light through but scatters it. You cannot see things clearly through translucent materials |
| Transparent | A material that light can travel through without scattering. (Note: transparent substances may be coloured or colourless.) |
| Transverse wave | A wave where the vibrations are at right angles to the direction the wave is travelling. |
| Angle of incidence | The angle between an incoming light ray and the normal. |
| Angle of reflection | The angle between the normal and the ray of light leaving a mirror. |
| Normal | An imaginary line at right angles to the surface of a mirror or other object where a ray of light hits it |
| Refraction | The change in direction when light goes from one transparent material to another. |
| Dispersion | The separating of the colours in light, for example when white light passes through a prism. |
| Frequency | The number of vibrations (or the number of waves) per second. Different frequencies of light have different colours. |

The Big Ideas and Must Know Facts

| | Light | Sound |
|------------------|--|--|
| Type of wave | transverse  | longitudinal  |
| Speed | 300 000 000 m/s in air | 330 m/s in air |
| Travels through: | vacuum, gases, some liquids, some solids | matter (solids, liquids and gases) |



Practical

Method



- A** | Stand a plane mirror on a piece of paper and point a ray box at the mirror. Draw a line on the paper along the back of the mirror. This will help you to make sure the mirror goes back to the same place if you move it accidentally.
- B** | Make a mark on the paper in the middle of the front of the mirror.
- C** | Switch on the ray box and aim the ray of light at the mark in the middle of the mirror. Mark where the rays of light are going by putting small crosses along the centre of the ray of light.

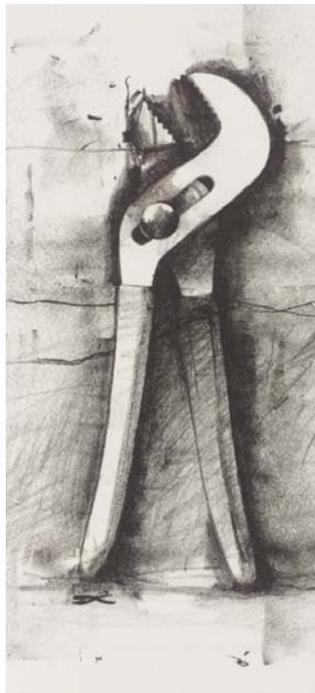


- B** | You can investigate the path of light through glass blocks using a ray box. You can mark the points where it enters and leaves and join these points with a straight line.

Year 8 Art – Mechanical Objects

During this topic you will be learning about the artwork of mechanical artist Jim Dine.

Jim Dine is an American artist who made his first print at the age of seventeen. He rose to fame when he was in his 20s in the 1950s and has continued to produce amazing work throughout his artistic life. Dine's work concentrates on depicting tools such as paintbrushes, wrenches and wire-cutters. He creates his work using a type of printing called lithography which is created using a smooth metal plate with an image etched into it.



Important Vocabulary

Sketch - to press down lightly with your pencil.

Tone - the particular quality of brightness, deepness, or hue of a shade of a colour.

Proportion - adjust or regulate areas of your drawing so that it has a particular or suitable relationship to the rest of your work.

Scale - the relative size or extent of something.

Weight of line - thickness or thinness of a line.

Cross Hatching - A shading technique where lines are over lapped to create the illusion of tone.

Hatching - Shading with closely drawn parallel lines.

Composition - The considered layout of a piece of work.

Monochrome - displaying images in black and white or in varying tones of only one colour.

Reduction print - form of colour printing by working the same block in a series of print runs, each just printing one colour.

Complimentary colours - colours that opposite on the colour wheel.

Harmonious colours - colours that are next to each other on the colour wheel and are easily blended.

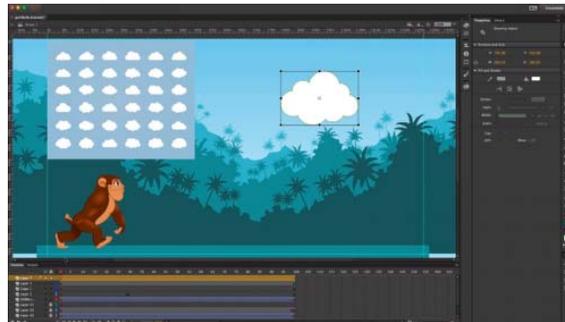
Refine - to neaten up your work, to add the finishes touches.

How To Create A Effective Reduction Print

1. Firstly, you will draw out your design onto a piece of lino using a pencil or pen.
2. Then you will carve out your design using a specific lino cutter.
3. Next, you will roll out the lightest colour of ink onto a plastic sheet until it is a thin layer. You will then roll this ink onto your piece of lino.
4. You will print this lino by turning it upside down onto a piece of paper and using another clean roll to press the lino down. Lift the lino up to reveal your print.
5. You will then need to wash all your ink, rollers and lino until everything is clean.
6. The next will be to carve out more from the piece of lino, anything you want to stay the first colour you used to print.
7. Finally you will roll out another colour and print your lino on top of your first print. This will give your reduction printing a double colour of ink.

Key words

Adobe Animate Animate is a professional animation software used by animation companies all over the world



Canvas

The name given to the blank document you create an animation on, once the animation process starts this is called The Stage.

Frames

A frame in animation is each individual drawing on the time line, which when played in sequences gives the illusion of movement. There are three types of frames used in Adobe Animate, Key Frames, Frames and Blank Key Frames.

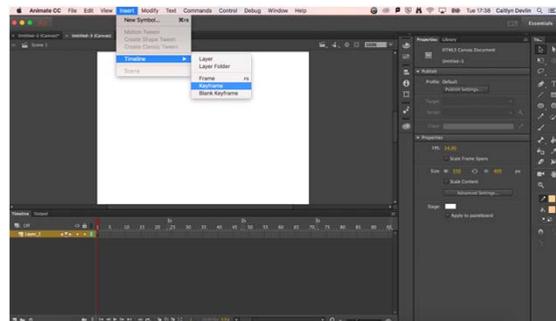
Key Frame

A key Frame is a Frame on the timeline which has an object or drawing on it.

Blank Key Frame

Blank Key Frames is a frame, which has nothing on it, so you will use this to create a news scene, a blank key frame allows you have a break in action or change of scene.

How to add a new layer



Layers

Layers are used so that an animator can have greater control over their animation; by separating different images or parts of the animation onto separate levels,

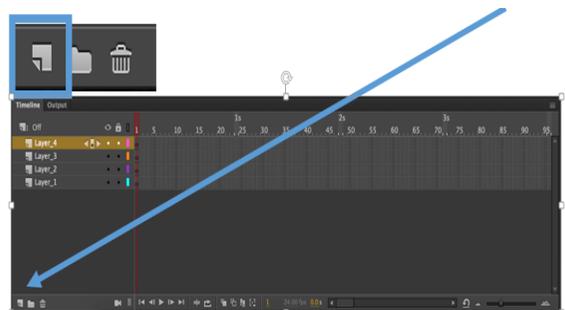
Frame by Frame Animation

Frame-by-Frame animation is when the image on the stage changes in every frame, it is used for detailed animation where movements should appear to happen seamlessly. Frame-by-Frame animation is the most time consuming, due to the number of drawings needed to make a single second of animation.

Onionskin

Onionskin is a tool used in digital animation which allows you to see multiple frames at once.

How to add a new layer



Inbetweening

Inbetweening is a way of animating where the key frames are plotted out first, after which the frames in between are added to create a smooth transition and the illusion of movement.

Still Motion Animation

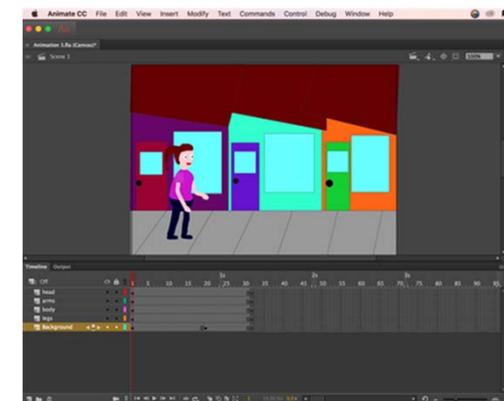
Still motion is another way of animating most commonly used in advertising and music videos that rely on a fast-paced movement of images. Still motion animation is similar to stop motion; however, instead of making small changes to each frame, every frame is a completely different image.

Motion Tweening

Motion tweening is a way of computer generating the path an object moves on.

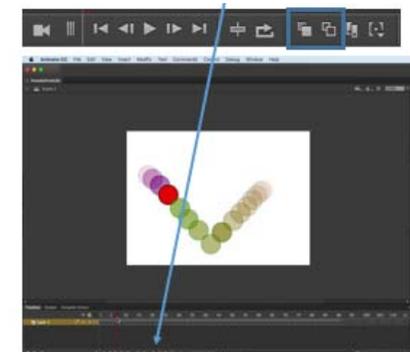
Organising Layers

Where a layer is positioned on the project timeline determines how that object or drawing is seen on the animating stage, as the layers are literally layered over the top of each another. The higher a layer appear on the project timeline the closer it will be to the front of the animating stage.



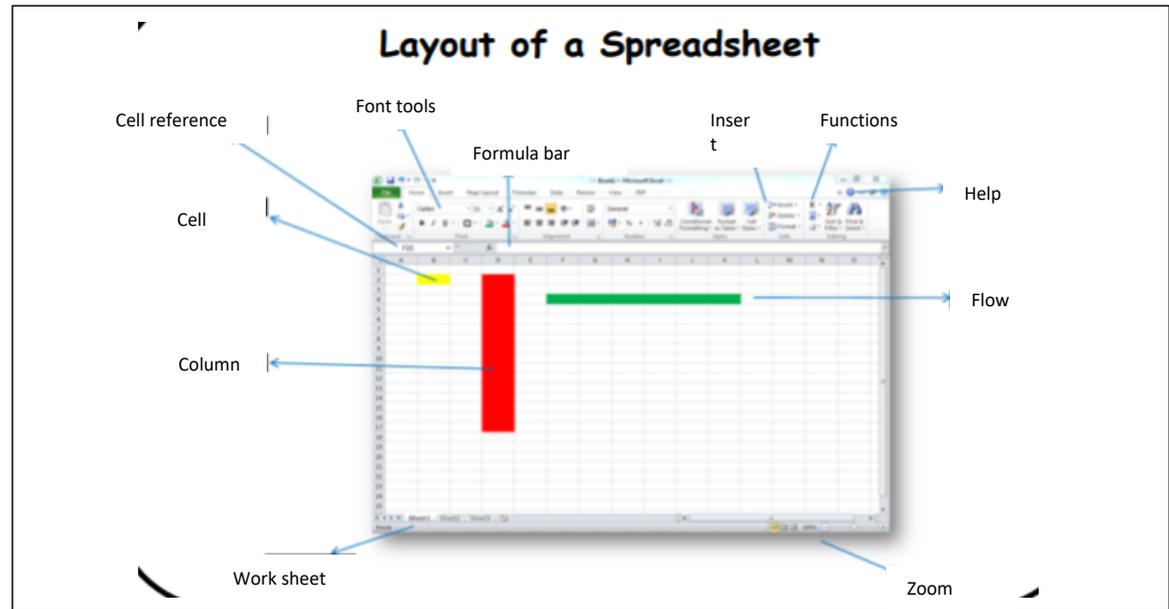
Using the Onionskin tool

There are two types of onion skins Onionskin and Onionskin Outline they are situated at the bottom of the Adobe animate interface next to the playback controls



| KEY VOCABULARY | |
|-----------------------|--|
| Cell | A box in which you can enter a single piece of data. |
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| Formula | An expression which calculates the value of a cell. |
| Formatting | To change the appearance, layout or organisation of a spreadsheet. |
| Borders | Form an edge along or beside. |
| Rows | The range of cells that go horizontally across the spreadsheet/worksheet. |
| Columns | A vertical series of cells in a chart, table, or spreadsheet. |
| IF statement | The Excel IF Statement tests a given condition and returns one value for a TRUE result and another value for a FALSE result. |

Spreadsheets

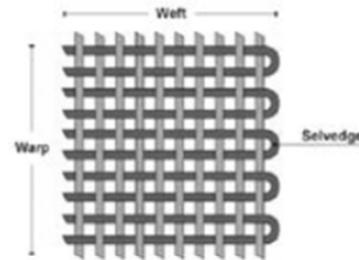
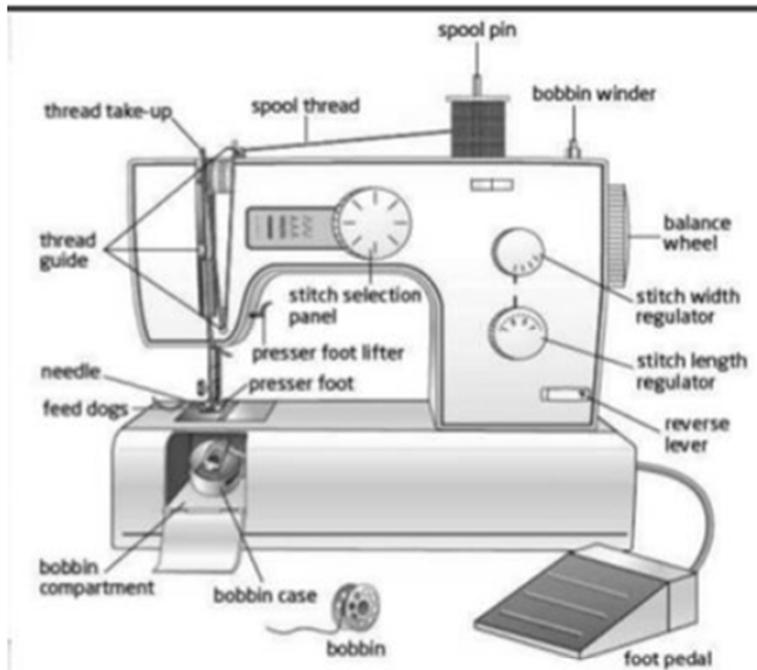


Why do we use spreadsheets? Spreadsheets are used to store information and data. Once we have our information in a spreadsheet, we can run powerful calculations, make graphs and charts and analyse patterns.

To make graphs: Highlight your data, click the insert tab at the top of Excel and then pick the chart you need.

Autofill: Click on the cell you want to duplicate, grab the black cross in the bottom right-hand corner and drag it down to the remaining cells. This also works if you want to copy the formulas down as well.

