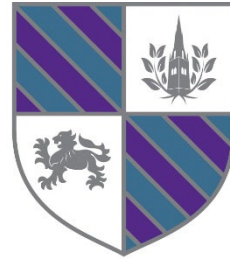


Student Name:



MAGNUS  
CHURCH OF ENGLAND  
ACADEMY

## Knowledge Organiser: June 2026

### Year 9

*“Wise men and women are always learning, always listening for fresh insights.”  
Proverbs 18:15 (The Message)*

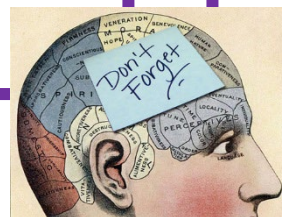
Determination – Integrity – Ambition – Humility – Compassion

## Using Your Knowledge Organiser

Your teachers have worked hard to produce this document for you and have selected the most important knowledge that you will need to know to make good progress in their subjects. **You should aim to learn all the information in your knowledge organiser off by heart.**

Try out some of the strategies listed here to help you achieve this.

1. Read the knowledge organiser and ensure you understand it. Try and make links between the information on it and what you already know and do.
2. Look, Cover, Write, Check – the traditional way of learning spellings!
3. Create a Mnemonic – Using the first letters of keywords create a memorable sentence or phrase.
4. Create an acronym – using the first letters of keywords to create a word to prompt you to remember all of the information.
5. Write it out in full on a blank version of the same format.
6. Write it out in note form, reducing it to key ideas or words. Try the same format but a smaller piece of paper.
7. Recreate the knowledge organiser as a series of images and words
8. Write a set of test questions for yourself using the organiser.
  - Answer these without the organiser the next day.
  - Swap your questions with a friend to increase challenge.
  - Turn your questions in to a game by putting them on cards and playing with friends.
9. Chunk the knowledge into smaller bitesize sections of around 5 pieces of information. Concentrate on mastering a chunk before you start on the next.
10. Try to make connections between the information and people you know. E.g. Visualise yourself trying these strategies with a specific teaching group.
11. Talk about the information on the knowledge organiser with another person. Teaching someone else about it helps us learn it.
12. Say the information out loud – rehearse it like learning lines for a play, or sing it as if you are in a musical!



## Year 9 further reading lists Half Term 6 2025-2026

Use this reading list to build your knowledge around some of the topics you are studying this half term. All the books listed are available in the academy library. Speak to Mrs Jackson for more information.

<p><b><u>PSHE</u></b></p> <p>Hancock, Justin, 2021 <i>Can we talk about consent?</i> Frances Lincoln Children's Books</p> <p>Spilsbury, Louise, 2017 <i>What is consent? Why is it important? And other big questions</i> Wayland</p>	<p><b><u>Drama</u></b></p> <p>Blackman, Malories and Cooke, Dominic, 2008 <i>Noughts and Crosses: Oxford Modern Playscripts</i> Oxford University Press</p>	<p><b><u>PE</u></b></p> <p>Amstutz, Lisa J, 2016 <i>The Science behind Athletics</i> Raintree</p> <p>Gifford, Clive 2016 <i>Athletics</i> Franklin Watts</p> <p>National Rounders Association, 2006 <i>Rounders</i> A C &amp; Black</p>
<p><b><u>Maths</u></b></p> <p>Colson, Rob, 2018 <i>What are the chances? : probability, statistics, ratios and proportions</i> Franklin Watts</p>	<p><b><u>English</u></b></p> <p>Levy, Angela, 2009 <i>Small Island</i> Tinder Press</p>	<p><b><u>Dance</u></b></p> <p>Downen, Elizabeth, 2010 <i>What it's like to be a choreographer</i> A &amp; C Black</p>
<p><b><u>History</u></b></p> <p>Adams, Simon, 2010 <i>Castles</i> Wayland</p> <p>Hunter, Nick, 2016 <i>The split history of the Norman Conquest</i> Raintree</p> <p>Platt, Richard, 2019 <i>Cross-sections Castle</i> Dorling Kindersley Limited</p>	<p><b><u>Science</u></b></p> <p>Latham, Donna, 2009 <i>Respiration and photosynthesis</i> Raintree</p> <p>Spilsbury, Louise, 2009 <i>Respiration and Circulation Heinemann Library</i></p> <p>Waldon, Melanie 2014 <i>Your respiration and circulation</i> Raintree</p>	<p><b><u>Geography</u></b></p> <p>Amson-Bradshaw, Georgia, 2018 <i>The Crops we grow</i> Wayland</p> <p>Amson-Bradshaw, Georgia, 2018 <i>The Food we eat</i> Wayland</p> <p>Dicker, Katie 2021 <i>Clean and Safe Water</i> Wayland</p> <p>Mason, Paul, 2020, <i>100% energy and fuel</i> Wayland</p>

# Year 9 — English ‘Small Island’ Play Adaptation, by Helen Edmundson

## 1. Key contextual information about ‘Small Island’:

Andrea Levy wrote the novel, ‘Small Island’. It was published in 2004.
Helen Edmundson adapted the novel as a play in 2018.
The characters are <b>fictional</b> (imagined), but the story is based on the real experiences of Andrea Levy’s parents who came to England on the Empire Windrush in 1948.
The story takes place in the 1920s, 1930s and 1940s.
Jamaica is an island in the Caribbean. Jamaica was a British <b>colony</b> for hundreds of years.
Britain enslaved Africans to work in the Caribbean. This made the British Empire wealthy.
Jamaicans are descended from native Caribbeans, European settlers and enslaved Africans who were captured and taken to the Caribbean by the British between 1655 and 1838.
Enslaved people became “freedmen” in 1838 but Jamaica was still ruled by Britain until 1962.

## 3. Character traits

<b>Adventurous</b>	Willing to take new risks; daring; bold; brave.
<b>Ambitious</b>	Having or showing a strong desire and determination to succeed;
<b>Amiable</b>	Likeable; sociable; friendly.
<b>Anxious</b>	Feeling or showing worry or nervousness; concerned; fretful.
<b>Charming</b>	Pleasant; attractive; likeable; endearing.
<b>Determined</b>	Decided on a decision and standing firm with it; set on.
<b>Disillusioned</b>	Disappointed in someone or something that one discovers to be less good than one had believed.
<b>Impulsive</b>	Acting without thinking; instantaneous; rash.
<b>Independent</b>	Free from outside control; not subject to another’s authority; self- governing.
<b>Insincere</b>	Doesn’t express genuine feelings; dishonest; two-faced.
<b>Intelligent</b>	Clever; sharp; quick-witted.
<b>Introverted</b>	A shy person; reserved; withdrawn.
<b>Pitiable</b>	Deserving of pity; pathetic; miserable.
<b>Proud</b>	Having a high or overly high opinion of yourself or your importance.

## 2. Key Terminology and Subject Terminology:

<b>Colony</b>	A <b>colony</b> is a place that is ruled by a more powerful nation.
<b>Empire Windrush</b>	The <b>Empire Windrush</b> was a ship arriving in Britain in 1948. It carried 1000 Caribbean people looking for opportunities in Britain. British Caribbeans who came to Britain after the Second World War are often called the Windrush Generation.
<b>Tableau</b>	A <b>tableau</b> is when some of the actors freeze in the middle of the action. A tableau reveals a character’s thoughts or feelings at a particular moment.
<b>Patriarchal society</b>	A <b>patriarchal society</b> is where men are in positions of power and women are expected to be subservient and obey the men in their lives. Women are judged more harshly for their actions.
<b>Euphemism</b>	A <b>euphemism</b> is a phrase that hides another meaning, usually a negative one.
<b>Acts</b>	<b>Acts</b> are large portions of a play. They contain main actions and reveal the conflicts, complications, climaxes, and resolutions.
<b>Scenes</b>	<b>Scenes</b> are how acts are structured in plays. A change in scene shows a change in place or a change in time.

## 4. Responding to an essay question:

<b>Topic sentence</b>	Answer the question, say something accurate, focus on one thing.
<b>Evidence</b>	When is this shown in the play and what impact does it have on their life and the lives of others? Use a quotation if you can.
<b>Explain</b>	What does this suggest about the character? Why?
<b>Effect on the audience</b>	How would this this make the reader/audience think/feel and why?
<b>Context</b>	Write about the author/playwright’s intentions. Why did they write it? What history influenced the actions of the characters? What is the important background information?

