

**AIMS:**

- To gain a broad knowledge and understanding of Art and Design, and to recognise how the subject fits in with the world around me.
- To develop the skills I need to use Art and Design as a way to communicate and express myself
- To recognise how my current studies fit in with my future options (next scheme of learning, year, key stage or career), and how my previous learning helps my current studies.

<p><b>I KNOW:</b></p> <ul style="list-style-type: none"> <li>• Some of the characteristics of Art and Design from a range of different cultures (e.g. Australian Aboriginal, Japanese, Chinese, African, Central/South American etc).</li> <li>• How symbolism is used to communicate meaning and ideas.</li> <li>• How links exist between a culture and its art/design.</li> </ul>	
<p><b>I CAN:</b></p> <ul style="list-style-type: none"> <li>• Use a wider range of media (e.g. ink/brush/quill pen, charcoal, chalk, watercolour, poster/acrylic paint, pen/wash etc)</li> <li>• Use my design skills to create compositions that relate to the cultures I have studied.</li> </ul>	
<p><b>WIDER CONTEXT:</b></p> <ul style="list-style-type: none"> <li>• I can understand how art from a range of different cultures has influenced art and design around the world.</li> <li>• I can understand how art can be used for positive mental health.</li> </ul>	

**CORE SKILLS:**



Being Healthy and Staying Safe	Resilient	Aspirational and Careers Aware	Respectful	Effective and Confident Communicators	Understand the Importance of Equality, Diversity and be Mutually Tolerant	Knowledgeable	Skilled
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Year 8 Band Descriptors	AO1 – Research the work of artists to <b>DEVELOP</b> ideas and communicate my findings.	AO2 – <b>REFINE</b> (improve) my work by exploring and experimenting with media and techniques.	AO3 – <b>RECORD</b> ideas and observations (make artwork) showing technical skill.	AO4 – Create and <b>PRESENT</b> original artwork as a response to my project.
Purple 1-2	<ul style="list-style-type: none"> <li>• Able to research information about other artists and cultures from a provided source. I can discuss my findings in simple subject terminology.</li> </ul>	<ul style="list-style-type: none"> <li>• I am willing to explore new processes and techniques. I can identify what needs improving in my own work</li> </ul>	<ul style="list-style-type: none"> <li>• My use of the visual elements and practical skills show some ability, but needs to be developed further, with greater control and attention to detail needed.</li> </ul>	<ul style="list-style-type: none"> <li>• I can produce artwork that shows some creativity in response to a project.</li> <li>• I can make a link between my work and the research and planning I do.</li> </ul>
Pink 3-5	<ul style="list-style-type: none"> <li>• Able to research relevant information about other artists and cultures from a range of provided sources.</li> <li>• I can form an opinion and use accurate subject terminology to discuss my findings.</li> </ul>	<ul style="list-style-type: none"> <li>• I am willing to experiment with media.</li> <li>• I can identify simple improvements that can be made to my own work.</li> </ul>	<ul style="list-style-type: none"> <li>• My use of the visual elements and practical skills demonstrate care, accuracy and attention to detail.</li> </ul>	<ul style="list-style-type: none"> <li>• I can make original and imaginative artwork in response to a project.</li> <li>• My research will show some links to my research and planning.</li> </ul>
Blue 6-7	<ul style="list-style-type: none"> <li>• Able to independently research relevant information about other artists and cultures.</li> <li>• Able to communicate an opinion and discuss my findings, showing some depth and using accurate subject terminology.</li> </ul>	<ul style="list-style-type: none"> <li>• I experiment broadly with media and technique.</li> <li>• I am able to make changes in my work to improve it.</li> </ul>	<ul style="list-style-type: none"> <li>• My use of the visual elements and practical skills demonstrate great care, accuracy and attention to detail</li> </ul>	<ul style="list-style-type: none"> <li>• I can respond to projects in a creative way taking some risks.</li> <li>• My work will show links to my research and planning.</li> </ul>
Grey 8-9	<ul style="list-style-type: none"> <li>• Able to research relevant information in depth from a range of sources.</li> <li>• Able to communicate a reasoned opinion and discuss my findings clearly using ambitious subject terminology.</li> </ul>	<ul style="list-style-type: none"> <li>• I experiment broadly and imaginatively with media and technique.</li> <li>• I am able to make effective changes in my work to improve it.</li> </ul>	<ul style="list-style-type: none"> <li>• My use of the visual elements and practical skills demonstrate control, accuracy and attention to detail in a range of media.</li> </ul>	<ul style="list-style-type: none"> <li>• The work I produce demonstrates a skilful and personal response to my project.</li> <li>• I demonstrate creativity and some flair in the appropriately selected risks taken.</li> <li>• There are clear links to my research and planning.</li> </ul>

## Understanding Art From Different Cultures

Use the tables on the following pages to write your findings about the characteristics of the artwork from different cultures you study in this unit. One has been filled in for you as an example.