Year 8 Textiles Knowledge Organiser



Embroidery



Applique



Seam Allowance

Key skills:

- Hand sewing techniques
- Running stitch
- Blanket stitch
- How to thread the machines
- How to use the machines safely and correctly

Equipment:

- Stitch unpick
- Iron
- Tailors chalk
- Heat press
- Needle
- Pins
- Fabric and paper scissors
- Bobbin and bobbin case
- Tape measure
- Thread

Key words

- Embroidery
- Applique
- Fleece
- Felt
- Cotton
- Fastener
- Zip
- Stitch
- Natural fibre
- Seam allowance

Natural fibres from plants



Cotton



Linen

Natural fibres from animals



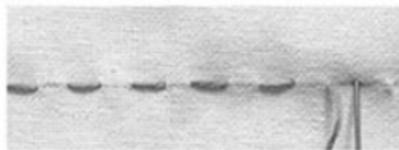
Silk



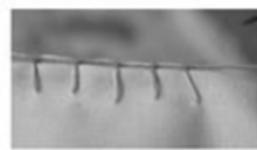
Wool

Synthetic fibres are man made

Synthetic, such as nylon and polyester, are produced entirely from chemicals.



Running Stitch



Blanket Stitch



Back Stitch

RETHINK

Ask whether we can sustain our current way of life and the way we design and make.

REUSE

Take an existing product that's become waste, and use the material or parts for another purpose, without processing it.

RECYCLE

Take an existing product that has become waste and reprocess the material to use in a new product.

REPAIR

When a product breaks down or doesn't function properly, try to fix it.

REDUCE

Minimise the amount of material and energy you use.

REFUSE

Don't use a material or buy a product if you think you don't need it or if it's unsustainable.



[Recycling]

IF YOU CAN'T REUSE IT, REFUSE IT



Drama Year 8



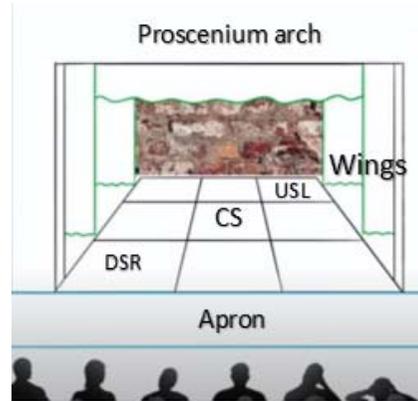
Features of writing:

- Setting
- Characters
- Plot
- Conflict
- Protagonist
- Antagonist
- Prequel
- Sequel
- Duologue
- Dialogue

Acting skills

- Vocal**
- Pace
- Pause
- Tone
- Volume
- Diction
- Projection
- Physical**
- Facial expression
- Eye contact
- Posture
- Movement/stillness
- Gesture
- Proxemics
- Levels

The Proscenium Arch:



Sound:

- Diegetic:** a sound from within the world of the play.
- Directional:** where the sound comes from.
- Distortion:** altering the sound.
- Underscore:** music played in the background.

Features of an effective poster:

- Name of the production
- Appropriate design to establish genre
- Where the performance is shown
- When the performance is shown
- Ticket information



Lighting:



Floodlight



Spotlight



Gobo



Gauze



Gels

EPR Y8 Judaism

Key terms

Yahweh: The Hebrew name for God.

Adonai: Some Jews prefer to use this term, meaning 'my Lord'.

Monotheism: The belief in ONE indivisible God.

Covenant: An agreement with conditions on both sides.

Promised Land: Jews believe that Israel is the land given to them by God.

Omnipresent: present everywhere at all times.

Shema: a Jewish prayer, affirming belief in the one God, found in the Torah.

Torah: The 5 books of Moses (Genesis, Exodus, Leviticus, Numbers, Deuteronomy) which make up the first part of the Tenakh.

Orthodox Jews: Strict Jews who try to follow all the laws as they came straight from God to Moses.

Reform Jews: believe that the laws and guidance can be adapted for modern times.

Shabbat: weekly holy day, starts at sunset on Friday and lasts until nighttime on Saturday.

Ten Commandments: 10 laws given to Moses by God over 3000 years ago.

Mitzvot: Jewish rules – there are 613 of these.

Shekinah: The divine (holy) presence of God.

Rabbi: A Jewish religious leader and teacher.

Messiah: 'The anointed one' – a leader of the Jews who is expected to live on earth at some time in the future.

Minyan: a group of 10 adults; the minimum required to hold a religious service.

Tallit: a prayer shawl. Ultra Orthodox Jews wear them under their clothes at all times. Others wear them for worship.

Kosher: food that meets the requirements of Jewish law.

Bar/Bat Mitzvah: The Jewish coming-of-age ceremony, which means 'son/daughter of the commandment'.

Key Quotations: Scholars

'Everything that exists depends on G-d, and He does not depend on anything' **Maimonides**

'Once one has decided to cleanse himself from thinking about sinning and other evil thoughts . . . G-d in His mercy will cleanse him' **Maimonides**

'Doing mitzvahs with joy and loving G-d, who gave them to us, is a great form of Divine service.' **Maimonides**

Key Quotations: Religious/ holy texts.

'Hear, O Israel! The Lord our God, the Lord is one. You shall love the Lord your God with all your heart, with all your soul and with all your might.' The Shema – **Deuteronomy**

'You shall not boil the kid in its mother's milk' **Exodus**

'Remember the Sabbath day and keep it holy' **Exodus**

'Blessed are you LORD our God, King of the Universe, who brings forth bread from the earth' **Challah blessing**

'you shall practice self-denial... for on this day atonement shall be made for you... you shall be clean before the Lord' **Leviticus**

| |
|---------------------|
| <u>Terminology</u> |
| Hygiene |
| Cross-contamination |
| Food poisoning |
| Core temperature |
| Function |
| Fermentation |
| Nutrition |
| Nutrient |
| Structure |
| Micro-nutrient |
| Macro-nutrient |
| Health |

Meat handling

- Wash hands before and after handling raw meat.
- Use separate colour-coded equipment for meat preparation.
- Keep raw meat separate from other ingredients.
- Store raw meat between 0-5 degrees Celsius in the fridge.
- Ensure the core temperature of cooked meat reaches 75 degrees.
- Sanitise work surfaces after meat preparation.

Function of bread ingredients

| | |
|--------------|---|
| Strong Flour | Provides the structure of bread and is a source of nutrients. |
| Water | Binds the ingredients together, activates the yeast. |
| Yeast | Using fermentation, gives off CO2 allowing the bread to rise during proving and baking. |
| Salt | Flavours the bread dough. |
| Sugar | Encourages fermentation with the yeast. |

Eatwell guide

Government guidance on how to eat well and be healthy based on the major food groups.



Nutrition

The study of the key nutrients in food, how they are vital for good health and how they work together. Macro-nutrients: fat, protein and carbohydrate. Micro-nutrients: vitamins and minerals.

Year 8: Rainforests

Humans in the rainforest

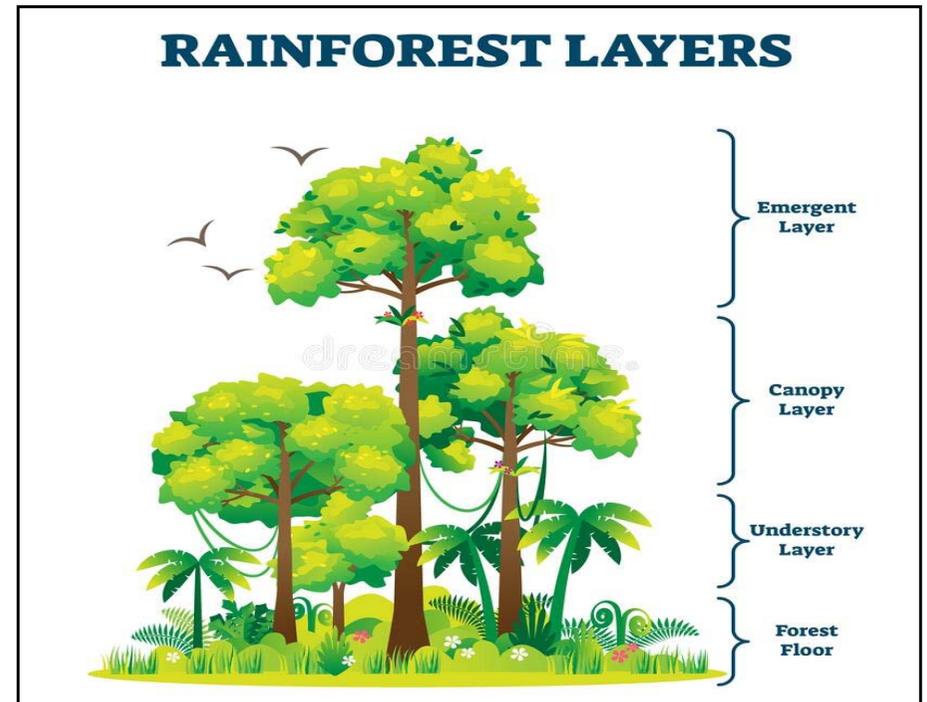
| | |
|---------------------|---|
| Indigenous | Native to an area; a people whose ancestors have lived in an area for a very long time. |
| Yanomami | An indigenous tribe in the Amazon. Some villages have never had contact with the outside world. |
| Shabano | Large circular huts with an open courtyard. Families live in units which are all open to face the courtyard. |
| Sustainable | An activity which can be repeated continuously without causing damage to the future. |
| Forest Fires | Fires which occur in forests, either naturally or because of human activity. Typically they spread very quickly and cause lots of damage. |
| Genocide | Large-scale killing of a group, with the intention of destroying a group completely. |

Deforestation

| | |
|---------------------------|---|
| Deforestation | The removal of trees to use land for different purposes. |
| Logging | Chopping down trees to use the wood to make products, such as paper and furniture. |
| Mining | Process of removing things such as minerals, coal and metals from beneath the ground. |
| Cattle Ranch | A large area of land used to raise cows. |
| Infrastructure | Basic structures of society; e.g. roads and electricity. |
| Palm oil | Oil made from the fruit of the palm tree, which is used in a huge number of products. |
| Endangered Species | When a species of plant or animal is at risk of becoming extinct. |

Rainforest Structure

| | |
|-----------------------|---|
| Forest Floor | Bottom layer of the rainforest, mainly leaves, branches and bark decomposing on the soil surface. |
| Understory | Half-way house between forest floor and canopy. Lots of shrubs and small trees. |
| Canopy | A layer with lots of trees which form a 'canopy' over the rainforest. Much of rainforest life can be found here. |
| Emergent | The tallest layer of the rainforest. Some trees reach 70ft tall. |
| Epiphytes | Plants which grow on other plants for support. |
| Buttress Roots | Large, thick roots which spread out on the forest floor. These help tall rainforest trees to be stable, and find nutrients in the soil. |



History

The Slave Trade



| | | |
|---------------------------|---|--|
| Key people | John Hawkins First Englishman to be involved in the English slave trade. | Key terms |
| Abolitionists | William Wilberforce English MP and leader of the abolition movement, he gave speeches and presented petitions to parliament every year between 1789-1807. He was vital to the abolition movement. | Abolition The act of ending something by law- here slavery. |
| | Olaudah Equiano A former slave who wrote about his experiences and travelled the country was a vital voice in the abolition movement. His speeches alerted people to the horrors of slavery. | Domestic slave Domestic slaves were butlers, cooks and maids, who had to look after the plantation owner. |
| Resistance leaders | Harriet Tubman A former slave who, over the course of 11 years, led over 70 slaves to freedom. She created the underground railroad, a network of safe houses and routes used to get slaves to freedom. | Enlightenment New ways of thinking that started in the 18 th century, focused on reason and logic instead of tradition. |
| | Toussaint L'Ouverture Led a slave rebellion in 1791 against the French colonial forces. This resulted in independence for the island of Haiti, the first former slave colony to achieve independence. | Legacy Something left over from the past. |
| | | Middle Passage The journey from Africa to America for slaves on ship. |
| | | Petition A demand presented to Parliament, signed by supporters of a cause |
| | | Plantation A large farm that slaves worked on to produce cotton, tobacco and sugar. |
| | | Slavery A relationship where one person has absolute power over the other. |
| | | Triangle Trade The system used for trading slaves across the world. |

| |
|-------------------------------------|
| Key events |
| Who benefitted from slavery? |
| Life for slaves |
| Why was slavery abolished? |

Plantation Owners - Plantation owners, owned large pieces of land which farmed different crops. By the constant supply of 'free' labour and good trading links plantation owners lived very lavish lifestyles, with very little upset to deal with.

African Tribal Leaders - African tribe leaders captured slaves through war between rival communities over land. They would then trade their captures for weaponry and gunpowder to increase their power in their native land. They also expanded national trade to trading with European countries to increase their wealth.

British businessmen - The slave trade made areas such as Liverpool and Bristol extremely rich. Factory owners and businessmen involved in the production of weapons and gunpowder benefitted massively from the selling of goods to African tribal leaders.

Domestic vs Plantation- Domestic slaves were butlers, cooks and maids, who had to look after the plantation owner, his family and his house. Plantation slaves were those who worked 18 hour days on the plantations growing cotton and tobacco. Domestic slaves were usually treated better than plantation slaves, given better food and were clothed.

Accommodation – slaves lived in wooden shacks with mud floors, with up to 15 people sharing one room.

Family – Slaves had no legal protection, therefore marriages and families could be broken up lawfully by their owners. Many used this as a threat to control slave behaviour. 32% of slave marriages were dissolved by masters selling slaves away from the family home.

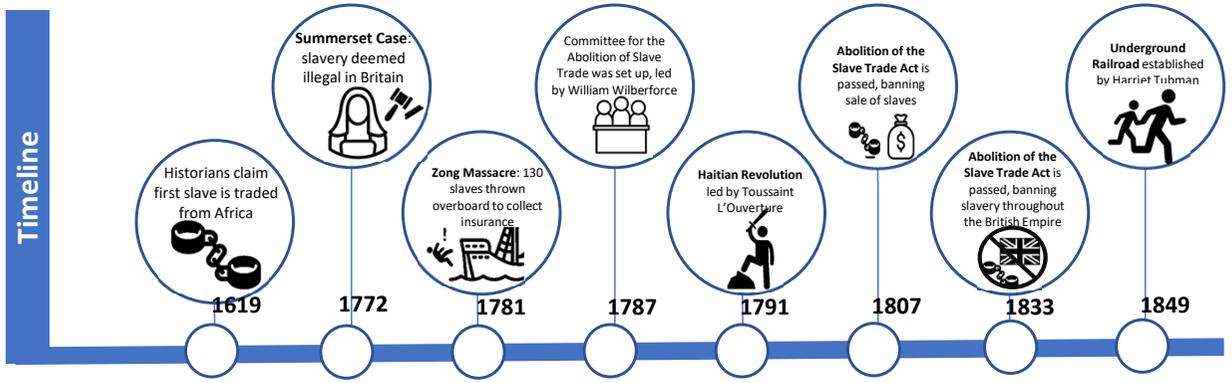
Politics – Granville Sharp used the courts to try to give slaves their freedom. Slavery was becoming legally unacceptable. Slaves in Britain went to court to get their freedom. By the early 1800s, most judges set slaves free.

Economics – Sugar plantations were closing as cheap sugar could be bought from Brazil.