# Year 11 — English Literature ‘Conflict Poetry’

## Key Vocabulary

<b>Belfast</b>	<b>Labyrinth</b> —Maze	<b>Rapid</b> —Fast	<b>Punctuated</b> — interrupted or emphasised		
<b>Confetti</b>	<b>Balaclava</b> —Hat that covers the face and neck		<b>Fusillade of</b> — a bunch of		
<b>Exposure</b>	<b>Ache</b> —a prolonged dull pain	<b>Merciless</b> —cruel	<b>Wearied</b> —tired	<b>Salient</b> —important	<b>Sentries</b> —guards/lookouts
	<b>Agonies</b> —extremely bad pains	<b>Incessantly</b> —constantly	<b>Poignant</b> —emotional	<b>Successive</b> —one after the other	
	<b>Nonchalance</b> —calmness	<b>dazed</b> —shocked and confused	<b>oath</b> —unwilling	<b>Shrivelling</b> —shrinking	<b>Grasp</b> —grab/understand
<b>War Photographer</b>	<b>Reassurance</b> —kind words	<b>Absurd</b> —weird and ridiculous	<b>Gilded</b> —covered in gold	<b>Staggering</b> —walking unsteadily or huge	
	<b>Devastated</b> —destroyed	<b>Instinct</b> —gut feeling	<b>Prevailing</b> —winning	<b>Burden</b> —heavy load	
	<b>Boundaries</b> —edges/borders	<b>Arbitrary</b> —random			
<b>What were they like?</b>	<b>Ceremonies</b> — special events/series of actions decoration		<b>Reverence</b> —an almost holy respect	<b>Inclined to</b> — likely to	<b>Ornament</b> —
	<b>Epic</b> —huge	<b>Distinguish between</b> —tell the difference between		<b>Illumined</b> —lit up	
	<b>Charred</b> —blackened by fire	<b>Peasants</b> —poor people	<b>Bamboo</b> —fast-growing wood	<b>Resembled</b> —looked like	
<b>The Class Game</b>	<b>Wince</b> —tense up	<b>Toil</b> —to work hard	<b>Bog</b> —slang for toilet	<b>Gullet</b> —throat	
<b>The Man He Killed</b>	<b>Ancient</b> —very old	<b>Nipperkin</b> — a half-pint	<b>Infantry</b> —a branch of an army made up of soldiers		<b>Foe</b> —enemy
	<b>Quaint</b> —attractively old-fashioned	<b>Half-a-crown</b> —old british coin			
<b>No Problem</b>	<b>Taunts</b> —teasing/intimidating statements		<b>Academic</b> —intelligent and good at school-work	<b>Dey</b> —they	
	<b>Branded</b> —called/labelled	<b>Versatile</b> —able to do lots of different things			
<b>Half-Caste</b>	<b>Half-caste</b> —mixed race	<b>Picasso</b> — a famous Spanish painter	<b>Canvas</b> —something you paint on		
	<b>Overcast</b> —covered with clouds	<b>Spiteful</b> —angry	<b>Tchaikovsky</b> — famous Russian composer		
	<b>Symphony</b> —complex music for a full orchestra				
<b>Charge of the Light Brigade</b>	<b>Brigade</b> —military unit (or group of people)	<b>Dismayed</b> —upset	<b>Blundered</b> —made a mistake	<b>Sabres</b> —swords	
	<b>Plunged</b> —Steeply dropped	<b>Sundered</b> —torn away			

## Poetic Terminology

Stanza	A group of lines forming the basic recurring metrical unit in a poem; a verse.
Speaker/ persona	The poetic voice within a poem.
Listener	The person who hears the poem.
Caesura	A pause near the middle of a line of poetry. Usually signalled by a full stop.
Enjambment	The running over of one verse into the next.
Rhyme	The repetition of the same or similar sounds occurs in two or more words, usually at the end of lines .
Rhythm	The beat and pace of a poem. Rhythm is created by the pattern of stressed and unstressed syllables in a line or verse.

Subject terminology - Statistics	
Data	Information recorded for statistical purposes
Average	A calculated central value in a set of data, e.g. mean median and mode
Bearing	A direction, measured as an angle from North, always expressed as 3 digits.
Grouped data	Data that has been sorted into categories based on the variable you are interested in
Frequency	The number of times an event or value occurs
Construct	Accurately draw a graph to display given information
Interpret	To retrieve information from a chart or graph
Key	A list or note that explains the meaning of each symbol on a graph

**Bearings**

- Always measured from North
- Always 3 digits, if not in the hundreds, will use a 0 before
- Use a protractor to measure
- Use other angle facts, such as around a point to work out other missing angles

**Pie charts**  
*Favorite Type of Movie*

Movie type	Frequency	Angle
Comedy	4	$\frac{4}{20} \times 360 = 72^\circ$
Action	5	$\frac{5}{20} \times 360 = 90^\circ$
Romance	6	$\frac{6}{20} \times 360 = 108^\circ$
Drama	1	$\frac{1}{20} \times 360 = 18^\circ$
SciFi	4	$\frac{4}{20} \times 360 = 72^\circ$

**Key features:**

- Shows relative size of the frequency in each category
- Angles in a pie chart must sum to  $360^\circ$
- Most commonly used to compare categories in data

**How to : calculate averages and the range**

13, 6, 3, 100, 3

Mean	Add up all of the values then divide by how many pieces of data you have	$\frac{3 + 3 + 6 + 13 + 100}{5} = 25$
Median	Middle value when the data set is in size order	3, 3, <u>6</u> , 13, 100 The median is 6
Mode	Most common value	The mode is 3
Range	Largest value subtract smallest value	$100 - 3 = 97$

### Order of Operations

**Inverse Operations**

$+$   $\longleftrightarrow$   $-$   
 $\times$   $\longleftrightarrow$   $\div$   
 $\square^2 \longleftrightarrow \sqrt{\square}$   
 $\square^3 \longleftrightarrow \sqrt[3]{\square}$

### Square Numbers

$1 \times 1$  or  $1^2 = 1$   
 $2 \times 2$  or  $2^2 = 4$   
 $3 \times 3$  or  $3^2 = 9$   
 $4 \times 4$  or  $4^2 = 16$   
 $5 \times 5$  or  $5^2 = 25$   
 $6 \times 6$  or  $6^2 = 36$   
 $7 \times 7$  or  $7^2 = 49$   
 $8 \times 8$  or  $8^2 = 64$   
 $9 \times 9$  or  $9^2 = 81$   
 $10 \times 10$  or  $10^2 = 100$   
 $11 \times 11$  or  $11^2 = 121$   
 $12 \times 12$  or  $12^2 = 144$

### Cube Numbers

$1^3 = 1 \times 1 \times 1 = 1$   
 $2^3 = 2 \times 2 \times 2 = 8$   
 $3^3 = 3 \times 3 \times 3 = 27$   
 $4^3 = 4 \times 4 \times 4 = 64$   
 $5^3 = 5 \times 5 \times 5 = 125$

### Written methods

#### Multiplication (Grid method)

$26 \times 5$

$\times$	20	6
5	100	30

The 26 is broken into 20 and 6. These numbers are multiplied as shown. The results are then added,  $100 + 30 = 130$ .

#### Division (Bus stop)

$186 \div 6$

$$\begin{array}{r}
 031 \\
 6 \overline{) 186} \\
 \underline{6} \phantom{0} \\
 18 \phantom{0} \\
 \underline{18} \\
 0
 \end{array}$$

6 doesn't divide into 1, so the 1 carries. 6 divides into 18, 3 times. 6 divides into 6, once.

### Multiplying Integers

If the signs are the same, the result is positive.

$+$   $\times$   $+$   $=$   $+$      $-$   $\times$   $-$   $=$   $+$   
 $+$   $\times$   $-$   $=$   $-$      $-$   $\times$   $+$   $=$   $-$

### Column Addition

$$\begin{array}{r}
 1 \\
 29 \\
 + 35 \\
 \hline
 64
 \end{array}$$

$9+5=14$   
 14 is more than 10!

### Column Subtraction

$$\begin{array}{r}
 5 \cancel{64} \\
 - 27 \\
 \hline
 37
 \end{array}$$

(10-4=14) 14

### Adding Negative Numbers

$+$ add $+$	Add the numbers; end result is a positive E.g. $3 + 5 = 8$
$+$ add $-$	Find the difference between the numbers; end result takes the sign of the number with largest magnitude. E.g. $3 + -5 = -2$
$-$ add $-$	Add the integers; end result is a negative $-3 + -5 = -8$

### Rounding (to different degrees of accuracy)

\* 5 and above rounds up \*

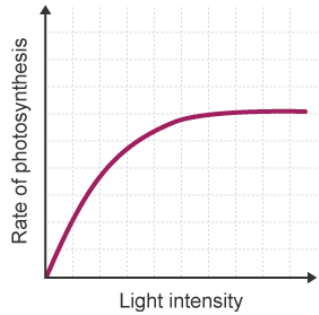
$24 \underline{.3} 56$  To the nearest integer (whole number)  
 24

$24. \underline{3} 56$  To 3 significant figures (starting at first non-zero digit)  
 24.4

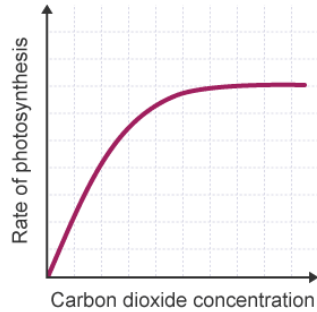
$24.3 \underline{5} 6$  To 2 decimal places (digits after the decimal point)  
 24.36

Draw in your line then check the number to the right

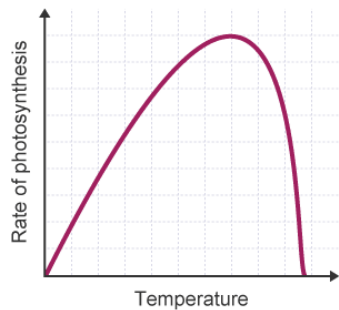
### Limiting factors of photosynthesis



Increasing light intensity increases rate of photosynthesis until another factor becomes the limiting factor at which point rate of photosynthesis will level out.



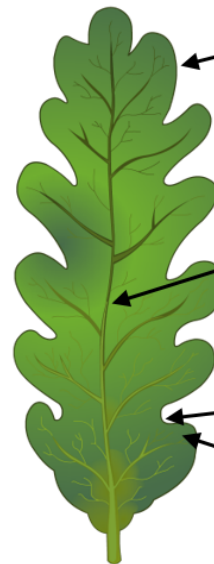
Increasing carbon dioxide concentration increases rate of photosynthesis until another factor becomes the limiting factor at which point rate of photosynthesis will level out.



Increasing temperature will increase rate of photosynthesis until temperature reaches above 37 degrees, at this point the enzymes involved denature and photosynthesis will stop.