Religion – Christian groups, such as the Quakers, thought that slavery was a sin against God. The Society for the Abolition of the Slave Trade was set up in 1787. Anti-slavery petitions were signed in British towns

Media – Thomas Clarkson collected evidence against slavery, publishing posters, pamphlets and making public speeches. A logo was created by **Josiah Wedgwood**.

Key Individuals - William Wilberforce campaigned against the slave trade. The first time he introduced the idea he lost the debate by 163 votes to 88 but he never gave up.



Latin

Stage 1

| | | |
|---|----------------|------------------|
|  | <i>canis</i> | dog |
|  | <i>coquus</i> | cook |
| | <i>est</i> | is |
|  | <i>filius</i> | son |
|  | <i>hortus</i> | garden |
|  | <i>laborat</i> | works/is working |
|  | <i>mater</i> | mother |
|  | <i>pater</i> | father |
|  | <i>sedet</i> | sits/is sitting |
|  | <i>servus</i> | slave |
|  | <i>via</i> | street |

Word order:

Unlike English, in Latin the verb comes at the end of the sentence. When translating to English, we have to switch verb and place.

Person **Place** **Verb**
"Caecilius in horto sedet"
"Caecilius is sitting in the garden"

"Metella in atrio sedet" - Metella is sitting in the main room

"Grumio in culina coquit" – Grumio is cooking in the kitchen

"Clemens in horto laborat" – Clemens is working in the garden

Stages 1-3

Stage 2

| | | |
|--|-----------------|--------------------|
|  | <i>amicus</i> | friend |
|  | <i>ancilla</i> | slave girl |
|  | <i>cena</i> | dinner |
|  | <i>cibus</i> | food |
|  | <i>dominus</i> | master |
|  | <i>dormit</i> | sleeps/is sleeping |
|  | <i>intrat</i> | enters |
|  | <i>laetus</i> | happy |
|  | <i>laudat</i> | praises |
|  | <i>mercator</i> | merchant |
| | <i>quoque</i> | also |
|  | <i>salutat</i> | greet |

Nominative and Accusative

In Latin, the word ending changes based on whether the person/object is doing the action, or having the action done to them.

| | | | |
|-------------------------------------|-----------|----------|-----------|
| Nominative Does the action | Caecilius | Metella | Grumio |
| Accusative Has action done to it | Caecilium | Metellam | Grumionem |

"amicus Metellam salutat." - The friend greets Metella.

"Caecilius Grumionem laudat." – Caecilius praises Grumio.



Stage 3

| | | |
|---|----------------------|----------------|
| | <i>ad</i> | to |
|  | <i>bibit</i> | drinks |
|  | <i>circumspectat</i> | looks around |
|  | <i>clamat</i> | shouts |
|  | <i>ecce!</i> | look! |
|  | <i>et</i> | and |
|  | <i>expectat</i> | waits for |
|  | <i>ianua</i> | door |
|  | <i>iratus</i> | angry |
|  | <i>leo</i> | lion |
|  | <i>magnus</i> | big |
|  | <i>navis</i> | ship |
| | <i>non</i> | not |
|  | <i>portat</i> | carries |
|  | <i>respondet</i> | replies |
|  | <i>ridet</i> | smiles/laughs |
|  | <i>salve!</i> | hello! |
|  | <i>surgit</i> | gets/stands up |
|  | <i>taberna</i> | shop |
|  | <i>videt</i> | sees |
|  | <i>vinum</i> | wine |

Latin

Stage 4



Vocabulary

| | |
|--------------------|--------------------|
| <i>agit</i> | does |
| <i>ānulus</i> | ring |
| <i>coquit</i> | cooks |
| <i>cur?</i> | why? |
| <i>ē</i> | from, out of |
| <i>ego</i> | I |
| <i>ēheu!</i> | Oh dear! Oh no! |
| <i>habet</i> | has |
| <i>inquit</i> | says |
| <i>iūdex</i> | judge |
| <i>mendax</i> | liar |
| <i>pecūnia</i> | money |
| <i>perterritus</i> | terrified |
| <i>poēta</i> | poet |
| <i>quaerit</i> | looks for/searches |
| <i>quis?</i> | who? |
| <i>reddit</i> | gives back |
| <i>satis</i> | enough |
| <i>sed</i> | but |
| <i>signum</i> | sign, seal |
| <i>tū</i> | you |

Word order

I do, you do, he/she/it does

In Latin, it is very easy to determine who is doing an action based on the letter at the end of the verb (doing word).

| | I do (<i>ego</i>) [verb]-o | You do (<i>tu</i>) [verb]-s | He/she/it does [verb]-t |
|----------------------------|---------------------------------|----------------------------------|----------------------------|
| Walk (<i>ambul-</i>) | <i>ambulo</i> | <i>ambulas</i> | <i>ambulat</i> |
| Sit (<i>sede-</i>) | <i>sedeo</i> | <i>sedes</i> | <i>sedet</i> |
| Work (<i>labor-</i>) | <i>laboro</i> | <i>laboras</i> | <i>Laborat</i> |
| Watch (<i>spect-</i>) | <i>specto</i> | <i>spectas</i> | <i>spectat</i> |
| Run (<i>curr-</i>) | <i>curro</i> | <i>curris</i> | <i>currit</i> |

ego in foro ambulo.
tu in foro ambulas.
Caecilius in foro ambulat.

ego in horto sedeo.
tu in horto sedes.
Metella in horto sedet.

ego in tablino scribo.
tu in tablino scribis.
mercator in tablino scribit.

It is not always necessary to include 'ego' and 'tu' in the sentence because it is clear from the word ending who is doing the action.

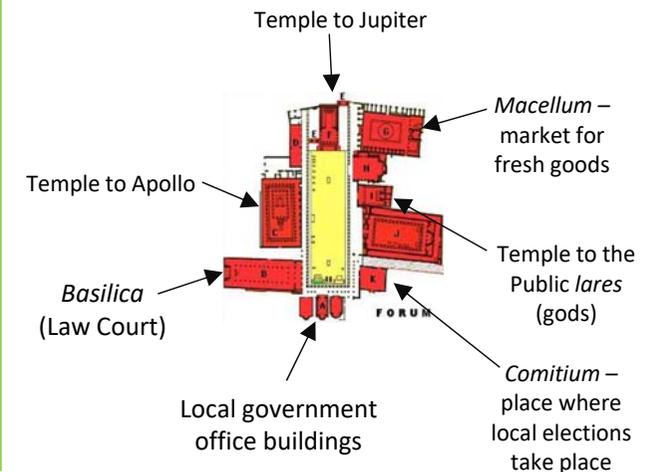
in foro ambulo. foro circumspectas.

Ancient Civilisation – The Forum

- The forum is the heart of the town of Pompeii. It was used for commercial, religious and governmental purposes.



- In an age before newspapers or social media, the forum is also where Pompeiians would receive their news and announcements. Notice boards would also be used for citizens to make complaints, spread gossip and draw graffiti.
- Some of the most important buildings in Pompeii are located in the forum.



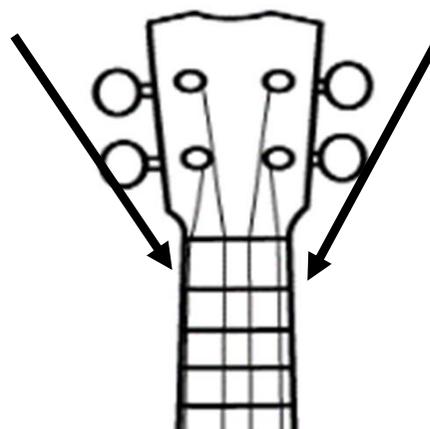
Music

Ukulele Skills

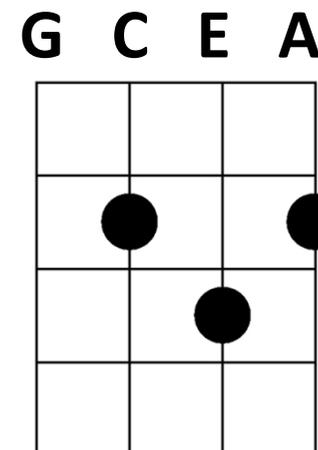
| Terminology | |
|--------------|---|
| Frets | How the neck of the ukulele is divided up into sections. |
| Pluck | Using your fingers to play one string. |
| Strum | Using your hand to play all four strings at the same time. |
| Chord | A collection of notes played together. A ukulele chord would be strummed. |
| Ensemble | Playing and performing as a group. |
| TAB notation | A way to write guitar and ukulele music down, using numbers. |
| Rhythm | The variety of long and short sounds, that create patterns within music. |

Ukulele Strings

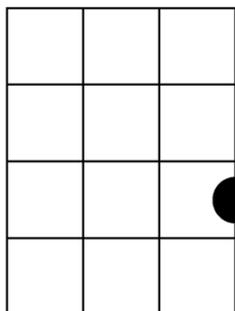
Green Cats Eat Ants



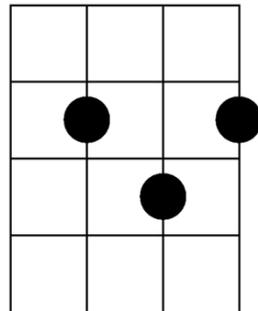
How to read a chord diagram



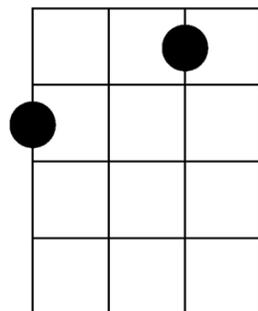
C



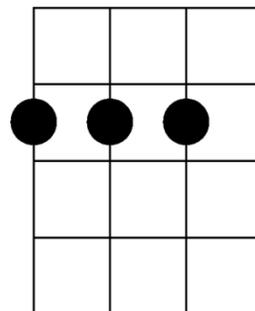
G



F



D



Am

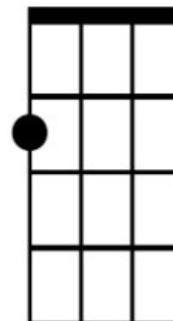


TABLE TENNIS

Forehand Serve

The tennis serve is the shot selected to begin a point in tennis. A table tennis serve can be hit either forehand or backhand. The ball must be thrown up from a flat palm into the air to a minimum height of six inches and visible to their opponent at all times.

Stage one

Stand in position on the balls of your feet, with knees slightly flexed. Face sideways with your shoulder pointing towards the target. Hold the ball in front of your body with left hand, right hand held back. Body weight should be on the back foot. Keep low.

Stage two

Throw the ball gently into the air (about 6 inches) with the palm of your hand. As the ball begins to drop, hold a forward stance and strike the ball flat with a fast arm in the middle of the ball. Transfer body weight from back to front foot.

Stage three

Follow through with the bat pointing towards the intended target. Return back to ready position for the next shot.

Forehand Drive

A forehand drive in table tennis is an offensive stroke that is used to force errors and to set up attacking positions. A successful shot should land close to your opponent's baseline or side-line.

Stage one

As the ball is returned, stand in position on the balls of your feet, with knees slightly flexed. Face sideways with your shoulder pointing towards the target. Body weight should be on the back foot.

Stage two

When ready to strike the ball, point your free arm towards the ball. At impact, rotate your body quickly to face forwards. Aim to hit the ball at its highest point. Transfer body weight from back to front foot.

Stage three

Follow through with the bat pointing towards the intended target. Return back to ready position for the next shot.

Forehand Push

A forehand push is a difficult defensive shot that requires the player to strike downwards on the back and underneath the ball to create backspin. When performed correctly, a forehand push is used to change the pace of an exchange or to return the ball in a very low manner.

Stage one

Stand square to the table in slight position and keep your feet shoulder width apart. Slightly flex your knees, leaning forward and hold your arms out in front. Keep close to the table.

Stage two

When ready to strike the ball, draw the bat backwards to the side of the body (strongest side). Hold the bat in an open angle with a straight wrist and your playing arm just in front of the body.

Stage three

On impact, bring the arms forward and ensure that power comes from the elbow and forearm (it is not a swing shot). Aim to hit the ball at its highest point. Transfer body weight from back to front foot.

Stage four

After impact, point the bat to where you want to hit the ball. Ensure that your arm does not swing across your body to the left. Return back to ready position for the next shot.

Forehand Smash

The forehand smash is a fast, hard and powerful stroke that aims to force the opponent away from the table or to win a point outright. However, the shot is not always about force and requires the player to use good timing, technique and precision simultaneously.

Stage one

As the ball is returned, stand in position on the balls of your feet, with knees slightly flexed. Face sideways with your shoulder pointing towards the target. Body weight should be on the back foot.

Stage two

When ready to strike the ball, point your free arm towards the ball. Raise the racket to a high position to generate downwards and forwards power.

Stage three

As the ball bounces off the table, rotate your body quickly to face forwards. Aim to hit the ball at its highest point. Transfer body weight from back to front foot. Return back to ready position for the next shot.

Block

The block shot is a defensive stroke that allows a player to use the speed of their opponent's shot against them. It needs to be completed straight after the bounce to ensure that the player maintains control of the ball.

Stage one

Stand square to the table in slight position and keep your feet shoulder width apart. Slightly flex your knees, leaning forward and hold your arms out in front. Keep close to the table.

Stage two

When ready to strike the ball, draw the bat backwards to the side of the body (strongest side). Hold the bat in an open position with a straight wrist and your playing arm just in front of the body.

Stage three

On impact, bring the arms forward and ensure that power comes from the elbow and forearm (it is not a swing shot). Aim to hit the ball at its highest point. Transfer body weight from back to front foot.

Stage four

After impact, point the bat to where you want to hit the ball. Ensure that your arm does not swing across your body to the left. Return back to ready position for the next shot.

PE - Subject Knowledge Organiser - Football

Short pass

A short side foot pass enables a team to quickly pass a ball and help maintain possession. It is used for accuracy.

- Move parallel to the ball and place your non-kicking foot to the side of the ball.
- Keep your eye on the ball until you have it under your control.
- Look up to see where is the best place to pass it.
- On selection of your pass, maintain a strong body position.
- Swing your kicking foot through and strike the ball with the inside of your foot.
- Aim to hit the middle of the ball to ensure it stays close to the ground.
- Keep looking at your target.
- Follow your kicking leg through towards the intended target.
- The speed of the kicking leg will direct how hard you kick the ball.

Long pass

A long pass is an attacking skill that allows players to switch the direction of the attack very quickly to create space, find a teammate or to catch out the opposition.

- Move parallel to the ball and place your non-kicking foot to the side of the ball.
- Keep your eye on the ball until you have it under your control.
- Look up to see where is the best place to pass the ball.
- On selection of your pass, maintain a strong body position.
- Explosively bring your kicking foot through and strike the ball with laces of your football boot.
- Aim to hit the middle of the ball to ensure it stays close to the ground or the lower half of the ball if you want to lift it over opposition players.
- Keep looking at your target.
- Follow your kicking leg through towards the intended target and your body over the ball.
- The speed of the kicking leg will direct how hard you kick the ball.

Control

Good control of the football is an essential skill to maintain possession of the ball from the opposition and, if done accurately, gives the player more time to make the correct next decision.

- Keep your eye on the ball at all times.
- On contact with the ball, withdraw the foot slightly to take the momentum out of the ball (this is known as "cushioning").
- Aim to make contact with the middle of the ball to ensure that it stays close to the ground and does not bounce up.
- Once under control, move the ball out of your feet to allow the next decision to be made.

Block tackle

The block tackle is an essential skill for winning the ball back in football. It is mainly used when confronting an opponent head on and it is important to complete it with good timing and technique to prevent injury or fouls.

- Close down your opponent quickly but do not rush uncontrolled at them.
- Try to reduce any space around you and monitor for passing options.
- Stay on the balls of your feet, arms slightly out to jockey your opponent.
- Keep your eye on the ball and wait for a clear view of the ball.
- When you can see most of the ball, transfer your weight from your back to front foot and move the inside of your foot towards the ball.
- Maintain a strong body position.

Throw-in

The throw-in is the legal way to restart the game if the ball has gone out of play from either of the side-lines.

- Hold the ball with both hands and ensure that the thumbs are behind the ball and fingers are spread.
- Hold the ball behind the head with relaxed arms and elbows bent.
- Keep your feet shoulder-width apart.
- Face your target.
- Lean back with both feet in contact with the ground.
- Slightly bend your knees and arch your head, neck, shoulders and trunk.
- When ready, propel yourself forward and release the ball just as it passes your head.
- Once the ball is released, bring your strongest leg forward and out in front of you for balance.

Heading

The header can be an attacking or defensive skill and is used to try and win the ball when it is in the air.

- Keep your eyes on the ball.
- Use your forehead to make contact with the bottom of the ball for a defensive header or the top of the ball for an attacking header.
- For a defensive header, it is important to get good height and distance but for an attacking header you need power and accuracy.
- You can also use flick headers to pass to a team mate.

Year 8 Spanish

De compras

A. PLACES IN TOWN

| | |
|---------------------|---------------------|
| la playa | the beach |
| la piscina | the swimming pool |
| el estadio | the stadium |
| la discoteca | the disco |
| el mercado | the market |
| el museo | the museum |
| el ayuntamiento | the town hall |
| la galería de arte | the art gallery |
| el parque | the park |
| la biblioteca | the library |
| el centro comercial | the shopping centre |
| el polideportivo | the sports centre |
| el instituto | the school |
| la comisaría | the police station |
| la iglesia | the church |
| la estación | the station |
| el hospital | the hospital |
| las tiendas | the shops |

B. LOS ADJETIVOS

| | |
|-------------|------------|
| antiguo/a | old |
| bonito/a | pretty |
| grande | big |
| histórico/a | historic |
| importante | important |
| industrial | industrial |
| pequeño/a | small |
| tranquilo/a | quiet |
| ruidoso/a | noisy |
| sucio/a | dirty |
| limpio/a | clean |
| modern/a | modern |
| feo/a | ugly |

C. ACTIVITIES

| | |
|-----------------|------------------|
| tomar el sol | to sunbathe |
| nadar | to swim |
| hacer compras | to shop |
| leer un libro | to read a book |
| hacer deporte | to do sports |
| jugar al fútbol | to play football |
| bailar | to dance |
| tomar un café | to have a coffee |
| jugar al tenis | to play tennis |

más ___ que = more ___ than
 menos ___ que = less ___ than

e.g. Bristol es más ruidoso que Bath.
 Bristol is noisier than Bath.

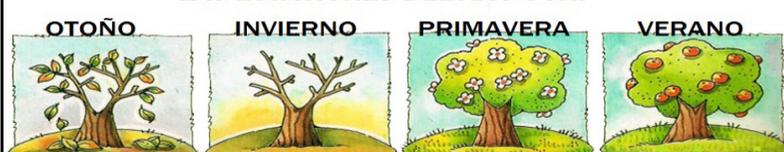
D. WEATHER/SEASONS

| | |
|-------------------|----------------------|
| Hace buen tiempo. | The weather is nice. |
| Hace calor. | It's hot. |
| Hace fresco. | It's chilly/cool. |
| Hace frío. | It's cold. |
| Hace mal tiempo. | The weather is bad. |
| Hace sol. | It's sunny. |
| Hace viento. | It's windy. |
| Hay niebla. | It's foggy. |
| Hay tormenta. | It's stormy. |
| Llueve. | It's raining. |
| Nieva. | It's snowing. |

E. DIRECTIONS

| | |
|---------------------------|------------------------|
| a la derecha | To the right |
| a la izquierda | To the left |
| todo recto | straight on |
| ¿Por dónde se va...? | Which way is it...? |
| toma | take |
| la primera a la derecha | the first on the right |
| la segunda a la izquierda | the second on the left |
| baja | go down |
| cruza | cross |
| dobla/tuerce | turn |
| sube (por) | go up |
| al final de | at the end of |
| al lado de | next to |
| delante de | in front of |
| enfrente de | opposite |

LAS ESTACIONES DEL AÑO SON:



Year 8 Spanish

De compras



F. ITEMS

| | |
|----------------|---------------|
| el pan | bread |
| los libros | books |
| las aspirinas | aspirin |
| las manzanas | apples |
| las chuletas | pork) chops |
| los zapatos | shoes |
| un collar | a necklace |
| el periódico | the newspaper |
| unos caramelos | some sweets |
| un sobre | an envelope |
| un timbre | a stamp |

HIGH FREQUENCY VERBS

| | |
|----------|---------------|
| Se puede | You can |
| Hay | There is/are |
| Había | There was |
| Habrà | There will be |
| Es | It is |
| Serà | It will be |
| Fue | It was |
| Serìa | It would be |

J. EL MEDIO AMBIENTE

| | |
|------------------------|--------------|
| el reciclaje | recycling |
| el vidrio | glass |
| el papel | paper |
| la ropa | clothes |
| las bolsas de plástico | plastic bags |
| la basura | rubbish |
| las botellas | bottles |
| los periódicos | newspapers |
| las pilas | batteries |
| el agua | water |
| la electricidad | electricity |
| la gasolina | petrol |

H. CLOTHING

| | |
|-----------------|---------------|
| un jersey | a jumper |
| un cinturón | a belt |
| una chaqueta | a jacket |
| una falda | a skirt |
| unos calcetines | some socks |
| una camiseta | a t-shirt |
| un vestido | a dress |
| unos zapatos | some shoes |
| unos vaqueros | some jeans |
| unas botas | some boots |
| una camisa | a shirt |
| unos pantalones | some trousers |

G. SHOPS

| | |
|------------------------|----------------|
| el supermercado | supermarket |
| la zapatería | shoe shop |
| la librería | book shop |
| la panadería | bakery |
| la carnicería | butcher's |
| la farmacia | pharmacy |
| la frutería | fruit shop |
| la pescadería | fishmonger's |
| la joyería | jewellery shop |
| la tienda de recuerdos | gift shop |
| la tienda de ropa | clothes shop |
| el estanco | post office |
| la confitería | sweet shop |

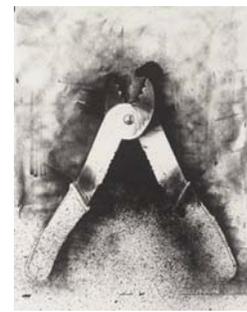
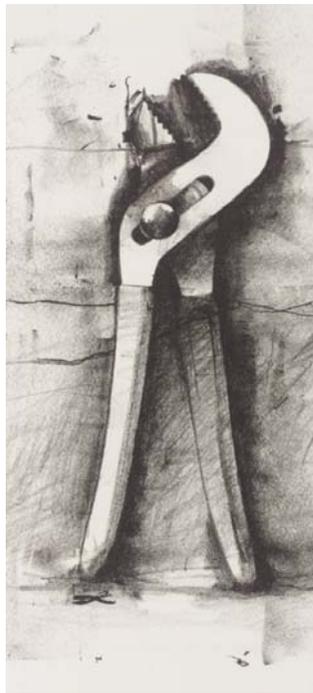
I. SHOPPING

| | |
|----------------------------|----------------------------------|
| ¿Cuánto cuesta(n)...? | How much is (are)...? |
| Cuesta(n)... | It/they cost... |
| ¿Tiene esa camiseta en...? | Do you have this t-shirt in...? |
| Sí, aquí tienes. | Yes, here you go. |
| ¿Qué número usa? | What size (shoes) do you wear? |
| ¿Qué talla usa? | What size (clothes) do you wear? |
| ¿Me lo/la puedo probar? | Can I try it on? |
| ¿Me los/las puedo probar? | Can I try them on? |
| ¿Dónde puedo comprar...? | Where can I buy...? |
| Me queda grande | It's too big |
| Me queda pequeño/a | It's too small |
| Me queda muy bien | It fits/suits me well |
| Me queda ajustado/a | It's too tight |
| Me queda mal el color | The colour doesn't suit me |

Year 8 Art – Mechanical Objects

During this topic you will be learning about the artwork of mechanical artist Jim Dine.

Jim Dine is an American artist who made his first print at the age of seventeen. He rose to fame when he was in his 20s in the 1950s and has continued to produce amazing work throughout his artistic life. Dine's work concentrates on depicting tools such as paintbrushes, wrenches and wire-cutters. He creates his work using a type of printing called lithography which is created using a smooth metal plate with an image etched into it.



Important Vocabulary

Sketch - to press down lightly with your pencil.

Tone - the particular quality of brightness, deepness, or hue of a shade of a colour.

Proportion - adjust or regulate areas of your drawing so that it has a particular or suitable relationship to the rest of your work.

Scale - the relative size or extent of something.

Weight of line - thickness or thinness of a line.

Cross Hatching - A shading technique where lines are over lapped to create the illusion of tone.

Hatching - Shading with closely drawn parallel lines.

Composition - The considered layout of a piece of work.

Monochrome - displaying images in black and white or in varying tones of only one colour.

Reduction print - form of colour printing by working the same block in a series of print runs, each just printing one colour.

Complimentary colours - colours that opposite on the colour wheel.

Harmonious colours - colours that are next to each other on the colour wheel and are easily blended.

Refine - to neaten up your work, to add the finishes touches.

How To Create A Effective Reduction Print

1. Firstly, you will draw out your design onto a piece of lino using a pencil or pen.
2. Then you will carve out your design using a specific lino cutter.
3. Next, you will roll out the lightest colour of ink onto a plastic sheet until it is a thin layer. You will then roll this ink onto your piece of lino.
4. You will print this lino by turning it upside down onto a piece of paper and using another clean roll to press the lino down. Lift the lino up to reveal your print.
5. You will then need to wash all your ink, rollers and lino until everything is clean.
6. The next will be to carve out more from the piece of lino, anything you want to stay the first colour you used to print.
7. Finally you will roll out another colour and print your lino on top of your first print. This will give your reduction printing a double colour of ink.

TABLE TENNIS

Forehand Serve

The tennis serve is the shot selected to begin a point in tennis. A table tennis serve can be hit either forehand or backhand. The ball must be thrown up from a flat palm into the air to a minimum height of six inches and visible to their opponent at all times.

Stage one

Stand in position on the balls of your feet, with knees slightly flexed. Face sideways with your shoulder pointing towards the target. Hold the ball in front of your body with left hand, right hand held back. Body weight should be on the back foot. Keep low.

Stage two

Throw the ball gently into the air (about 6 inches) with the palm of your hand. As the ball begins to drop, hold a forward stance and strike the ball flat with a fast arm in the middle of the ball. Transfer body weight from back to front foot.

Stage three

Follow through with the bat pointing towards the intended target. Return back to ready position for the next shot.

Forehand Drive

A forehand drive in table tennis is an offensive stroke that is used to force errors and to set up attacking positions. A successful shot should land close to your opponent's baseline or side-line.

Stage one

As the ball is returned, stand in position on the balls of your feet, with knees slightly flexed. Face sideways with your shoulder pointing towards the target. Body weight should be on the back foot.

Stage two

When ready to strike the ball, point your free arm towards the ball. At impact, rotate your body quickly to face forwards. Aim to hit the ball at its highest point. Transfer body weight from back to front foot.

Stage three

Follow through with the bat pointing towards the intended target. Return back to ready position for the next shot.

Forehand Push

A forehand push is a difficult defensive shot that requires the player to strike downwards on the back and underneath the ball to create backspin. When performed correctly, a forehand push is used to change the pace of an exchange or to return the ball in a very low manner.

Stage one

Stand square to the table in slight position and keep your feet shoulder width apart. Slightly flex your knees, leaning forward and hold your arms out in front. Keep close to the table.

Stage two

When ready to strike the ball, draw the bat backwards to the side of the body (strongest side). Hold the bat in an open angle with a straight wrist and your playing arm just in front of the body.

Stage three

On impact, bring the arms forward and ensure that power comes from the elbow and forearm (it is not a swing shot). Aim to hit the ball at its highest point. Transfer body weight from back to front foot.

Stage four

After impact, point the bat to where you want to hit the ball. Ensure that your arm does not swing across your body to the left. Return back to ready position for the next shot.

Forehand Smash

The forehand smash is a fast, hard and powerful stroke that aims to force the opponent away from the table or to win a point outright. However, the shot is not always about force and requires the player to use good timing, technique and precision simultaneously.

Stage one

As the ball is returned, stand in position on the balls of your feet, with knees slightly flexed. Face sideways with your shoulder pointing towards the target. Body weight should be on the back foot.

Stage two

When ready to strike the ball, point your free arm towards the ball. Raise the racket to a high position to generate downwards and forwards power.

Stage three

As the ball bounces off the table, rotate your body quickly to face forwards. Aim to hit the ball at its highest point. Transfer body weight from back to front foot. Return back to ready position for the next shot.

Block

The block shot is a defensive stroke that allows a player to use the speed of their opponent's shot against them. It needs to be completed straight after the bounce to ensure that the player maintains control of the ball.

Stage one

Stand square to the table in slight position and keep your feet shoulder width apart. Slightly flex your knees, leaning forward and hold your arms out in front. Keep close to the table.

Stage two

When ready to strike the ball, draw the bat backwards to the side of the body (strongest side). Hold the bat in an open position with a straight wrist and your playing arm just in front of the body.

Stage three

On impact, bring the arms forward and ensure that power comes from the elbow and forearm (it is not a swing shot). Aim to hit the ball at its highest point. Transfer body weight from back to front foot.

Stage four

After impact, point the bat to where you want to hit the ball. Ensure that your arm does not swing across your body to the left. Return back to ready position for the next shot.

Key words

Adobe Animate Animate is a professional animation software used by animation companies all over the world



Canvas

The name given to the blank document you create an animation on, once the animation process starts this is called The Stage.

Frames

A frame in animation is each individual drawing on the time line, which when played in sequences gives the illusion of movement. There are three types of frames used in Adobe Animate, Key Frames, Frames and Blank Key Frames.