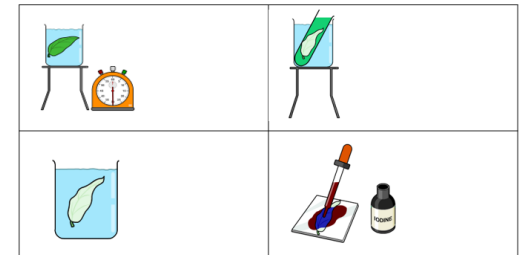
Subject Terminology	Definition
Photosynthesis	The process by which plants use light energy to make glucose
Respiration	The process by which living organisms use oxygen and glucose to make energy
Chloroplasts	The organelles in which photosynthesis occurs
Chlorophyll	The green pigment found in chloroplasts
Stomata	The pores found on the bottom of leaves which open and close to allow gasses to diffuse in and out
Limiting factor	A factor which determines the rate of photosynthesis when all the others are readily available
Starch	The insoluble substance made when glucose needs to be stored in a plant so it can be used when respiration cannot take place
Xylem	The organelle used to transport water up the plant
Iodine	The reagent used to test for starch in leaves

### Adaptations of a leaf for photosynthesis



- **thin** – this allows gases to reach cells easily
- **wide and flat** – this create a large surface area to absorb as much light as possible
- **veins (xylem)** – these carry water to the cells and carry glucose away and also support leaves
- **stomata** – these are pores on the underside of leaves through which gasses move in and out.
- **guard cells** – inflate to close the stomata and deflate to open the stomata

### Testing for starch



1. heat a plant leaf in boiling water for 30 seconds (this stops its chemical reactions)
2. heat it in boiling ethanol for a few minutes (this removes most of its colour)
3. wash with water and spread onto a white tile
4. add iodine solution from a dropping pipette. Any parts of the leaf containing starch will turn blue/black

**Key Equations**

**Aerobic Respiration:**

Glucose + Oxygen → Carbon Dioxide + Water (Energy Transferred to the environment)

**Anaerobic Respiration:**

Glucose → Lactic Acid (Energy Transferred to the environment)

	Aerobic	Anaerobic
Presence of oxygen	Present.	Absent or in short supply.
Oxidation of glucose	Complete	Incomplete. The products of respiration still contain energy.
Products of respiration	Carbon dioxide and water. The products do not contain stored chemical energy.	Mammalian muscle: lactic acid. Yeast: ethanol and carbon dioxide. Some plants: ethanol and carbon dioxide. The products still contain stored chemical energy.
Amount of energy released	Relatively large amount.	Small amount, but quickly.

Subject Terminology	Definition
Aerobic Respiration	Respiration that requires oxygen.
Anaerobic Respiration	Respiration that occurs without oxygen.
Endothermic Reaction	Reaction in which energy is taken in.
Exothermic Reaction	Reaction in which energy is given out to the surroundings. The surroundings then have more energy than they started with so the temperature increases.
Glycogen	Animals store glucose as glycogen in their liver and muscle tissues.
Lactic Acid	A toxic chemical produced during anaerobic respiration.
Mitochondria	Structures in the cytoplasm of all cells where aerobic respiration takes place (singular is mitochondrion).
Oxidise	Chemical substances are oxidised by the addition of oxygen, removal of hydrogen or the removal of electrons.
Oxygen Debt	The amount of extra oxygen required by the body for recovery after vigorous exercise.
Ventilation	Breathing in and out.
Respiratory substrate	A substance broken down by respiration to release energy.

**Response to Exercise**

**Heart Rate**

Increases and the arteries supplying blood to the muscles dilate (widen). Increase in flow of oxygenated blood to muscles. Increases supply of oxygen and glucose for cellular respiration. Increases the rate at which carbon dioxide is removed from the muscles

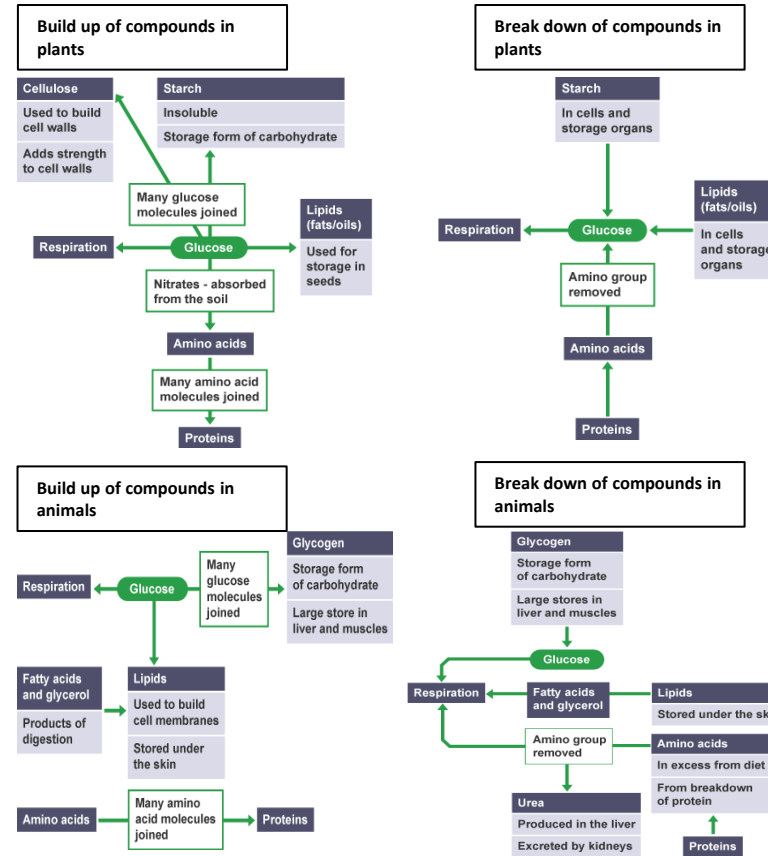
**Breathing Rate**

Increases and the breaths become deeper. More air enters the lungs each time you breathe in. The rate at which the oxygen is brought in and is picked up by red blood cells increases. Carbon dioxide is removed from the blood in the lungs and breathed out happens more quickly.

**Glycogen**

Glycogen stored in muscles is converted back to glucose, due to increased demand of cellular respiration.

**Metabolism**



## Resource Challenges

Resources are things that humans require for life or to make our lives easier. Humans are becoming increasingly dependent on exploiting these resources, and as a result they are in high demand.

### Significance of Water

Resources such as food, energy and water are what is needed for basic human development.

#### FOOD



#### WATER



#### ENERGY



Without enough nutritious food, people can become malnourished. This can make them ill. This can prevent people working or receiving education.

People need a supply of clean and safe water for drinking, cooking and washing. Water is also needed for food, clothes and other products.

A good supply of energy is needed for a basic standard of living. People need light and heat for cooking or to stay warm. It is also needed for industry.

### Demand outstripping supply

The demand for resources like food, water and energy is rising so quickly that supply cannot always keep up. Importantly, access to these resources vary dramatically in different locations

#### 1. Population Growth



#### 2. Economic Development



- Currently the global population is 7.3 billion.
- Global population has risen exponentially this century.
- Global population is expected to reach 9 billion by 2050.
- With more people, the demand for food, water, energy, jobs and space will increase.

- As LICs and NEEs develop further, they require more energy for industry.
- LICs and NEEs want similar lifestyles to HICs, therefore they will need to consume more resources.
- Development means more water is required for food production as diets improve.

#### Resource Reliance Graph

Consumption – The act of using up resources or purchasing goods and produce.  
Carry Capacity – A maximum number of species that can be supported.

Resource consumption exceeds Earth's ability to provide!

#### 3. Changing Technology and Employment



- The demand for resources has driven the need for new technology to reach or gain more resources.
- More people in the secondary and tertiary industry has increased the demand for resources required for electronics and robotics.

## Food in the UK



### Growing Demand

- The UK imports about 40% of its food. This increases people's carbon footprint.
- There is growing demand for greater choice of exotic foods needed all year round.
- Foods from abroad are more affordable.
- Many food types are unsuitable to be grown in the UK.

### Impact of Demand

Foods can travel long distances (food miles). Importing food adds to our carbon footprint.  
+ Supports workers with an income  
+ Supports families in LICs.  
+ Taxes from farmers' incomes contribute to local services.  
- Less land for locals to grow their own food.  
- Farmers exposed to chemicals.

#### Agribusiness



Farming is being treated like a large industrial business. This is increasing food production.  
+ Intensive farming maximises the amount of food produced.  
+ Using machinery which increases the farms efficiency.  
- Only employs a small number of workers.  
- Chemicals used on farms damages the habitats and wildlife.

#### Sustainable Foods



Organic foods that have little impact on the environment and are healthier have been rising. Local food sourcing is also rising in popularity.  
• Reduces emissions by only eating food from the UK.  
• Buying locally sourced food supports local shops and farms.  
• A third of people grow their own food.



## Water in the UK



### Growing Demand

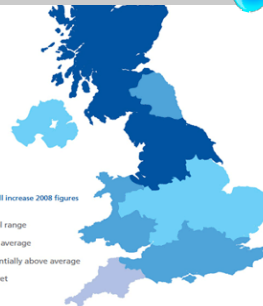
The average water used per household has risen by 70%. This growing demand is predicted to increase by 5% by 2020. This is due to:  
• A growing UK population.  
• Water-intensive appliances.  
• Showers and baths taken.  
• Industrial and leisure use.  
• Watering greenhouses.

#### Pollution and Quality



Cause and effects include:  
• Chemical run-off from farmland can destroy habitats and kills animals.  
• Oil from boats and ships poisons wildlife.  
• Untreated waste from industries creates unsafe drinking water.  
• Sewage containing bacteria spreads infectious diseases.

#### Water stress in the UK



#### Management

UK has strict laws that limits the amount of discharge from factories and farms. Education campaigns to inform what can be disposed of safely. Waste water treatment plants remove dangerous elements to then be used for safe drinking. Pollution traps catch and filter pollutants.

#### Water Transfer

Water transfer involves moving water through pipes from areas of surplus (Wales) to areas of deficit (London).  
Opposition includes:  
• Effects on land and wildlife.  
• High maintenance costs.  
• The amount of energy required to move water over long distances.