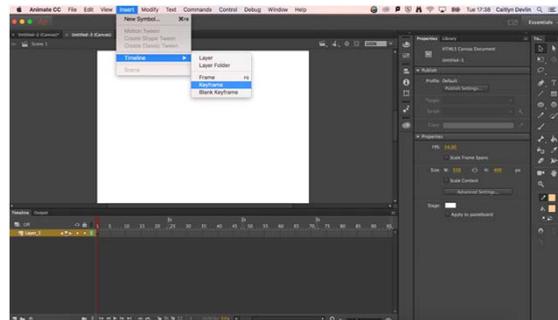
Key Frame

A key Frame is a Frame on the timeline which has an object or drawing on it.

Blank Key Frame

Blank Key Frames is a frame, which has nothing on it, so you will use this to create a news scene, a blank key frame allows you have a break in action or change of scene.

How to add a new layer



Layers

Layers are used so that an animator can have greater control over their animation; by separating different images or parts of the animation onto separate levels,

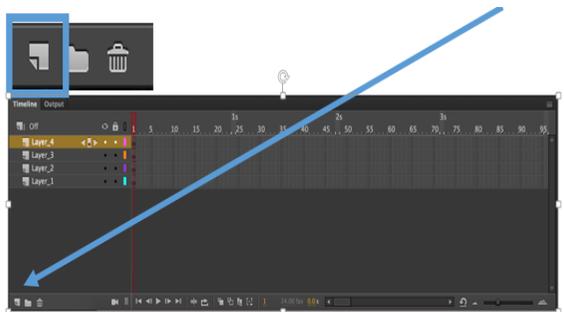
Frame by Frame Animation

Frame-by-Frame animation is when the image on the stage changes in every frame, it is used for detailed animation where movements should appear to happen seamlessly. Frame-by-Frame animation is the most time consuming, due to the number of drawings needed to make a single second of animation.

Onionskin

Onionskin is a tool used in digital animation which allows you to see multiple frames at once.

How to add a new layer



Inbetweening

Inbetweening is a way of animating where the key frames are plotted out first, after which the frames in between are added to create a smooth transition and the illusion of movement.

Still Motion Animation

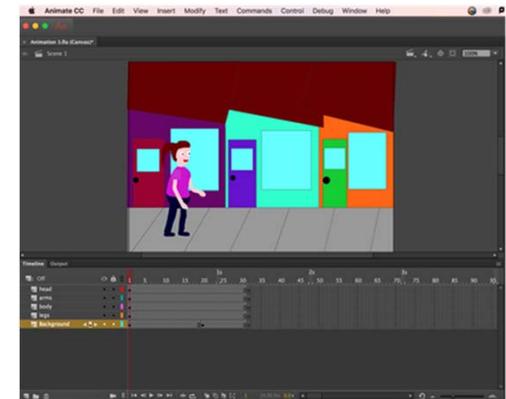
Still motion is another way of animating most commonly used in advertising and music videos that rely on a fast-paced movement of images. Still motion animation is similar to stop motion; however, instead of making small changes to each frame, every frame is a completely different image.

Motion Tweening

Motion tweening is a way of computer generating the path an object moves on.

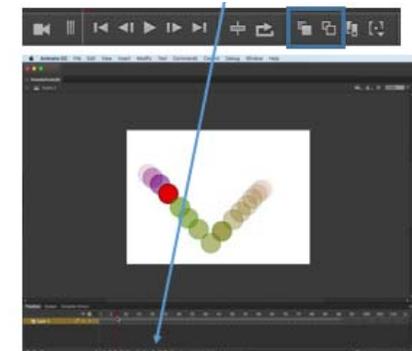
Organising Layers

Where a layer is positioned on the project timeline determines how that object or drawing is seen on the animating stage, as the layers are literally layered over the top of each another. The higher a layer appear on the project timeline the closer it will be to the front of the animating stage.



Using the Onionskin tool

There are two types of onion skins Onionskin and Onionskin Outline they are situated at the bottom of the Adobe animate interface next to the playback controls



Drama Year 8



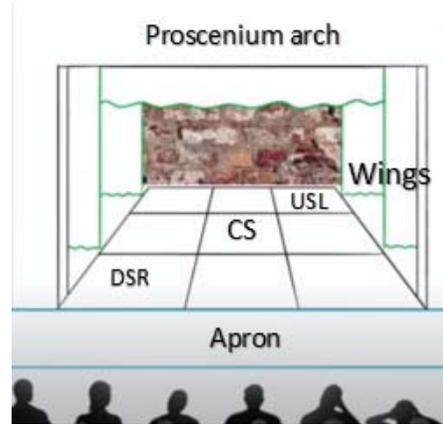
Features of writing:

- Setting
- Characters
- Plot
- Conflict
- Protagonist
- Antagonist
- Prequel
- Sequel
- Duologue
- Dialogue

Acting skills

- Vocal**
 - Pace
 - Pause
 - Tone
 - Volume
 - Diction
 - Projection
- Physical**
 - Facial expression
 - Eye contact
 - Posture
 - Movement/stillness
 - Gesture
 - Proxemics
 - Levels

The Proscenium Arch:



Sound:

- Diegetic:** a sound from within the world of the play.
- Directional:** where the sound comes from.
- Distortion:** altering the sound.
- Underscore:** music played in the background.

Features of an effective poster:

- Name of the production
- Appropriate design to establish genre
- Where the performance is shown
- When the performance is shown
- Ticket information



Lighting:



Floodlight



Spotlight



Gobo



Gauze



Gels

Context

Literary context

The novel follows a literary tradition of gothic novels that typically include isolated houses or castles, hauntings and induce fear in the reader. Susan Hill set out to write a ghost story, inspired by Henry James's novel, *The Turn of the Screw*. She read a range of ghost stories to inspire her and made a list of elements that a ghost story should contain. One of the key features of these stories, as well as the ghost itself, is a 'most unimaginative and straightforward' person who 'most certainly did not believe in such things as ghosts'. We see this character clearly in the rational Arthur Kipps.

Historical context (Edwardian setting (1901 – 1910 but written in early 1980s – a historical novel)

Isolation is a key generic convention of Gothic Horror (protagonist often an orphan or without family & rural, isolated settings / old mansions common). Hill is 'playing' with ideas of Gothic horror but changes protagonist to male not than female (gender reversal)

Women were often socially isolated in Edwardian society if not fitting traditional stereotype of 'angel in the house' e.g. Jannet excluded while pregnant / Alice Drablow dismissed as a "rum'un" by Mr Bentley.

1970 & early 80s, Britain still expected mums to be at home (social isolation).

Hill suffered emotional isolation with death of 1st fiancé and death of middle daughter

Hill used real-life settings of marshes around Suffolk coast in 1970s to inspire desolate atmosphere in WIB e.g. the dry rustling of reed beds & moaning wind.

Narrative and events

Narrative exposition

Kipps emotionally isolated at **start of novel**. Christmas Eve: family telling Gothic ghost stories.

Rising action: Kipps more isolated & tension rises ('conspiracy of silence' in village, physical isolation of Eel Marsh House, literally cut-off by tide).

Narrative Climax in 'Whistle & I'll come to You' (ch10)

Epiphany in ch11 on seeing Robin after 12 days – "Now, I appreciated the bird's presence, enjoyed simply watching".

Resolution: isolated again – bleak ending.

Settings

Eel Marsh House ("gloomy old house") – isolated/ cut off by (**Nine Lives Causeway**). Tide comes in & no escape (Gothic horror convention). Eel Marsh sounds slippery/ unpleasant (drowning).

Crythin Gifford – rural village, isolated from towns & cities. Kipps travels by train through **Gapemouth Tunnel** then car (Samuel Daily) to reach Gifford Arms. Sense of being trapped in the past / another time (clash of old and new). Hill uses for Crythin Gifford: Samuel Daily tells Kipps of "drowned churchyard" & "swallowed-up village" (foreboding). Physical isolation of settings adds to gloomy feel & foreshadows horror events.

November: month of the dead (and echoes 'Frankenstein')

Key characters

Arthur Kipps

The narrator of the story. A character who is emotionally isolated from family. Young Kipps is inexperienced & feels socially isolated/detached from people of Crythin Gifford and from Samuel Daily at first. Ch2 states he had a "**Londoner's sense of superiority in those days**".

Keckwick

The driver of the pony and trap. Withdrawn from social contact (symbolic of boatman to Hades / The Underworld?). Typical mysterious Gothic Horror character (undead horseman).

Mr. Jerome

Jerome is a character who is afraid of Eel House Marsh and isolates himself from Kipps. He won't speak truth about the woman in black.

Jennet Humpfrye

Is isolated by her family when she falls pregnant. She is cut off and forced to give up her child. As the WIB, she is isolated by anger, bitterness and despair.

Mr. Bentley

Mr Bentley a renowned London solicitor for whom Kipps works. They later become business partners.

Tomes

Mr Bentley's clerk sniffs constantly as if he has a permanent cold. He deals mainly in wills. His name means books – ironic as that is what he spends most of his time working with.

Esme Kipps

Arthur Kipps' second wife – a widower when he married her.

Stella Kipps

Arthur Kipps' fiancé during the time of the events at Crythin and later his first wife.

Literary techniques

| | |
|----------------------------|--|
| Simile | Comparing two things using like or as. |
| Metaphor | Stating one thing as though it is something else |
| Personification | Giving human features/characteristics to a non-human object. |
| Repetition | Where an idea is repeated multiple times throughout a text often to strengthen the idea presented. |
| Unreliable narrator | A sense that the narrator is not telling/is not able to tell the whole truth. |
| Imperative verb | A command verb such as 'put' or 'don't'. |
| Pathetic fallacy | A type of personification where emotions are given to a setting, an object or the weather. |
| Onomatopoeia | Words that sound a little like they mean. |
| Emotive Language | Language intended to create an emotional response. |
| Symbolism | Using images, ideas, motifs, objects, characters...to represent something else. |

Key vocabulary – add to this list

| | |
|-------------|------------|
| Isolation | Alienation |
| Blasphemy | Redemption |
| Segregation | Withdrawal |
| Solitude | Detachment |
| Remoteness | |

Themes – create a tally chart for each time these themes occur

| | |
|------------------------|------------------------|
| Isolation | Community |
| Family | Secrets |
| Appearance and reality | Identity |
| Social class | Gender |
| The role of women | Tradition vs modernity |

Symbolism – add explanations to these key symbols as we read

 Fog and Mist

 Eel Marsh

 Crythin Gifford

 The woman in black

 Eel Marsh House

 The various characters and settings

| |
|---------------------|
| <u>Terminology</u> |
| Hygiene |
| Cross-contamination |
| Food poisoning |
| Core temperature |
| Function |
| Fermentation |
| Nutrition |
| Nutrient |
| Structure |
| Micro-nutrient |
| Macro-nutrient |
| Health |

Meat handling

- Wash hands before and after handling raw meat.
- Use separate colour-coded equipment for meat preparation.
- Keep raw meat separate from other ingredients.
- Store raw meat between 0-5 degrees Celsius in the fridge.
- Ensure the core temperature of cooked meat reaches 75 degrees.
- Sanitise work surfaces after meat preparation.

Function of bread ingredients

| | |
|--------------|---|
| Strong Flour | Provides the structure of bread and is a source of nutrients. |
| Water | Binds the ingredients together, activates the yeast. |
| Yeast | Using fermentation, gives off CO2 allowing the bread to rise during proving and baking. |
| Salt | Flavours the bread dough. |
| Sugar | Encourages fermentation with the yeast. |

Eatwell guide

Government guidance on how to eat well and be healthy based on the major food groups.



Nutrition

The study of the key nutrients in food, how they are vital for good health and how they work together. Macro-nutrients: fat, protein and carbohydrate. Micro-nutrients: vitamins and minerals.

Year 8: Rainforests

Humans in the rainforest

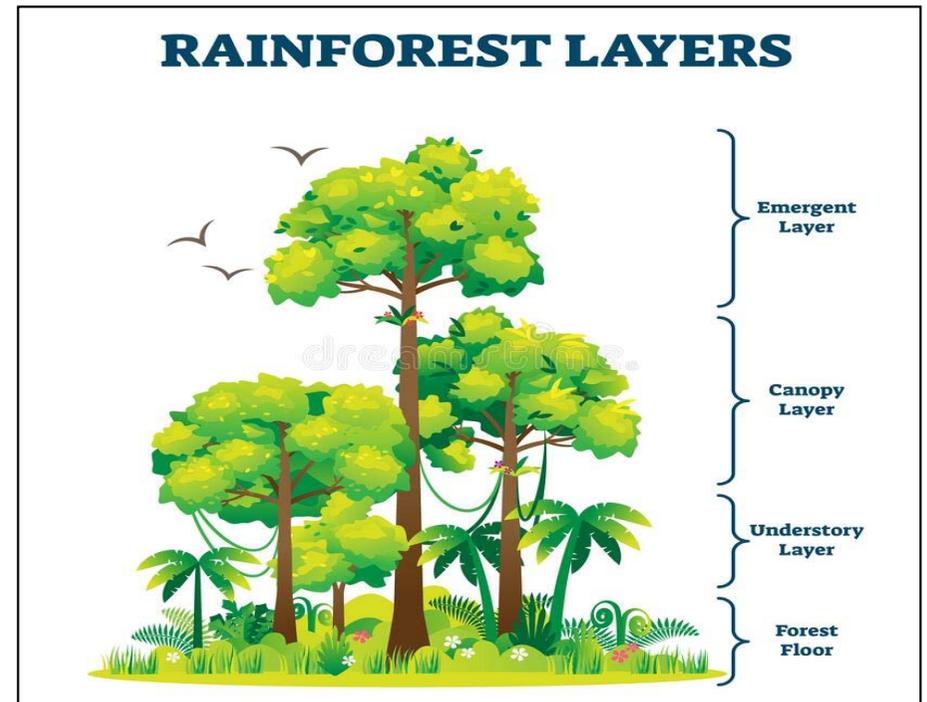
| | |
|---------------------|---|
| Indigenous | Native to an area; a people whose ancestors have lived in an area for a very long time. |
| Yanomami | An indigenous tribe in the Amazon. Some villages have never had contact with the outside world. |
| Shabano | Large circular huts with an open courtyard. Families live in units which are all open to face the courtyard. |
| Sustainable | An activity which can be repeated continuously without causing damage to the future. |
| Forest Fires | Fires which occur in forests, either naturally or because of human activity. Typically they spread very quickly and cause lots of damage. |
| Genocide | Large-scale killing of a group, with the intention of destroying a group completely. |

Rainforest Structure

| | |
|-----------------------|---|
| Forest Floor | Bottom layer of the rainforest, mainly leaves, branches and bark decomposing on the soil surface. |
| Understory | Half-way house between forest floor and canopy. Lots of shrubs and small trees. |
| Canopy | A layer with lots of trees which form a 'canopy' over the rainforest. Much of rainforest life can be found here. |
| Emergent | The tallest layer of the rainforest. Some trees reach 70ft tall. |
| Epiphytes | Plants which grow on other plants for support. |
| Buttress Roots | Large, thick roots which spread out on the forest floor. These help tall rainforest trees to be stable, and find nutrients in the soil. |

Deforestation

| | |
|---------------------------|---|
| Deforestation | The removal of trees to use land for different purposes. |
| Logging | Chopping down trees to use the wood to make products, such as paper and furniture. |
| Mining | Process of removing things such as minerals, coal and metals from beneath the ground. |
| Cattle Ranch | A large area of land used to raise cows. |
| Infrastructure | Basic structures of society; e.g. roads and electricity. |
| Palm oil | Oil made from the fruit of the palm tree, which is used in a huge number of products. |
| Endangered Species | When a species of plant or animal is at risk of becoming extinct. |



PE - Subject Knowledge Organiser - Football

Short pass

A short side foot pass enables a team to quickly pass a ball and help maintain possession. It is used for accuracy.

- Move parallel to the ball and place your non-kicking foot to the side of the ball.
- Keep your eye on the ball until you have it under your control.
- Look up to see where is the best place to pass it.
- On selection of your pass, maintain a strong body position.
- Swing your kicking foot through and strike the ball with the inside of your foot.
- Aim to hit the middle of the ball to ensure it stays close to the ground.
- Keep looking at your target.
- Follow your kicking leg through towards the intended target.
- The speed of the kicking leg will direct how hard you kick the ball.

Long pass

A long pass is an attacking skill that allows players to switch the direction of the attack very quickly to create space, find a teammate or to catch out the opposition.

- Move parallel to the ball and place your non-kicking foot to the side of the ball.
- Keep your eye on the ball until you have it under your control.
- Look up to see where is the best place to pass the ball.
- On selection of your pass, maintain a strong body position.
- Explosively bring your kicking foot through and strike the ball with laces of your football boot.
- Aim to hit the middle of the ball to ensure it stays close to the ground or the lower half of the ball if you want to lift it over opposition players.
- Keep looking at your target.
- Follow your kicking leg through towards the intended target and your body over the ball.
- The speed of the kicking leg will direct how hard you kick the ball.

Control

Good control of the football is an essential skill to maintain possession of the ball from the opposition and, if done accurately, gives the player more time to make the correct next decision.

- Keep your eye on the ball at all times.
- On contact with the ball, withdraw the foot slightly to take the momentum out of the ball (this is known as "cushioning").
- Aim to make contact with the middle of the ball to ensure that it stays close to the ground and does not bounce up.
- Once under control, move the ball out of your feet to allow the next decision to be made.

Block tackle

The block tackle is an essential skill for winning the ball back in football. It is mainly used when confronting an opponent head on and it is important to complete it with good timing and technique to prevent injury or fouls.

- Close down your opponent quickly but do not rush uncontrolled at them.
- Try to reduce any space around you and monitor for passing options.
- Stay on the balls of your feet, arms slightly out to jockey your opponent.
- Keep your eye on the ball and wait for a clear view of the ball.
- When you can see most of the ball, transfer your weight from your back to front foot and move the inside of your foot towards the ball.
- Maintain a strong body position.

Throw-in

The throw-in is the legal way to restart the game if the ball has gone out of play from either of the side-lines.

- Hold the ball with both hands and ensure that the thumbs are behind the ball and fingers are spread.
- Hold the ball behind the head with relaxed arms and elbows bent.
- Keep your feet shoulder-width apart.
- Face your target.
- Lean back with both feet in contact with the ground.
- Slightly bend your knees and arch your head, neck, shoulders and trunk.
- When ready, propel yourself forward and release the ball just as it passes your head.
- Once the ball is released, bring your strongest leg forward and out in front of you for balance.

Heading

The header can be an attacking or defensive skill and is used to try and win the ball when it is in the air.

- Keep your eyes on the ball.
- Use your forehead to make contact with the bottom of the ball for a defensive header or the top of the ball for an attacking header.
- For a defensive header, it is important to get good height and distance but for an attacking header you need power and accuracy.
- You can also use flick headers to pass to a team mate.

History

The Slave Trade



| | | |
|---------------------------|---|--|
| Key people | John Hawkins First Englishman to be involved in the English slave trade. | Key terms |
| Abolitionists | William Wilberforce English MP and leader of the abolition movement, he gave speeches and presented petitions to parliament every year between 1789-1807. He was vital to the abolition movement. | Abolition The act of ending something by law- here slavery. |
| | Olaudah Equiano A former slave who wrote about his experiences and travelled the country was a vital voice in the abolition movement. His speeches alerted people to the horrors of slavery. | Domestic slave Domestic slaves were butlers, cooks and maids, who had to look after the plantation owner. |
| Resistance leaders | Harriet Tubman A former slave who, over the course of 11 years, led over 70 slaves to freedom. She created the underground railroad, a network of safe houses and routes used to get slaves to freedom. | Enlightenment New ways of thinking that started in the 18 th century, focused on reason and logic instead of tradition. |
| | Toussaint L'Ouverture Led a slave rebellion in 1791 against the French colonial forces. This resulted in independence for the island of Haiti, the first former slave colony to achieve independence. | Legacy Something left over from the past. |
| | | Middle Passage The journey from Africa to America for slaves on ship. |
| | | Petition A demand presented to Parliament, signed by supporters of a cause |
| | | Plantation A large farm that slaves worked on to produce cotton, tobacco and sugar. |
| | | Slavery A relationship where one person has absolute power over the other. |
| | | Triangle Trade The system used for trading slaves across the world. |

| |
|-------------------------------------|
| Key events |
| Who benefitted from slavery? |
| Life for slaves |
| Why was slavery abolished? |

Plantation Owners - Plantation owners, owned large pieces of land which farmed different crops. By the constant supply of 'free' labour and good trading links plantation owners lived very lavish lifestyles, with very little upset to deal with.

African Tribal Leaders - African tribe leaders captured slaves through war between rival communities over land. They would then trade their captures for weaponry and gunpowder to increase their power in their native land. They also expanded national trade to trading with European countries to increase their wealth.

British businessmen - The slave trade made areas such as Liverpool and Bristol extremely rich. Factory owners and businessmen involved in the production of weapons and gunpowder benefitted massively from the selling of goods to African tribal leaders.

Domestic vs Plantation- Domestic slaves were butlers, cooks and maids, who had to look after the plantation owner, his family and his house. Plantation slaves were those who worked 18 hour days on the plantations growing cotton and tobacco. Domestic slaves were usually treated better than plantation slaves, given better food and were clothed.

Accommodation – slaves lived in wooden shacks with mud floors, with up to 15 people sharing one room.

Family – Slaves had no legal protection, therefore marriages and families could be broken up lawfully by their owners. Many used this as a threat to control slave behaviour. 32% of slave marriages were dissolved by masters selling slaves away from the family home.

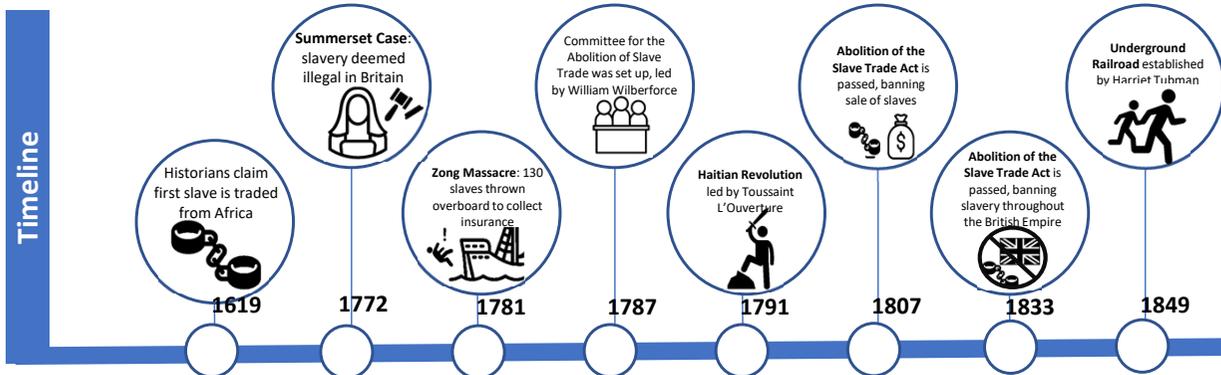
Politics – Granville Sharp used the courts to try to give slaves their freedom. Slavery was becoming legally unacceptable. Slaves in Britain went to court to get their freedom. By the early 1800s, most judges set slaves free.

Economics – Sugar plantations were closing as cheap sugar could be bought from Brazil.

Religion – Christian groups, such as the Quakers, thought that slavery was a sin against God. The Society for the Abolition of the Slave Trade was set up in 1787. Anti-slavery petitions were signed in British towns

Media – Thomas Clarkson collected evidence against slavery, publishing posters, pamphlets and making public speeches. A logo was created by **Josiah Wedgwood**.

Key Individuals - William Wilberforce campaigned against the slave trade. The first time he introduced the idea he lost the debate by 163 votes to 88 but he never gave up.



Latin

Stage 1

| | | |
|---|----------------|------------------|
|  | <i>canis</i> | dog |
|  | <i>coquus</i> | cook |
| <i>est</i> | is | |
|  | <i>filius</i> | son |
|  | <i>hortus</i> | garden |
|  | <i>laborat</i> | works/is working |
|  | <i>mater</i> | mother |
|  | <i>pater</i> | father |
|  | <i>sedet</i> | sits/is sitting |
|  | <i>servus</i> | slave |
|  | <i>via</i> | street |

Word order:

Unlike English, in Latin the verb comes at the end of the sentence. When translating to English, we have to switch verb and place.

Person **Place** **Verb**
"Caecilius in horto sedet"
"Caecilius is sitting in the garden"

"Metella in atrio sedet" - Metella is sitting in the main room

"Grumio in culina coquit" - Grumio is cooking in the kitchen

"Clemens in horto laborat" - Clemens is working in the garden

Stages 1-3

Stage 2

| | | |
|--|-----------------|--------------------|
|  | <i>amicus</i> | friend |
|  | <i>ancilla</i> | slave girl |
|  | <i>cena</i> | dinner |
|  | <i>cibus</i> | food |
|  | <i>dominus</i> | master |
|  | <i>dormit</i> | sleeps/is sleeping |
|  | <i>intrat</i> | enters |
|  | <i>laetus</i> | happy |
|  | <i>laudat</i> | praises |
|  | <i>mercator</i> | merchant |
| <i>quoque</i> | also | |
|  | <i>salutat</i> | greet |

Nominative and Accusative

In Latin, the word ending changes based on whether the person/object is doing the action, or having the action done to them.

| | | | |
|-------------------------------------|-----------|----------|-----------|
| Nominative Does the action | Caecilius | Metella | Grumio |
| Accusative Has action done to it | Caecilium | Metellam | Grumionem |

"amicus Metallam salutat." - The friend greets Metella.

"Caecilius Grumionem laudat." - Caecilius praises Grumio.

Stage 3

| | | |
|---|----------------------|----------------|
| <i>ad</i> | to | |
|  | <i>bibit</i> | drinks |
|  | <i>circumspectat</i> | looks around |
|  | <i>clamat</i> | shouts |
|  | <i>ecce!</i> | look! |
| <i>&</i> | <i>et</i> | and |
|  | <i>expectat</i> | waits for |
|  | <i>ianua</i> | door |
|  | <i>iratus</i> | angry |
|  | <i>leo</i> | lion |
|  | <i>magnus</i> | big |
|  | <i>navis</i> | ship |
| <i>non</i> | not | |
|  | <i>portat</i> | carries |
|  | <i>respondet</i> | replies |
|  | <i>ridet</i> | smiles/laughs |
|  | <i>salve!</i> | hello! |
|  | <i>surgit</i> | gets/stands up |
|  | <i>taberna</i> | shop |
|  | <i>videt</i> | sees |
|  | <i>vinum</i> | wine |





Vocabulary

| | |
|--------------------|--------------------|
| <i>agit</i> | does |
| <i>ānulus</i> | ring |
| <i>coquit</i> | cooks |
| <i>cur?</i> | why? |
| <i>ē</i> | from, out of |
| <i>ego</i> | I |
| <i>ēheu!</i> | Oh dear! Oh no! |
| <i>habet</i> | has |
| <i>inquit</i> | says |
| <i>iūdex</i> | judge |
| <i>mendax</i> | liar |
| <i>pecūnia</i> | money |
| <i>perterritus</i> | terrified |
| <i>poēta</i> | poet |
| <i>quaerit</i> | looks for/searches |
| <i>quis?</i> | who? |
| <i>reddit</i> | gives back |
| <i>satis</i> | enough |
| <i>sed</i> | but |
| <i>signum</i> | sign, seal |
| <i>tū</i> | you |

Word order

I do, you do, he/she/it does

In Latin, it is very easy to determine who is doing an action based on the letter at the end of the verb (doing word).

| | I do (ego) [verb]-o | You do (tu) [verb]-s | He/she/it does [verb]-t |
|-------------------|--------------------------------|---------------------------------|------------------------------------|
| Walk (ambul-) | <i>ambulo</i> | <i>ambulas</i> | <i>ambulat</i> |
| Sit (sede-) | <i>sedeo</i> | <i>sedes</i> | <i>sedet</i> |
| Work (labor-) | <i>laboro</i> | <i>laboras</i> | <i>Laborat</i> |
| Watch (spect-) | <i>specto</i> | <i>spectas</i> | <i>spectat</i> |
| Run (curr-) | <i>curro</i> | <i>curris</i> | <i>currit</i> |

ego in foro ambulo.
tu in foro ambulas.
Caecilius in foro ambulat.

ego in horto sedeo.
tu in horto sedes.
Metella in horto sedet.

ego in tablino scribo.
tu in tablino scribis.
mercator in tablino scribit.

It is not always necessary to include 'ego' and 'tu' in the sentence because it is clear from the word ending who is doing the action.

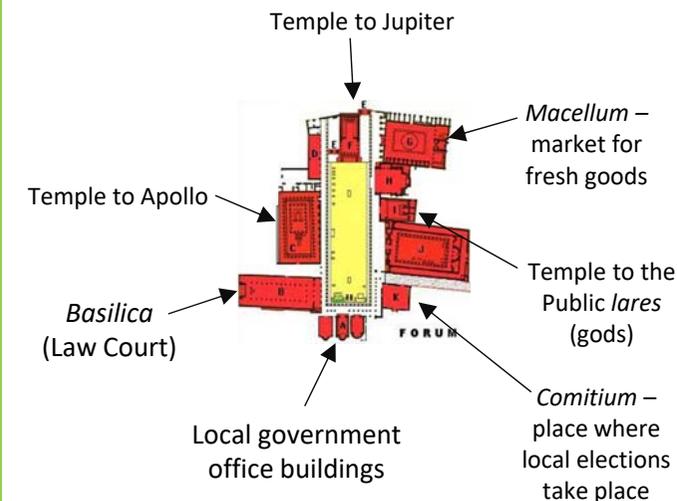
in foro ambulo. foro circumspectas.