## Unit 2c



# The Challenge of Resource Management

## Energy in the UK



### Growing Demand

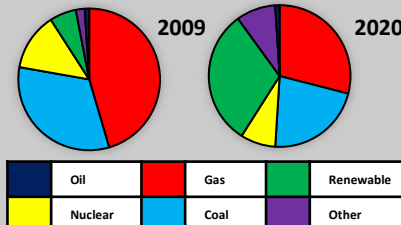
The UK consumes less energy than compared to the 1970s despite a smaller population. This is due to the decline of industry.

#### Changes in Energy Mix

- 75% of the UK's oil and gas has been used up.
- Coal consumption has declined.
- UK has become too dependent on imported energy.

### Energy Mix

The majority of UK's energy mix comes from fossil fuels. By 2020, the UK aims for 15% of its energy to come from renewable sources. These renewable sources do not contribute to climate change.



## Energy in the UK (continued)

### Significance of Renewables

+ The UK government is investing more into low carbon alternatives.  
+ UK government aims to meet targets for reducing emissions.  
+ Renewable sources include wind, solar and tidal energy.  
- Although infinite, renewables are still expensive to install.  
- Shale gas deposits may be exploited in the near future

### Exploitation

#### Nuclear

New plants provide job opportunities. Problems with safety and possible harm to wildlife. Nuclear plants are expensive.

#### Wind Farm

Locals have low energy bills. Reduces carbon footprint. Construction cost is high. Visual impacts on landscape. Noise from wind turbines.

## Option 1: FOOD

**Food Security is when people at all times need to have physical & economic access to food to meet their dietary needs for an active & healthy life. This is the opposite to Food Insecurity which is when someone is unsure when they might next eat.**

### Human

- Poverty prevents people affording food and buying equipment.
- Conflict disrupts farming and prevents supplies.
- Food waste due to poor transport and storage.
- Climate Change is affecting rainfall patterns making food production difficult.

### Physical

- The quality of soil is important to ensure crops have key nutrients.
- Water supply needs to be reliable to allow food to grow.
- Pest, diseases and parasites can destroy vast amounts of crops that are necessary to populations.
- Extreme weather events can damage crops (i.e. floods).

### Increasing Food Supply

Hydroponics - A method of growing plants without soil. Instead, they use nutrient solution.  
New Green Revolution - Aims to improve yields in a more sustainable way. Involves using both GM varieties and traditional and organic farming.  
Biotechnology - Genetically modified (GM) crops changes the DNA of foods to enhance productivity and properties.  
Irrigation - Artificially watering the land so crops can grow. Useful in dry areas to make crops more productive.

### C.S. Almeria, Spain

Located in Almeria, the site involves huge greenhouses using hydroponics.

Advantages: low energy costs due to year-round warm weather. Jobs created in the local area. Produce is cheaper for the consumers. Multiplier effect has happened in the area.

Disadvantages: waste is a big issue in and around Almeria. Natural water sources are being used faster than they can be replaced. Natural ecosystems have been destroyed by the greenhouses.

### Sustainable Food Supply

This ensures that fertile soil, water and environmental resources are available for future generations.

### C.S. NEE- Jamalpur, Bangladesh Rice and Fish Farming

**Rice and fish are cultivated in the same field. The fish eat pests and weeds which allows to rice to thrive as well as producing fertiliser from their waste.**

#### Advantages

The fish provides a valuable supply of protein for the local people, so improving their health.  
The increased rice yield not only helps to feed the farmers' families, but also provides a surplus to sell at market, so increasing their incomes.  
This sustainable method of farming increases food production without the use of increased artificial chemicals or impacting on the local environment

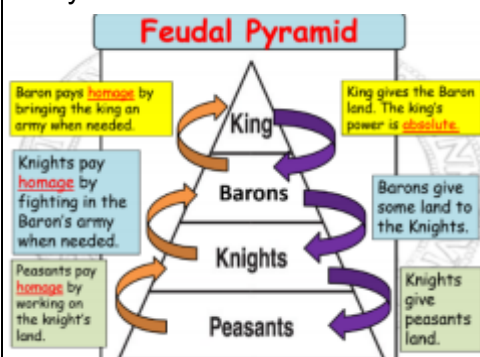
#### Disadvantages

Very small scale so only a small number of farmers can benefit.  
Takes a long time to set up.  
Farms can easily be damaged or destroyed by flooding.

Organic Farming - The banned use of chemicals and ensuring animals are raised naturally.  
Permaculture - People growing their own food and changing eating habits. Fewer resources are required.  
Urban Farming - Planting crops in urban areas. i.e. roundabouts.  
Managed Fishing – Includes setting catch limits, banning trawling and promoting pole and line methods.

**Feudal System:**

William declared himself the owner of all the land in England. Everyone else was his tenant. If you rented land directly from the King you were a tenant in chief. They would then rent that land to others through



subinfeudation. William dealt with difficult areas like the Welsh border by creating Marcher Lords with special powers such as waging war.

**Domesday Book:**

In 1086 William commissioned a survey to find out exactly what he had conquered. This became known as the **Domesday Book** (meaning judgement day). It tells us who owned the land and how much wealth they had. It showed **William owned 20%**, the **church 25%**, 10 tenants in chief held another 25% between them. The final 30% was held by about 170 people. This was about the same as before the conquest. The difference is that the land now belonged to **Normans**: 250 Barons, with 2000 knights and about 10,000 settlers ruled over an Anglo-Saxon population of about 2 million.

**Law and Order**

The Normans kept most of the Anglo-Saxon legal system intact, although they did make some changes. Large **earldoms** were broken up into smaller ones with their own courts. **Primogeniture** was introduced meaning the eldest son inherited the father's land. **Murdrum fines** were introduced meaning if a Norman was attacked or injured then everyone in the area where the criminal lived would be punished. **Trial by Ordeal** such as fire or water continued. **Ordeal by Combat** was added. **Forest Laws** meant anyone caught hunting in forest could be fined, mutilated or killed.

**Peasants**

A peasant's life was dictated by the seasons. Spring was for planting seeds, summer; harvesting crops, Autumn; ploughing fields, and winter was for surviving. **Peasants worked from sunrise to sunset.** Not all peasants were farmers – some were brewers or millers. Other important people were Reeves, Bailiffs and Priests. Peasants had to work for the Lord at least 1 day a week, sometimes up to 5 days. They paid taxes to the Lord and a **tithe** (10% of all farm produce) to the Church.

**TECHNICAL VOCABULARY**

Anglo-Norman	A mix of the Norman and English languages which became the official language of England
Charter	A written royal order
Feudal incidents	Laws about the inheritance of land which enabled the Norman kings to gain more power and money.
Primogeniture	A process where the eldest son inherited the land and title from his father.
Trial by ordeal	Using cold water or hot iron to see whether someone who is accused of a crime is guilty
Murdrum Fines	If a Norman earl was murdered then the entire area where that criminal lived would be fined.
Domesday Survey	A survey carried out in 1085 to give William a full account of land ownership in England.
Harrying	Devastation (ruining) of the North in 1070
Keep	Secure building which housed the Norman earls or those important people that needed shelter!
Motte and Bailey	A Norman castle design with a strongly defended mound and surrounding living area.

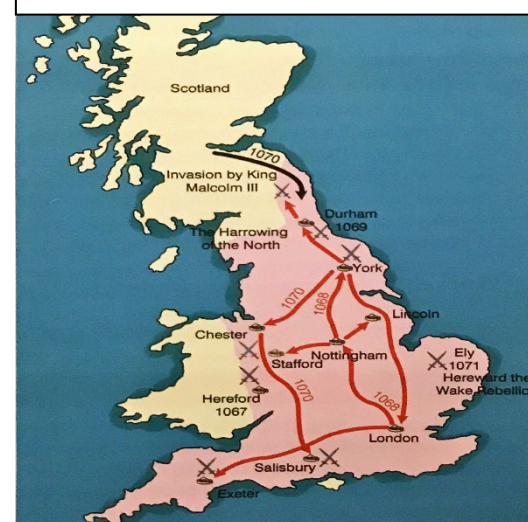
**Villages**

**Life in the village did not change much.** Peasants lived in cottages, farmed strips of land and grazed their animals on common land. They grew wheat, oats, barley and rye. Land was clearly divided between houses, farm land, pasture for animals and woodland. The **Church** was the most important building. **Built out of stone it provided religious services, a bell to signal the start and end of the day, storage for goods, a prison and even act as a fortress.** Open field system – fields were divided into strips that were divided between peasants, with 25% kept for the Lord. Peasants had to pay rent to the lord in the form of crops or money.

**Towns**

The Normans encouraged the growth of towns to improve **trade**. London had 10,000 inhabitants. Norwich, York and Lincoln had around 5000. New **cathedrals** were also built. **Wool trade** – wool was in great demand for making clothes. It was often exported abroad. **Guilds** – members of crafts would band together to form guilds. E.g. weavers, bakers, butchers. **Markets and fairs** – Markets could only be held if a franchise had been granted by the King. 2800 grants were given. Fairs were major events with lots of trade and entertainment.

**Rebellions against the Normans**



**The Harrying of the North**

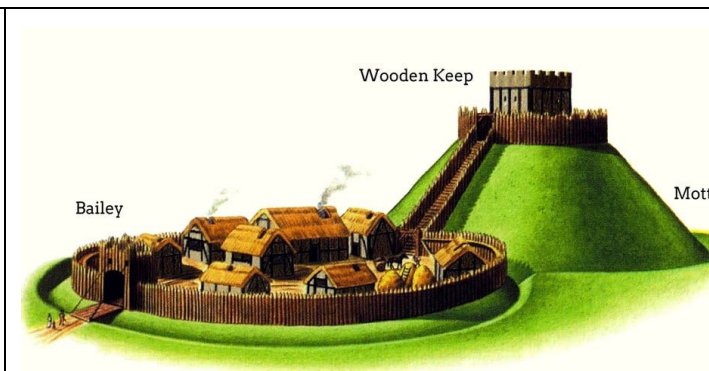
In January 1069, Norman Earl Robert of Commines was murdered by English rebels and Edgar the Aetheling had attacked the city of York. Alongside this, Vikings had invaded in the Summer, joined with the English army and captured the castle at York after defeating a Norman army. William paid for the Vikings to leave and laid waste to the areas around York, burning and salting the fields and killing all living creatures. It was recorded that 80% of Yorkshire became uncultivated and unpopulated. Estimated 100,000 people died. Many Anglo-Danes killed meaning North no longer a suitable place for Danish Invasion – key turning point for William.

**How William kept control:**

- Military Force**  
William used force where necessary; he was a feared and respected warrior. He forced people to submit to him on his way from Hastings to London, by destroyed their homes and farms. He dealt with rebellions harshly. (read the Harrying of the North!!!). Using force made people afraid to challenge his rule.

- Motte and Bailey Castles**

These were a quick way for the Normans to gain control. These were unknown in England and had a strong impact, people felt dominated by the Normans. They were built in strategic positions (coast, river crossings, higher ground) and kept the local population under surveillance. M&B castles were made of wood with strong defences. A ditch surrounded the castle, as well as a palisade. On top of the motte was a Keep (wooden tower) which was a look-out over the local area.



- Landholding**

Land was taken off Anglo-Saxons and given to Normans, who were less likely to rebel. By 1087 less than 5% of land was held by Anglo-Saxons. 3 ways of taking land: forfeit; land grabs; creating new earldoms. William owned all of the land in the country – Anglo-Saxons had to pay to keep using it. When a landholder died without an heir, the land went back to William.

William the Conqueror was supported by the Pope for his conquest of England. William the Conqueror was successful in his quest to become King of England and held the position until 1087. Upon his death his son, William II succeeded him, however he had a complex relationship with the Pope and his Archbishop Anselm over abuses of the Church. This continued with Henry I who succeeded William II.

## MONARCHY

All people in Europe during the Norman period was Catholic and the head of the Catholic church is the Pope. He wanted to reform Religion in England as he believed it was corrupt. He supported William's invasion by giving him the Papal Banner. Archbishop Lanfranc set about Reforming the church in England.

## RELIGION

The Norman conquest of England can be viewed as a Religious invasion as the Pope granted William of Normandy the Papal Banner. This meant many soldiers were drawn to William to fight for God in a "holy war".

## INVASION

Norman bishops and Archdeacons influenced the messages people heard about the King and God. A quarter of all land was held by the Church, which gave these people lots of power and control.

## POLITICAL REFORM

# Norman England

## HISTORICAL SUBSTANTIVE CONCEPTS

## IDEOLOGY

The Normans wanted to remove corruption from within the Church in England. This meant the church underwent many reforms to bring them more into line with European religion.

## CONFLICT

The Battle of Stamford Bridge and the Battle of Hastings both occurred in 1066. These two battles determined who would be King of England.

## REVOLUTION

Once he became King of England, William faced many revolutions from the Anglo-Saxons. Some of the most notably are as follows:

**The Revolt of Edwin and Morcar** 1068  
**Edgar Aethling Rebellions in the North** 1069

**The Harrying of the North** 1069-70  
**Hereward the Wake and rebellion at Ely** 1070 - 1071

**The Revolt of the Earls** 1075

## TAX & ECONOMY

The Norman Church would charge penance for people to remove their sins. This was payment throughout either money or actions, which meant the Church would be very wealthy. Many individuals left the Church money and land after they died so they could be prayed for in the afterlife.

OPINION	NOUN
Me encanta(n) = <b>I love</b>	mi padre = <b>my dad</b>
Me chifla(n) = <b>I love</b>	mi madre = <b>my mum</b>
	mis padres = <b>my parents</b>
	mi hermano = <b>my brother</b>
Me gusta(n) mucho = <b>I really like</b>	mi hermana = <b>my sister</b>
Me gusta(n) = <b>I like</b>	mi abuelo = <b>my granddad</b>
	mi abuela = <b>my grandma</b>
Me da(n) igual = <b>I don't care about</b>	mi tío = <b>my uncle</b>
	mi tía = <b>my aunt</b>
No me gusta = <b>I don't like</b>	mi sobrino = <b>my nephew</b>
No me gusta(n) nada = <b>I really don't like</b>	mi sobrina = <b>my niece</b>
No me importa(n) = <b>I don't care about</b>	mi primo = <b>my cousin (m)</b>
	mi prima = <b>my cousin (f)</b>
Odio = <b>I hate</b>	mi padrastro = <b>my stepdad</b>
Detesto = <b>I hate</b>	mi madrastra = <b>my step mum</b>
	mi hermanastra = <b>my stepsister</b>
Me llevo bien con = <b>I get on with</b>	mi novio = <b>my boyfriend</b>
No me llevo bien con = <b>I don't get on with</b>	mi bisabuela = <b>my great</b>
No aguanto = <b>I can't stand</b>	mi bisabuelo = <b>my great</b>
	mi cuñado = <b>my brother in law</b>

VERB	NOUN	ADJECTIVE	
tengo = <b>I have</b> tienes = <b>you have</b> tiene = <b>he / she has</b>	los ojos = <b>eyes</b>	marrones = <b>brown</b> verdes = <b>green</b>	azules = <b>blue</b> grises = <b>grey</b>
tenemos = <b>we have</b> tenéis = <b>you (plural) have</b> tienen = <b>they have</b>	el pelo = <b>hair</b>	rubio = <b>blond</b> moreno = <b>dark brown</b> largo = <b>long</b> liso = <b>straight</b> rizado = <b>curly</b>	castaño = <b>brown</b> pelirrojo = <b>ginger</b> corto = <b>short</b> ondulado = <b>wavy</b>
soy = <b>I am</b> eres = <b>you are</b> es = <b>he / she is</b> somos = <b>we are</b> sois = <b>you (plural) are</b> son = <b>they are</b>	<b>QUALIFIER</b> un poco = <b>a bit</b> bastante = <b>quite</b> muy = <b>very</b>	alto = <b>tall</b> delgado = <b>slim</b> grande = <b>big</b> guapo = <b>good looking</b> joven = <b>young</b> calvo = <b>bald</b>	bajo = <b>short</b> gordo = <b>fat</b> pequeño = <b>small</b> feo = <b>ugly</b> viejo = <b>old</b>

CONNECTIVE	IN MY OPINION	TIME PHRASE	VERB	ADJECTIVE
<b>because</b>				
porque	a mi modo de ver	siempre = <b>always</b>	soy = <b>I am</b>	gracioso = <b>funny</b>
dado que	para mí	casi siempre = <b>almost always</b>	eres = <b>you are</b>	divertido = <b>fun</b>
puesto que	desde mi punto de vista	normalmente = <b>normally</b>	es = <b>he/she is</b>	maduro = <b>mature</b>
ya que	a mi juicio	a menudo = <b>often</b>	somos = <b>we are</b>	cariñoso = <b>caring</b>
aunque = <b>although</b>	en mi opinión	generalmente = <b>generally</b>	sois = <b>you (plural) are</b>	simpático = <b>kind</b>
		por lo general = <b>generally</b>	son = <b>they are</b>	antipático = <b>unkind</b>
		a veces = <b>sometimes</b>		aburrido = <b>boring</b>
	<b>I THINK THAT</b>	de vez en cuando = <b>sometimes</b>		ambicioso = <b>ambitious</b>
	creo que	rara vez = <b>rarely</b>		modesto = <b>modest</b>
	pienso que	raramente = <b>rarely</b>		travieso = <b>naughty</b>
	considero que	casi nunca = <b>almost never</b>		sincero = <b>sincere</b>
	me parece que	nunca = <b>never</b>		molesto = <b>annoying</b>
				perezoso = <b>lazy</b>
				triste = <b>sad</b>
				fiel = <b>loyal</b>
				fuerte = <b>strong</b>
				alegre = <b>happy</b>
				hablador = <b>chatty</b>
				egoísta = <b>selfish</b>

Tiene las pecas = **he / she has freckles**

Tiene los granitos = **he / she has spots**

Lleva barba = **he has a beard**

Lleva bigote = **he has a moustache**

Lleva gafas = **he /she wears glasses**

Lleva lentes de contacto = **he /she wears contact lenses**

Future Tense – If Clauses							
If clause starter	Noun	Verb	Noun/Adjective	Connective	In my opinion	I think that it is	Adjective
Si tengo mucho dinero= <b>If I have a lot of money</b>	(yo)	me quedaré = <b>will stay</b>	soltero /a= <b>single</b>	porque = <b>because</b>	a mi modo de ver	creo que es	genial = <b>great</b>
Si tengo suerte = <b>If I am lucky</b>		me casaré= <b>will marry</b>	felizmente= <b>happily</b>				
Si tengo la oportunidad= <b>If I have the opportunity</b>	mi novio (ideal) = <b>my (ideal) boyfriend</b>	será = <b>will be</b>	simpático/a = <b>kind</b> guapo/a = <b>handsome/beautiful</b> seguro/a = <b>confident</b>	dado que = <b>because</b>	para mí	pienso que es	asombroso = <b>fantastic</b>
Si puedo = <b>If I can</b>	mi novia (ideal) = <b>my (ideal) girlfriend</b>	se comportará = <b>will behave</b>	bien = <b>well</b>				relajante= <b>relaxing</b>
	mi pareja (ideal) = <b>my (ideal) partner</b>	tendrá = <b>will have</b>	una barba = <b>a beard</b> los ojos azules = <b>blue eyes</b> el pelo castaño = <b>brown hair</b>	puesto que = <b>because</b>	desde mi punto de vista	considero que es	estupendo= <b>great</b>
	mi marido (ideal) = <b>my (ideal) husband</b>						
Si tuviera mucho dinero = <b>If I had a lot of money</b>	mi mujer (ideal) = <b>my (ideal) wife</b>			ya que = <b>because</b>	a mi juicio		difícil = <b>difficult</b>
Si tuviera suerte = <b>If I was lucky</b>							fácil= <b>easy</b>
Si tuviera la oportunidad= <b>If I had the opportunity</b>	mi familia (ideal) = <b>my (ideal) family</b>	sería = <b>would be</b>	calvo = bald modesto/a = modest musculoso = muscly	aunque = <b>although</b>	en mi opinión	me parece que es	entretenido = <b>entertaining</b>
Si pudiera = <b>If I could</b>	mi hijo/a (ideal) = <b>my (ideal) child</b>	se comportaría = <b>would behave</b>	bien = <b>well</b>				divertido = <b>fun</b>
		tendría = <b>would have</b>	una barba = <b>a beard</b> los ojos azules = <b>blue eyes</b> el pelo castaño = <b>brown hair</b>				(des)agradable = <b>(un)pleasant</b>
							aburrido = <b>boring</b>
							ambicioso= <b>ambitious</b>
							molesto = <b>annoying</b>
							importante = <b>important</b>