Ancient Civilisation – The Forum

- The forum is the heart of the town of Pompeii. It was used for commercial, religious and governmental purposes.

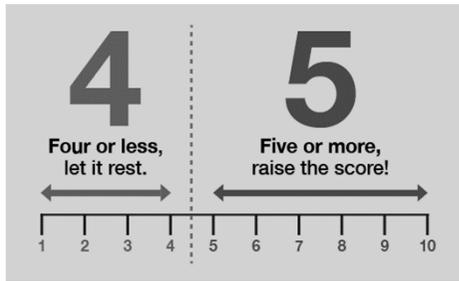


- In an age before newspapers or social media, the forum is also where Pompeiians would receive their news and announcements. Notice boards would also be used for citizens to make complaints, spread gossip and draw graffiti.
- Some of the most important buildings in Pompeii are located in the forum.



Prior Knowledge Maths

2 decimal places (2dp) – A number rounded to 2 decimal places has two digits after the decimal point.



Ratio – Bar model

Ratios can be represented visually as a bar model.

This bar model shows the ratio 2 : 3 : 4

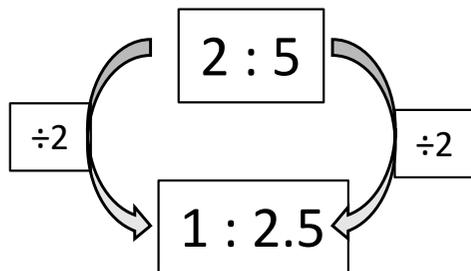


What fraction of the bar is pink?
 What fraction of the bar is yellow?
 What fraction of the bar is blue?

- >** Greater Than
- ≥** Greater Than or Equal To
- <** Less Than
- ≤** Less Than or Equal To

Unit ratio

In a unit ratio, one of the numbers is 1.

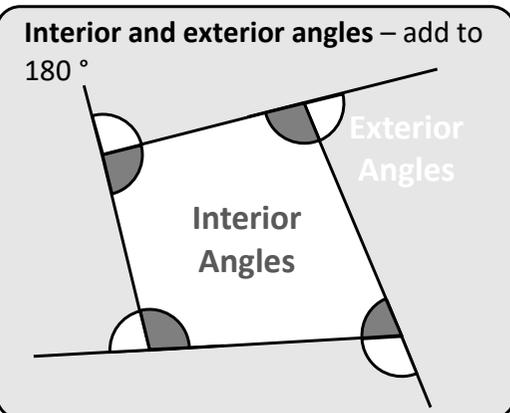
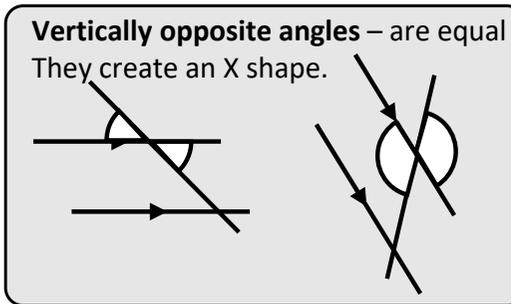
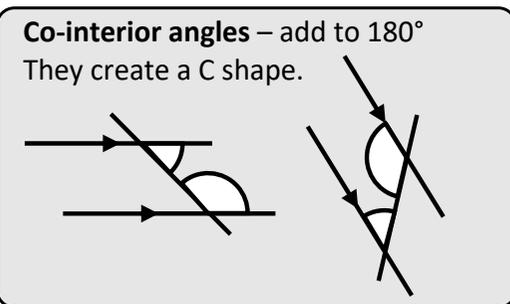
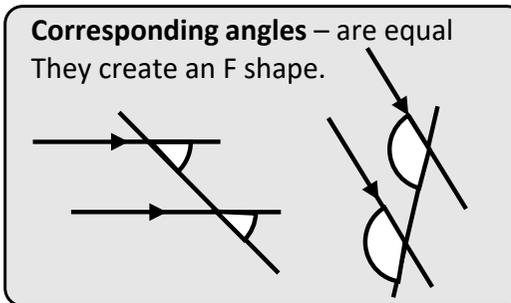
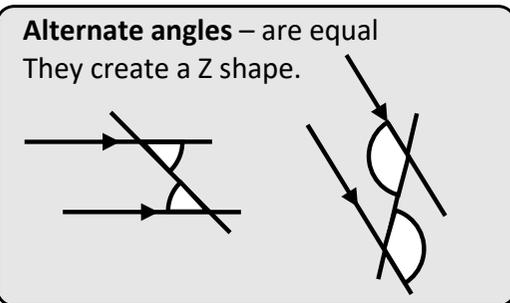
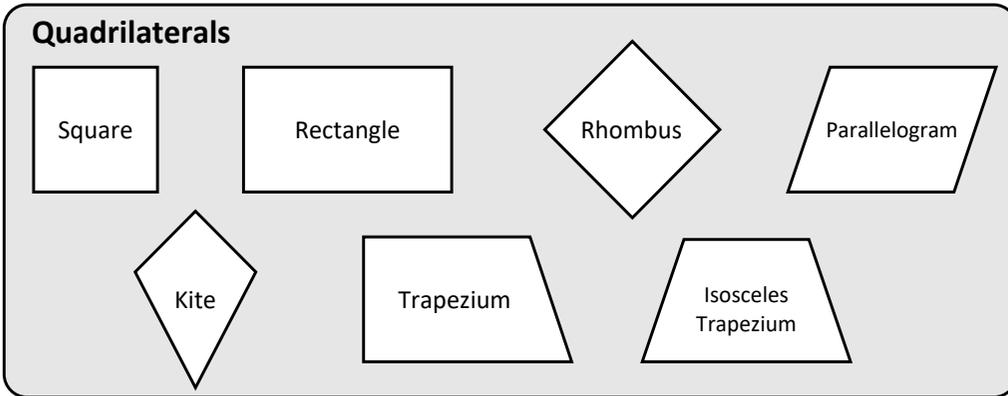


Key Concepts

Year 8 – Unit 6 – Decimals and ratio

| | |
|---------------------|--|
| Decimal Place | A decimal place is the position of a digit to the right of a decimal point. |
| Significant figures | Numbers can be rounded to significant figures. The first significant figure is the one with the highest value. It is the first non-zero digit, counting from the left. |
| Descending | Descending means to move downward or to a lower position. |
| Ascending | Ascending means to move upward or to a higher position. |
| Proportion | Proportion is the relationship in number or size of two things or sets of things. |
| Unit ratio | In a unit ratio, one of the numbers is 1. |

| T | O | . | $\frac{1}{10}$ | $\frac{1}{100}$ | $\frac{1}{1000}$ | $\frac{1}{10000}$ | $\frac{1}{100000}$ | $\frac{1}{1000000}$ |
|---|---|---|----------------|-----------------|------------------|-------------------|---------------------|---------------------|
| | | | tenths | hundredths | thousandths | ten thousandths | hundred thousandths | millionths |



Formula:

Sum of all interior angles:
 $(n - 2) \times 180$

| | |
|-------------------|---|
| Quadrilateral | A four sided, 2D shape that has straight sides. |
| Parallel lines | Lines that always stay the same distance apart and will never meet. |
| Congruent | Two shapes are congruent if they are equal in, size and shape. |
| Interior | The inner part of something; the inside. |
| Exterior | The outer part of something; the outside. |
| Polygon | Polygons are 2D shapes made of straight lines. |
| Regular polygon | All sides and angles are equal in a regular polygon |
| Irregular polygon | Not all sides or angles are equal in an irregular polygon |
| Vertex | A vertex is a point where two or more line segments meet; a corner. |

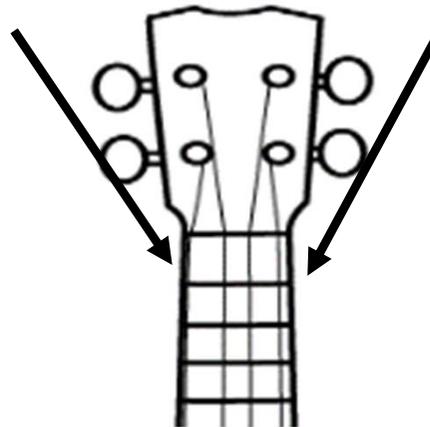
Music

Ukulele Skills

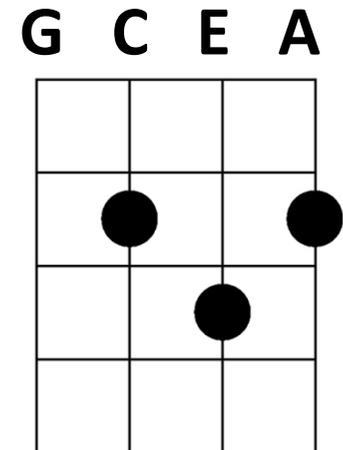
| Terminology | |
|--------------|---|
| Frets | How the neck of the ukulele is divided up into sections. |
| Pluck | Using your fingers to play one string. |
| Strum | Using your hand to play all four strings at the same time. |
| Chord | A collection of notes played together. A ukulele chord would be strummed. |
| Ensemble | Playing and performing as a group. |
| TAB notation | A way to write guitar and ukulele music down, using numbers. |
| Rhythm | The variety of long and short sounds, that create patterns within music. |

Ukulele Strings

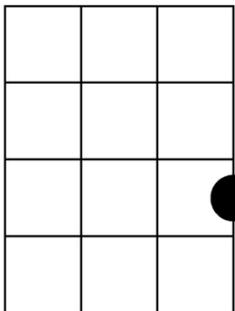
Green Cats Eat Ants



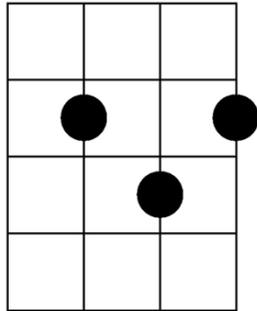
How to read a chord diagram



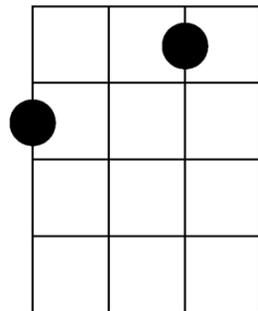
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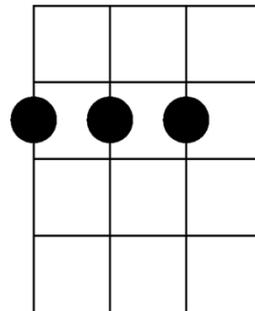
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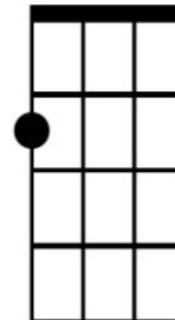
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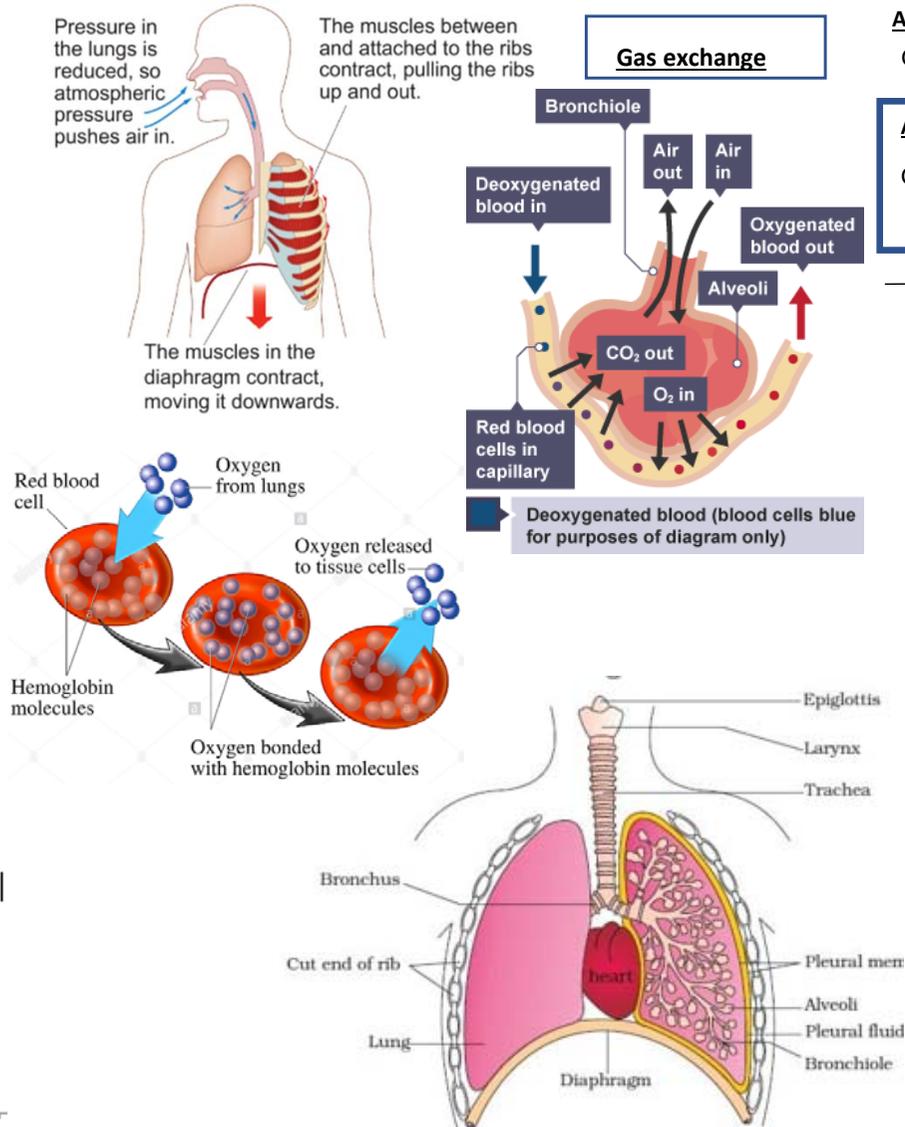
Am