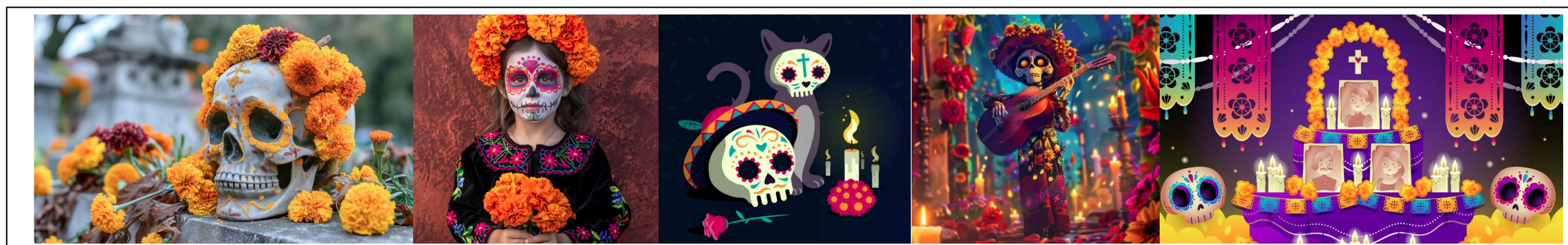
¿Qué opinas del día de los muertos?

Week 1

Opinion	Infinitive	Nouns
Me fastidia = <b>It annoys me</b> Me fascina = <b>It fascinates me</b> Me divierto = <b>I have fun</b> Me decepciona = <b>It disappoints me</b> Me disfruto de = <b>I enjoy</b> Vale la pena = <b>It's worthwhile</b> Estoy harto de = <b>I'm fed up of</b> Estoy a favor de = <b>I'm in favour of</b> Estoy en contra de = <b>I'm against</b>	ver = <b>to see</b> participar en = <b>to participate in</b> aprender sobre = <b>to learn about</b> saber de = <b>to know about</b> decorar = <b>to decorate</b> comer = <b>to eat</b>	el día de los muertos = <b>the day of the dead</b> los fuegos artificiales = <b>the fireworks</b> las casas = <b>the houses</b> las tumbas = <b>the graves</b> los desfiles = <b>the parades</b> las calaveras = <b>skulls</b> los seres queridos = <b>loved ones</b> el pan de muerto = <b>the bread of the dead</b> los altares = <b>the altars</b> las calaveritas de azúcar = <b>sugar skulls</b>

Week 2

Connective (because)	In my opinion	I think that	Verb	Quantifier	Adjective
porque ya que puesto que dado que	a mi juicio a mi modo de ver para mí desde mi punto de vista a mi parecer	pienso que creo que opino que considero que me parece que	es = <b>it is</b> son = <b>they are</b>	muy = <b>very</b> bastante = <b>quite</b> un poco = <b>a bit</b> a menudo = <b>often</b> a veces = <b>sometimes</b> siempre = <b>always</b> nunca = <b>never</b>	raro / raros = <b>strange</b> interesante / interesante = <b>interesting</b> apasionante / apasionantes = <b>passionate</b> anticuado / anticuados = <b>old fashioned</b> emocionante / emocionantes = <b>exciting</b> impresionante/ impresionantes = <b>impressive</b> único / únicos = <b>unique</b> espléndido /espléndidos = <b>splendid</b> genial / geniales = <b>great</b> aburrido / aburridos = <b>boring</b>



# YEAR 9 DANCE | JUST DANCE: DANCE & TECHNOLOGY

Knowledge Organiser – Dance & Technology Unit



## Big Idea

Use Just Dance-style routines as a stimulus to create, develop and perform choreography using technology to refine performance.

## Key Vocabulary

- Choreography – creating movement sequences
- Stimulus – starting point (song/routine/theme)
- Motif – short movement phrase
- Development – changing movement material
- Dynamics – how movement is performed
- Formations – group shapes in space

## Choreography Toolkit

### WHAT (Action):

- travel
- turn
- gesture
- elevation
- stillness
- floor work

### HOW (Dynamics):

- fast/slow
- strong/light
- sudden/sustained
- flowing/abrupt

### WHERE / WHO:

- levels & pathways
- formations
- mirroring
- lead & follow
- canon/unison

## Just Dance & Technology

- Mirror practice and accuracy
- Counts, cues and musical hits
- Filming and playback for improvement
- Clear performance focus for camera

## Performance & Safety

- Focus, projection and facial expression
- Timing, energy and stamina
- Warm up and cool down
- Appropriate dancewear and safe execution

## Quick Check

- What is a stimulus?
- Name 3 action contents
- What does unison mean?
- How does filming help improve performance?

# Noughts and Crosses Knowledge Organiser

## Context

The story of 'Noughts and Crosses' was written in a time where white people had control over black people. In the play's scenario, as in the original novel, black people (Crosses) have control over white people (Noughts).

In the play we follow the story of Callum and Sephy, who have been friend since birth, and they are forbidden to speak to each other from the beginning of the play.

They fall in love and do everything they can do be together, but the rising hostility between the Noughts and Crosses makes this nearly impossible.

## Important vocabulary

**Segregation** – setting people apart

**Oppression** – cruel or unjust treatment

**Prejudice** – unreasonable opinion (also bigotry)

**Discrimination** – unjust treatment of difference

**Inequality** – difference in how you're treated

**Injustice** – unfair treatment  
**Intolerance** – unwillingness to accept something

**Manipulation** – making you behave a certain way

**Dystopia** – a broken world full of suffering

**Slavery** – making you work in unjust conditions

**Terrorism** – unlawful use of violence and intimidation

**Politics** – activities linked to government

**Liberation** – setting people free

**Freedom** – the right to act, speak, think as you choose

**Isolation** – being separated from others

**Identity** – who you are and what you believe

**Radicalisation** – being made to adopt extreme views

The play of 'Noughts and Crosses' is adapted from a novel of the same name by Malorie Blackman, which alternates the narrator between Sephy and Callum.

The structure is non-linear as it skips forward and back in time.

The play uses various scenes to tell the story from both sides and characters use direct address to help with their story telling.

In the play, Act 1 mainly focuses on Callum's 'world' and in Act 2 it mainly focuses on Sephy's world.



## Key Themes:

Racism Prejudice Discrimination  
Friendship Love War

## Main Characters:

### The Noughts:

Callum McGregor - in love with Sephy

Jude McGregor - Callum's brother

Lynette McGregor - Callum's sister

Ryan McGregor - Callum's father

Meggie McGregor - Callum's mother

### The Crosses:

Sephy Hadley - in love with Callum

Kamal Hadley - Sephy's father

Jasmine Hadley - Sephy's mother

Minerva Hadley - Sephy's sister

**Play** – a text written for performance on a stage

**Act** – a division of a play made up of several individual scenes.

**Scene** – an individual unit of action in a play.

**Soliloquy/ Monologue / Aside** – a dramatic technique in which a character speaks their thoughts to the audience without other characters hearing.

**Prologue** – A scene which shows important events that take place before the play begins.

**Stage directions** – An instruction written in the script of a play that gives direction to the actors or information about the action or scenery.

**Audience** – the people who watch a play at the theatre or see it performed on television or at a cinema

**Split screen / Crosscut** – A dramatic technique used when two events are happening at the same time in the play in different locations.

**Multi-media** – The use of a projector or other means to show images/video clips that assist the narrative

**Multi-role / Split role** – When an actor plays more than one role or a character is played by more than one actor.

**Flashback** – When the actions flashes back or forward in time.

In a world of injustice... is violence the answer being heard?

**The Conductor**

Conductors lead amateur and professional groups of performers. Their role is to make sure that pieces are performed to the best of the musicians' abilities. ... During a performance, a conductor uses a baton and body language (mostly arm movements) to help the musicians follow the rhythm, tempo and dynamics of the piece.

The conductor typically stands on a raised podium with a large music stand for the **full score**, which contains the **musical notation** for all the instruments or voices. Since the mid-19th century, most conductors have not played an instrument when conducting, although in earlier periods of **classical music** history, leading an ensemble while playing an instrument was common. In **Baroque music** from the 1600s to the 1750s, the group would typically be led by the **harpsichordist** or first violinist, an approach that in modern times has been revived by several music directors for music from this period. Conducting while playing a **piano** or **synthesizer** may also be done with **musical theatre pit orchestras**. Communication is typically non-verbal during a performance (this is strictly the case in **art music**, but in jazz big bands or large pop ensembles, there may be occasional spoken instructions, such as a "count in"). However, in rehearsals, frequent interruptions allow the conductor to give verbal directions as to how the music should be played or sung.