8C Breathing and Respiration

Breathing

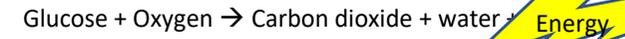
| | |
|-------------------------------|--|
| Aerobic Respiration | Using oxygen to release energy from glucose. |
| Combustion | The word equation for combustion (burning) of glucose is the same as above but occurs in a different way. |
| Reactants | The starting substances- written on left of word equation. |
| Products | The new substances made- written on right of word equation. |
| Breathing | Muscle movement allowing the lungs to expand/contract. |
| Ventilation | Movement of air into / out of the lungs. |
| Diaphragm | Organ below the lungs that contracts / relaxes changing the size of the lungs. |
| Mucus | Sticky liquid that traps dirt, dust and microorganisms. |
| Cilia | Tiny hairs on cells that sweep mucus from the lungs into the gullet to be swallowed. |
| Gas Exchange | The swapping of gases between the lungs and the blood. |
| Diffusion | Movement of particles from a high concentration to low. |
| Alveoli | Structures in the lungs where exchange occurs. |
| Adaptations of Alveoli | They increase the surface area for faster diffusion. The walls are one cell thick for faster diffusion. |
| Red Blood Cells | Take in oxygen when it gets into the blood. |
| Haemoglobin | Where the oxygen binds to in red blood cells. |



Gas exchange

Respiration

Aerobic Respiration Word Equation (with oxygen)



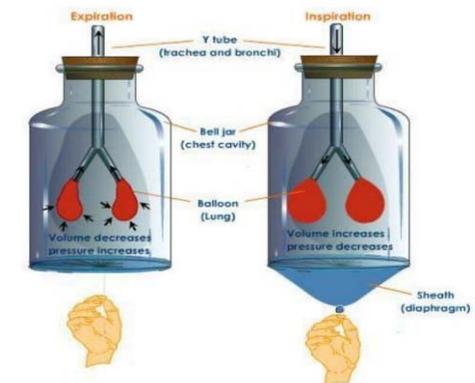
Anaerobic Respiration Word Equation (without Oxygen)



Breathing Models

| | |
|--|--|
| Robert Boyle | (1627-1691) placed a burning candle in a jar and sucked out all the air- the candle went out. Repeated with a mouse and the mouse died. |
| Joh Mayow | (1641-1679) did experiments to discover that only a certain part of the air was needed to keep candle burning and mouse alive. |
| Joseph Priestly & Antoine Lavoisier | (1733-1804) (1743-1794) Showed that oxygen was the part of air needed for the candle to burn and mouse to live- makes up 21% of air. |

Model to show the mechanism of breathing

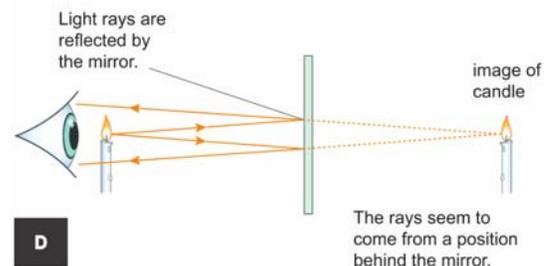
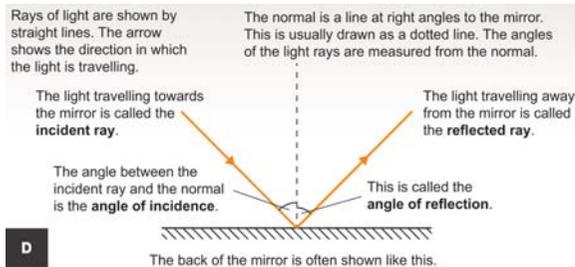


Todmorden High Science K.O. Year 8 Topic 8J Light

| Key term | Definition |
|---------------------|--|
| Longitudinal wave | A wave where the particles vibrate in the same direction as the wave is travelling. |
| Opaque | Material that does not let light through. It is not possible to see through an opaque substance. |
| Ray | A narrow beam of light, or an arrow on a diagram representing the path of light and the direction in which it is travelling. |
| Reflect | To bounce off a surface instead of passing through it or being absorbed. |
| Translucent | Material that lets light through but scatters it. You cannot see things clearly through translucent materials |
| Transparent | A material that light can travel through without scattering. (Note: transparent substances may be coloured or colourless.) |
| Transverse wave | A wave where the vibrations are at right angles to the direction the wave is travelling. |
| Angle of incidence | The angle between an incoming light ray and the normal. |
| Angle of reflection | The angle between the normal and the ray of light leaving a mirror. |
| Normal | An imaginary line at right angles to the surface of a mirror or other object where a ray of light hits it |
| Refraction | The change in direction when light goes from one transparent material to another. |
| Dispersion | The separating of the colours in light, for example when white light passes through a prism. |
| Frequency | The number of vibrations (or the number of waves) per second. Different frequencies of light have different colours. |

The Big Ideas and Must Know Facts

| | Light | Sound |
|------------------|--|--|
| Type of wave | transverse  | longitudinal  |
| Speed | 300 000 000 m/s in air | 330 m/s in air |
| Travels through: | vacuum, gases, some liquids, some solids | matter (solids, liquids and gases) |



Practical

Method



- A** | Stand a plane mirror on a piece of paper and point a ray box at the mirror. Draw a line on the paper along the back of the mirror. This will help you to make sure the mirror goes back to the same place if you move it accidentally.
- B** | Make a mark on the paper in the middle of the front of the mirror.
- C** | Switch on the ray box and aim the ray of light at the mark in the middle of the mirror. Mark where the rays of light are going by putting small crosses along the centre of the ray of light.



- B** | You can investigate the path of light through glass blocks using a ray box. You can mark the points where it enters and leaves and join these points with a straight line.

Year 8 Spanish

De compras

A. PLACES IN TOWN

| | |
|---------------------|---------------------|
| la playa | the beach |
| la piscina | the swimming pool |
| el estadio | the stadium |
| la discoteca | the disco |
| el mercado | the market |
| el museo | the museum |
| el ayuntamiento | the town hall |
| la galería de arte | the art gallery |
| el parque | the park |
| la biblioteca | the library |
| el centro comercial | the shopping centre |
| el polideportivo | the sports centre |
| el instituto | the school |
| la comisaría | the police station |
| la iglesia | the church |
| la estación | the station |
| el hospital | the hospital |
| las tiendas | the shops |

B. LOS ADJETIVOS

| | |
|-------------|------------|
| antiguo/a | old |
| bonito/a | pretty |
| grande | big |
| histórico/a | historic |
| importante | important |
| industrial | industrial |
| pequeño/a | small |
| tranquilo/a | quiet |
| ruidoso/a | noisy |
| sucio/a | dirty |
| limpio/a | clean |
| modern/a | modern |
| feo/a | ugly |

C. ACTIVITIES

| | |
|-----------------|------------------|
| tomar el sol | to sunbathe |
| nadar | to swim |
| hacer compras | to shop |
| leer un libro | to read a book |
| hacer deporte | to do sports |
| jugar al fútbol | to play football |
| bailar | to dance |
| tomar un café | to have a coffee |
| jugar al tenis | to play tennis |

más ___ que = more ___ than
 menos ___ que = less ___ than

e.g. Bristol es más ruidoso que Bath.
 Bristol is noisier than Bath.

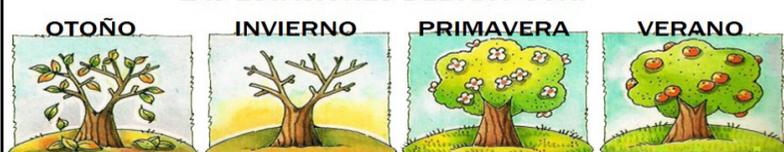
D. WEATHER/SEASONS

| | |
|-------------------|----------------------|
| Hace buen tiempo. | The weather is nice. |
| Hace calor. | It's hot. |
| Hace fresco. | It's chilly/cool. |
| Hace frío. | It's cold. |
| Hace mal tiempo. | The weather is bad. |
| Hace sol. | It's sunny. |
| Hace viento. | It's windy. |
| Hay niebla. | It's foggy. |
| Hay tormenta. | It's stormy. |
| Llueve. | It's raining. |
| Nieva. | It's snowing. |

E. DIRECTIONS

| | |
|---------------------------|------------------------|
| a la derecha | To the right |
| a la izquierda | To the left |
| todo recto | straight on |
| ¿Por dónde se va...? | Which way is it...? |
| toma | take |
| la primera a la derecha | the first on the right |
| la segunda a la izquierda | the second on the left |
| baja | go down |
| cruza | cross |
| dobla/tuerce | turn |
| sube (por) | go up |
| al final de | at the end of |
| al lado de | next to |
| delante de | in front of |
| enfrente de | opposite |

LAS ESTACIONES DEL AÑO SON:



Year 8 Spanish

De compras



F. ITEMS

| | |
|----------------|---------------|
| el pan | bread |
| los libros | books |
| las aspirinas | aspirin |
| las manzanas | apples |
| las chuletas | pork) chops |
| los zapatos | shoes |
| un collar | a necklace |
| el periódico | the newspaper |
| unos caramelos | some sweets |
| un sobre | an envelope |
| un timbre | a stamp |

HIGH FREQUENCY VERBS

| | |
|----------|---------------|
| Se puede | You can |
| Hay | There is/are |
| Había | There was |
| Habrà | There will be |
| Es | It is |
| Serà | It will be |
| Fue | It was |
| Serìa | It would be |

J. EL MEDIO AMBIENTE

| | |
|------------------------|--------------|
| el reciclaje | recycling |
| el vidrio | glass |
| el papel | paper |
| la ropa | clothes |
| las bolsas de plástico | plastic bags |
| la basura | rubbish |
| las botellas | bottles |
| los periódicos | newspapers |
| las pilas | batteries |
| el agua | water |
| la electricidad | electricity |
| la gasolina | petrol |

H. CLOTHING

| | |
|-----------------|---------------|
| un jersey | a jumper |
| un cinturón | a belt |
| una chaqueta | a jacket |
| una falda | a skirt |
| unos calcetines | some socks |
| una camiseta | a t-shirt |
| un vestido | a dress |
| unos zapatos | some shoes |
| unos vaqueros | some jeans |
| unas botas | some boots |
| una camisa | a shirt |
| unos pantalones | some trousers |

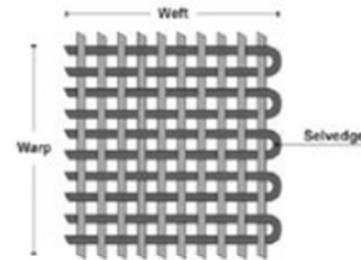
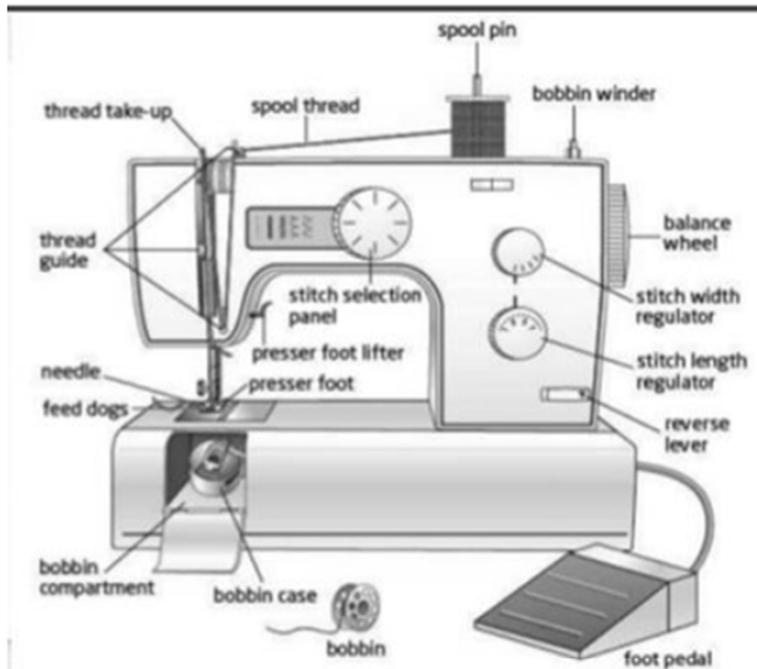
G. SHOPS

| | |
|------------------------|----------------|
| el supermercado | supermarket |
| la zapatería | shoe shop |
| la librería | book shop |
| la panadería | bakery |
| la carnicería | butcher's |
| la farmacia | pharmacy |
| la frutería | fruit shop |
| la pescadería | fishmonger's |
| la joyería | jewellery shop |
| la tienda de recuerdos | gift shop |
| la tienda de ropa | clothes shop |
| el estanco | post office |
| la confitería | sweet shop |

I. SHOPPING

| | |
|----------------------------|----------------------------------|
| ¿Cuánto cuesta(n)...? | How much is (are)...? |
| Cuesta(n)... | It/they cost... |
| ¿Tiene esa camiseta en...? | Do you have this t-shirt in...? |
| Sí, aquí tienes. | Yes, here you go. |
| ¿Qué número usa? | What size (shoes) do you wear? |
| ¿Qué talla usa? | What size (clothes) do you wear? |
| ¿Me lo/la puedo probar? | Can I try it on? |
| ¿Me los/las puedo probar? | Can I try them on? |
| ¿Dónde puedo comprar...? | Where can I buy...? |
| Me queda grande | It's too big |
| Me queda pequeño/a | It's too small |
| Me queda muy bien | It fits/suits me well |
| Me queda ajustado/a | It's too tight |
| Me queda mal el color | The colour doesn't suit me |

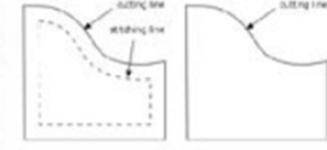
Year 8 Textiles Knowledge Organiser



Embroidery



Applique



Seam Allowance

Key skills:

- Hand sewing techniques
- Running stitch
- Blanket stitch
- How to thread the machines
- How to use the machines safely and correctly

Equipment:

- Stitch unpick
- Iron
- Tailors chalk
- Heat press
- Needle
- Pins
- Fabric and paper scissors
- Bobbin and bobbin case
- Tape measure
- Thread

Key words

- Embroidery
- Applique
- Fleece
- Felt
- Cotton
- Fastener
- Zip
- Stitch
- Natural fibre
- Seam allowance

Natural fibres from plants



Cotton



Linen

Natural fibres from animals



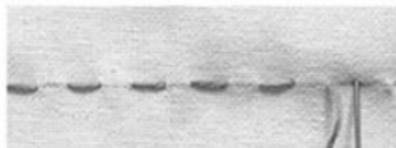
Silk



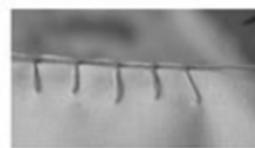
Wool

Synthetic fibres are man made

Synthetic, such as nylon and polyester, are produced entirely from chemicals.



Running Stitch



Blanket Stitch



Back Stitch

RETHINK

Ask whether we can sustain our current way of life and the way we design and make.

REUSE

Take an existing product that's become waste, and use the material or parts for another purpose, without processing it.

RECYCLE

Take an existing product that has become waste and reprocess the material to use in a new product.

REPAIR

When a product breaks down or doesn't function properly, try to fix it.

REDUCE

Minimise the amount of material and energy you use.

REFUSE

Don't use a material or buy a product if you think you don't need it or if it's unsustainable.



[Recycling]

IF YOU CAN'T REUSE IT, REFUSE IT