Conductors act as guides to the orchestras or choirs they conduct. They choose the works to be performed and study their **scores**, to which they may make certain adjustments (such as in tempo, articulation, phrasing, repetitions of sections), work out their interpretation, and relay their vision to the performers. They may also attend to organizational matters, such as scheduling rehearsals,<sup>[4]</sup> planning a concert season, hearing **auditions** and selecting members, and promoting their ensemble in the media. **Orchestras**, **choirs**, **concert bands**, and other sizable **musical ensembles** such as **big bands** are usually led by conductors.

**The Music Editor**

Music Editors help directors to achieve their musical ambitions on films, and provide a crucial link between the film and the composer. They structure the soundtrack, ensuring that all the components work together. For film music to work successfully it must be beautifully written, well performed and appropriate to the story and setting. In addition, it must be very carefully placed within the film, in order to complement the action, rather than detract from it.

Music Editors' responsibilities vary according to each film's musical content and budget. They are usually responsible for all the music featured on film soundtracks, including: performed music (e.g., a band or singer who performs within the narrative of the film), all sourced music (e.g., bought-in pop, jazz, classical music), and the score, written by the composer specifically for the film. On musical films Music Editors are responsible for how the music is visually portrayed, working closely with the picture editor to achieve the perfect fusion of image and movement.

Experienced Music Editors can save productions a considerable amount of money, and also contribute significantly to the overall atmosphere and mood of films by helping to create truly memorable soundtracks. As this is one of the most highly competitive areas in the film industry, it can take years for even the most talented, highly qualified individuals to become Music Editors.

**TECHNICAL VOCABULARY**

<b>Musician</b>	The musician can be anything from a Military bandsman, to a musician or singer on a cruise ship or the West End, professional orchestra/opera, Rock/Pop performer .
<b>Composer</b>	The composer writes the music for pop songs, hit musicals, TV/Radio themes, gaming, film music, and any other music you can think of.
<b>Musical Director</b>	Every group of musicians needs a musical director or MD! Their job is to obtain the highest standard of performance at all times and keep a sense of order/direction in rehearsals.
<b>Arranger</b>	An arranger is someone who takes a piece of already written music and "arranges it" for different groups, (e.g. a pop song written for military band), and will sort a sheet music arrangement of the piece.
<b>Lyricist</b>	The lyricist writes the words for any song or show, and will often write the words before the music is written, or can add lyrics to melodies that have already been written.
<b>Publisher</b>	A music publisher's job is to ensure sheet music is of a good enough standard and there are no mistakes in the copy (sheet music). They will then sell copies of the arrangement to a variety of different groups.

**The Music Publisher**

A Music Publishing is generally responsible for ensuring that songwriters and composers receive payment when their compositions are used commercially.

Through an agreement called a publishing contract, a songwriter or composer "assigns" the copyright of their composition to a publishing company. In return, the company licenses compositions, helps monitor where compositions are used, collects royalties and distributes them to the composers. They also secure commissions for music and promote existing compositions to recording artists, film and television.

Responsibilities may include overseeing department operations such as reviewing drafts of composer agreements and other music documents prepared by attorneys for various Film/TV Productions, and reviewing and digesting information pertinent to publishing deals, i.e., what rights have been acquired, any restrictions, exclusivities and/or special instructions.

## HT4 YEAR 9 Subject RE Spirituality

What is spirituality and how do we show it?	
Is spirituality the same for all people?	Spirituality has a range of meanings so is individual to each person.
Is there a set time or place to 'be' spiritual?	Spirituality is not about a structure it is about what people think and feel and in some cases believe.
Do you have to be religious to be spiritual?	Non-religious people can be spiritual and religious people can as well.
What can people use to express their spirituality?	People can express themselves through art, music, dance and drama.
What can spirituality look like?	Spirituality can be prayer and worship; helping others; feeling awe and wonder in nature or people. It is a whole variety of things.
What does it mean if someone is materialistic?	Someone who is materialistic is really concerned with gaining possessions, perhaps very money orientated.
What can give our lives a purpose?	We can gain purpose in life by finding something we love – this helps us find ourselves.

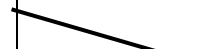
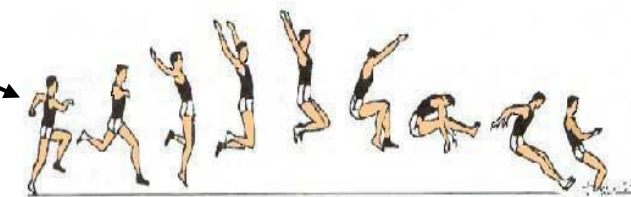
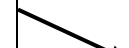
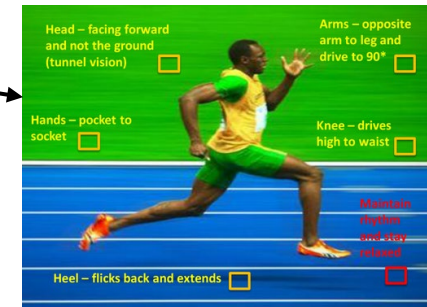
The soul and profound insights	
What is the soul?	The soul is the spiritual or immaterial part of a human being or animal, regarded as immortal.
How does a soul connect to the idea of spirituality?	The soul is often seen as the spiritual part of being human.
What was the MacDougall soul experiment?	In 1907 a doctor wondered if he could prove whether the soul had mass or not; if it did it could be weighed. HE convinced terminally ill patients to lie on a bed of special scales in their final moments, he took a lot of measurements and said that the human soul weighs 21 grams.
Who had a profound insight into the true nature of reality?	Buddha had a profound insight into the true nature of reality during his enlightenment.
Who recorded their profound feelings of unity with nature?	William Wordsworth has recorded accounts of his unity with nature.
Which religious people have given accounts of religious spiritual experiences?	There are many accounts of religious experience given but they include Moses; Jesus; Muhammad; Guru Nanak and Krishna.
What beings have given explanations about revelations?	Supernatural beings include angels have given explanations about revelations; saints, deities, demons, jinn and spirits have all given accounts.

TECHNICAL VOCABULARY	
Awe	The sense that something is far greater than you are.
Design	Deliberate planning in order to make something happen.
Emotions	Feelings that affect our actions – love, hate, anger, fear.
Image	The way something or someone appears on the outside, what they present to the world.
Reverence	Loving God and each other with respect.
Sign	A picture, word or action that tells us about something that we can see, hear, smell, taste or touch.
Understanding	The ability to make sense of the things that happen in our lives.
Universe	Absolutely everything that exists.
Spirituality	The recognition of a feeling or sense or belief that there is something greater, something more to being human than sensory experience.
Divine	Like God or a god or very pleasing/delightful.


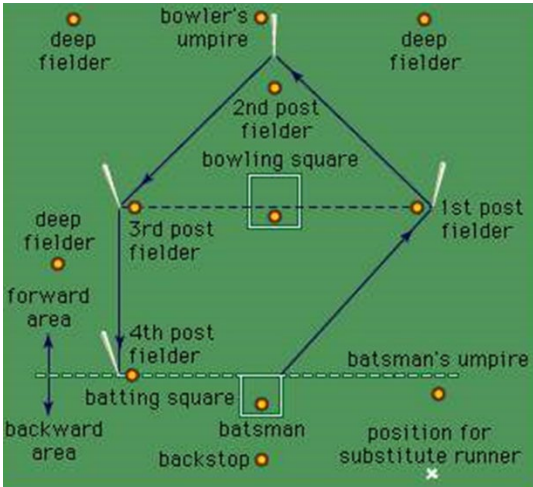
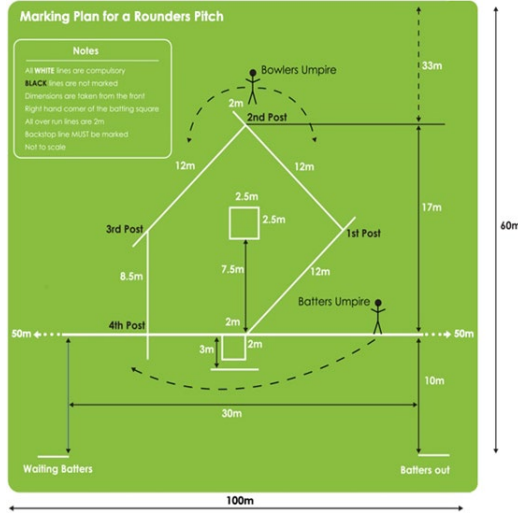
The divine and encountering God	
What often provokes a spiritual experience?	The world around us or nature can provoke a spiritual experience.
What poem can be used as a spiritual example?	I wandered lonely as a cloud, Wordsworth suggests nature can help us think or feel something greater than ourselves.
Do Buddhists believe in a soul?	For Buddhists there is no such thing as a soul or god, but they believe in many spiritual dimensions of life.
What is a conversion experience?	You go through an experience that changes you – you may start to believe or change religions.
Who had a conversion and what happened?	Bear Grylls had a conversion he remembers saying a simple prayer and he felt he had insight at that moment.
Name 5 individuals who have claimed to have an experience of God.	<ol style="list-style-type: none"> <li>1. Muhammad</li> <li>2. St Paul</li> <li>3. Betty</li> <li>4. Navneet Singh</li> <li>5. Dr. Eben Alexander</li> </ol>
What 3 people gave arguments either for or against miracles?	David Hume – against miracles happening Richard Swinburne – miracles may happen RF Holland – miracles happen.
Can we see religious messages in everyday events?	Every day faith accounts say yes; accounts are from farmers; customer service advisors; business leaders; air traffic control; fundraisers; fitness instructors; paramedics and delivery people.

# Half-Term 5/6: Subject – PE – Year 9 – Athletics

Key vocabulary	
Running style (100m/200m)	Running at a fast speed/pace over a short period of time. Changing the running style to run the quickest time.
Introduce pace running 800m/1500m	Running at a slower pace/speed over a longer period of time. Changing the running style to run the quickest time and help others improve. Get across to the inside lane and keep at a pace where you stay with the lead group, but conserve enough energy for a sprint finish (if required)
Jumping- Long jump	<p><b>Run-up</b>- should be measured by sprinting from the take-off board (with the foot you take-off on right to the edge of the take-off board). The length of the run-up is usually the athlete's age in strides (+ or - 2) e.g a 13-year-old should take between 11-15 strides for their run-up (shorten if maximum speed is reached before take-off). The speed of the run-up should be at maximal effort (without slowing on approach).</p> <p><b>Take-off</b>- should be on one foot and that foot is not allowed to step over the take-off board or it will be classed as a no-jump. The aim for the take-off is to attain height so you can stay in flight longer and further. The take-off foot should be flat on the board as heel first loses speed and toes first loses balance and stability (and increases risk of injury).</p> <p><b>Flight</b>- The sail technique is used by beginners, but once jumping over 5m, you can also use the 'hang' or the 'hitch-kick'. To do the sail technique, thrust your free leg in front of your body as long as possible. The take-off leg will follow into the same position mid-flight. Lastly, bring your arms forward, as if you are trying to reach for your toes.</p> <p><b>Landing</b>- Do not fall backwards into the sand pit. Bring your heels up and your head down towards your knees. Jumpers often fall sideways or forwards after landing on their heels. Try to land two-footed to reduce injury risks.</p>
Jumping- High jump	Run using a curved approach, taking off from one foot and clearing the bar to land on the mat. Beginners or low heights usually use a scissors leg kick technique, but as the bar is raised athletes tend to use the fosbury flop technique (arched spine, head first). During the take-off the athlete should lift their hips and keep their feet high to avoid knocking the bar off with their bottom or legs)
Throwing- Shot putt	Follow the steps in the diagram and push the shot with as much power as possible. Release the shot at approximately 45°
Throwing- Javelin	The javelin should be held using either the 'V' grip or standard grip. You can either perform a standing throw or throw with a run-up. For the standing throw you extend your throwing arm back as far as you can, with the tip of the javelin in line with your nose. You flex and extend your elbow and let go at 45°. A fast arm speed with good explosive power will cause the javelin to travel further. The javelin needs to land with the tip in the ground or flat for it to count as a good throw.
Throwing- Discus	Throwing a disc-shaped object with one hand in a forward direction. The preparation swings allow power to be generated, which should be converted into distance upon release.
Relay (4 x 100m)	A team of four run 100m each. The athlete who starts the race carries a relay baton, and this must be passed on to each runner during each changeover. The athletes who run second, third and fourth have to stand within a changeover box and have to receive the baton by the time they leave the changeover box. The technique used to pass the baton on is usually either a 'down-sweep' or 'up-sweep' action. Athletes must stay in their lanes when running, and also during changeover, or they will be disqualified.



# Half-Term 5/6: Subject – PE – Year 9 – Rounders

Rules of the game	Positions	Key Terms
<p><b>A player becomes 'out' of the innings when:</b></p> <ul style="list-style-type: none"> <li>The ball is caught.</li> <li>A batter runs on the inside of the posts or they deliberately throw the bat.</li> <li>The post the batter is running to gets stumped or you overtake a previous batter on the field.</li> <li>The batter misses or hits the ball and their foot is over the front or back line of the batting square.</li> <li>A fielder obstructs a batter, or the batter gets caught out.</li> <li>The batter loses contact with the post when the bowler has the ball.</li> </ul> <p><b>You can achieve scoring in Rounders by:</b></p> <ul style="list-style-type: none"> <li>If the batter reaches the 2nd or 3rd post in one hit, he scores half a rounder.</li> <li>Batter reaching the 4th post in one hit scores a full rounder.</li> <li>Runner reaching the 4th post on a no ball scores 1 rounder.</li> <li>If the batter fails to hit the ball and reaches the fourth post, a half-rounder is scored.</li> <li>A penalty ½ Rounder is scored for an obstruction by a fielder.</li> <li>A penalty ½ Rounder is scored for 2 consecutive no balls to the same batter.</li> <li>A penalty ½ Rounder is scored by the fielding team if waiting batters or batters out obstruct a fielder.</li> <li>A batter can score in the normal way on a backward hit but must remain at 1<sup>st</sup> post while the ball is in the backward area.</li> </ul> 	 <p><b>Bowler:</b> The bowler aims to bowl the ball underarm to their backstop through the batting square between the batter's head and their knee. The bowler doesn't want to give the batter an easy hit though to limit their score.</p> <p><b>Backstop:</b> The backstop receives the bowl from the bowler if the batter fails to hit it and then throws the ball to the appropriate position to get a baserunner out. They can also get the batter out if they catch the ball directly after a hit.</p> <p><b>Post fielders:</b> The post fielders can still get a batter out by catching the ball directly after a hit but they must remain on the inside of the post they are fielding so they don't obstruct the batters run. If they receive the ball they can get a runner out by stumping the post with the ball before the runner reaches them.</p> <p><b>Deep fielders:</b> The deep fielders are further out in the field to catch any longer hits from the batting team. They must also retrieve the ball and throw it back to a post fielder or bowler to stop the batting team.</p> <p><b>Batter:</b> The batter must hit the ball into space from the batter's box after the bowler has bowled the ball and then aim to run around as many posts as they can to try and score a rounder.</p>	<p><b>Backstop</b> - The role of the backstop is guiding the bowlers throw to the batter. Back stop's cup their hands in the appropriate ending space for the ball. That means the backstop's hands become a target for the bowler.</p> <p><b>Backward Area</b> - In Rounders, the backward area gets represented by an area of ground behind the front line of the batting zone.</p> <p><b>Backward Hit</b> - Making a backward hit means the ball got struck directly behind and into the backward area.</p> <p><b>Officials</b> - The role of officials in Rounders is overseeing the rules of the game and promoting fair play. The regulations allow two Rounders officials (umpires) for officiating a Rounders game.</p> <ol style="list-style-type: none"> <li>The first official is the batting umpire, they must have a clear view of the batting square and the first post without having to turn their head.</li> <li>The second umpire is the bowler's regulator. They may consult each other, and their decisions on the state of play are final. After the first inning is complete, the two umpires swap positions on the pitch in the interest of fairness.</li> </ol> <p><b>Side Out</b> - In Rounders vocabulary, 'side out' means there is no batter waiting to bat and all the running batters are out.</p> 

What does the Law say?		
Act	Definition	Consequences
<b>Rape</b>	A rape is when a person uses their penis without consent to penetrate the vagina, mouth or anus of another person.	<b>Rape</b> is punished by a maximum of 15 years in prison. <b>Aggravated Rape</b> is punished by a maximum of 20 years in prison. Both offences would result in placement on the sex offenders register.
<b>Sexual Assault</b>	Sexual assault is when a person is coerced or physically forced to engage against their will, or when a person touches another person sexually without their consent. Touching can be done with any part of the body or with an object.	Up to 10 years in prison and placement on the sex offenders register.
<b>Sex between Minors</b>	When both parties involved in the sexual activity are under 16 but have consent to the activity	Technically the law is that <b>if two</b> 13–15-year-olds engage in consensual sexual activity and each knows that the other is under 16, they will both be guilty of an offence carrying a maximum penalty of 5 years imprisonment. If one party is under 13 and the other under 18 it is statutory rape which is punishable by life imprisonment, but the average is 6-7 years when prosecuted.

Key Words and Terms	
Sexual Consent	The giving of permission by a person to engage in any form of sexual activity including penetrative and oral sex.
Affirmative Consent	Consent is only given when a person agrees verbally to engage in sexual activities including penetrative and oral sex.
Coercion	The action or practice of persuading someone to do something they wouldn't normally do or something they don't want to do by using force or threats.
A person who is a minor	A person who is under the age of 18 and legally considered a child.

Consent is:	When can consent not be given?
1. <b>Freely given.</b> It is not okay to pressure, trick or threaten someone into saying yes.	<ul style="list-style-type: none"> <li><b>When a person is drunk or high</b>, to the point that they are unable to speak or look after themselves.</li> </ul>
2. <b>Reversible.</b> It is okay to say yes and then change your mind – at any time!	<ul style="list-style-type: none"> <li><b>Asleep or passed out</b> – if they are not conscious, they are unable to agree to any sexual activity. If someone passes out whilst engaging in sexual activity – STOP!</li> </ul>
3. <b>Informed.</b> You can only consent to something if you have all the facts.	<ul style="list-style-type: none"> <li><b>Mental disability or learning difficulties</b> which mean they are unable to fully understand what they are consenting to.</li> </ul>
4. <b>Enthusiastic.</b> You should do stuff you WANT to do, not things people expect you to do. If someone doesn't seem enthusiastic stop and check in.	<ul style="list-style-type: none"> <li><b>They are underage</b> – legally a person under the age of 16 cannot give consent to any sexual activity.</li> </ul>
5. <b>Specific.</b> Saying yes to one thing (like going to the bedroom to make out) doesn't mean you are saying yes to other things (like having sex)	

Further sources of information and advice.	
<a href="mailto:concern@magnusacademy.co.uk">concern@magnusacademy.co.uk</a>	This email address can be used if you have any concerns about a student at the academy and can also be used to report bullying.
NSPCC	Helpline: 0808 800 5000 (24 hours, every day) <a href="https://www.nspcc.org.uk">Nspcc.org.uk</a>
Childline	Helpline: 0800 1111 (24 hours, every day) <a href="https://www.childline.org.uk">https://www.childline.org.uk</a>
Rape Crisis	Helpline: 0808 802 9999 (12-2.30 and 7-9.30) <a href="https://www.rapecrisis.org.uk">Rapecrisis.org.uk</a>
Survivors UK – Male Rape and Sexual Abuse Support	Survivorsuk.org
RASAC – Rape and Sexual Abuse Support Centre	Helpline: 0808 802 9999 (12-2.30 and 7-9.30) <a href="https://www.rasac.org.uk">Rasasc.org.uk</a>