<b>Type of Art:</b> <i>Australian Aboriginal</i>	<b>Place of Origin:</b> <i>Australia</i>	
<b>Media Used:</b> <i>Traditionally natural materials, including clay, wood, rock carving etc. More modern art works use modern media.</i>		
<b>Characteristics:</b> <i>Often using earthy colours like red, yellow, brown and white. Dots often used. Symbolism used for telling stories. Indigenous animals represented.</i>	<b>Interesting Facts:</b> <i>Dates back 30,000 - 40,000 years Aboriginal art is like a written language, used to tell stories of the Dreamtime, when the world was formed. Aboriginal artists are forbidden from painting stories that do not belong to them.</i>	<b>Visual Examples:</b>   <i>Usually means four women sitting</i> <i>Camp site, stone, well, rock hole, breast, fire, hole or fruit</i>

<b>Type of Art:</b>	<b>Place of Origin:</b>	
<b>Media Used:</b>		
<b>Characteristics:</b>	<b>Interesting Facts:</b>	<b>Visual Examples:</b>



## Talking and Writing About an Art Work

It is important to be able to discuss and write about art, and the work of other artists, if you are to make art of your own. Discussing the influence other art has had on your own ideas helps others to understand the art that you make. Artists often make art in response to other influences, too (what's happening in the world around them, for example). Knowing these influences gives the art work **context**, and helps with our understanding of it further.

Use the table below to fill in key information about your artist and artwork:

Name of Artist:	Name of Artwork:	Date of Artwork:
Born: Died: Nationality:	Media (what the artist used to make the artwork):	Size:
		Where is it now?
Important information about the artist's life/work:	Description of the Artwork:	Does the Artwork have a meaning? If so, what do you think that is?
Were they part of a particular Art Movement? Who/What influenced them?	Which Visual Elements do you think are most important in this artwork, and why?	What is the mood of the artwork? How do you think the artist has created this mood?

**Year 8 – Discovery / Literacy**  
**Autumn 1**  
**Knowledge Organiser**  
**The Titanic**

**What happened to the Titanic?** On April 14th 1912, the Titanic hit an iceberg whilst sailing across the Atlantic Ocean. Water began to quickly fill the front part of the ship. The captain is told the ship can float for 2 hours and calls for help. The crew start to get the lifeboats ready. Women and children are the first to use the lifeboats. The Titanic sank on April 15th 1912. Over 1500 people died

**Where was it built?** Belfast, Ireland  
**Where was it going?** On its maiden voyage from Southampton to New York.  
**When?** April 10th 1912

**Could more lives have been saved?**  
 There was only 20 lifeboats - enough for half the people on board. If they had more lifeboats, more lives would have been saved.  
 The first few lifeboats were half empty, wasting precious spaces.

**First Class**  
 The wealthiest people travelled in first class, located at the top of the ship. They slept in private, spacious suites and enjoyed delicious food in a grand dining room. They had access to lots of facilities, like cafes, a swimming pool, squash courts, barber shop and a reading and writing room.

**Second Class**  
 Second class was not too bad. Their accommodation consisted of cabins with two or four beds and a sofa, storage facilities, a sink and a mirror. Second class passengers could also enjoy an outdoor walkway, relaxation room, library and dining room.

**Third Class**  
 Third class facilities were much more basic. Located at the bottom of the ship, cabins slept up to ten people and each had a sink and mirror. There was also a dining room where food was served three times a day. All 700 third class passengers had to share two bathtubs!

**Fun Fact:** In 1985, divers found The Titanic on the bottom of the ocean!

<b>Crew</b>	A group of people who work on boats, planes etc.	<b>Passenger</b>	A person who travels on public or private transport.
<b>Cabin</b>	A private room on a ship.	<b>Maiden Voyage</b>	The first journey made by a ship.
<b>Unsinkable</b>	Something that cannot sink.	<b>Collision</b>	When a moving object hits something else.
<b>Facilities</b>	A place, thing or service provided for people.	<b>Captain</b>	The person in command of a ship

**Finding out: Who were Edward Smith and Margaret Brown? What is the logo/flag for the company who built the ship?**

## MELODRAMA

A style of drama in which is characterised by its sensationalism



# Year 8 DRAMA

## Melodrama/ Silent Movies

### Autumn Term

## SILENT MOVIE

The advent of the film industry



## PERFORMANCE SKILLS

**Characterisation:** Using a range of performance skills to create a character that is different to yourself.



**Posture:** The way that you sit or stand. The alignment of your spine.



**Gesture:** A movement (usually of the arm/hand) that communicates a specific meaning.



**Levels:** Using different heights to communicate meaning or to add visual interest.

**Facial Expression:** Using your face to show how a character is feeling.



**Comic timing:** the use of rhythm, tempo, and pausing to enhance comedy



**Exaggeration:** Making your vocals or physicality more extreme/bigger.



## DRAMA TECHNIQUES



**Placards:** To relay complimentary or conflicting information to an audience

**Still Image/Freeze Frame:** A 'living picture' showing a moment in time - as though the pause button has been pressed.



**Stock characters:** A character reveals their inner thoughts or feelings to the audience. This information should tell the audience something new.



**Mime:** A silent performance, that uses physicality to communicate intentions to the audience.

**Marking the Moment:** 'Highlighting'/ drawing the audience's attention to a significant or important moment. Marking the moment can be done through: slow motion, freeze frame or 'reverse and repeat'.



**Slow motion:** Moving at least 2 third's slower than normal speed; this allows the audience to see the detail of a movement

## DIG DEEPER QUESTIONS

Which skills needed for effective mime might also be important in slow motion?  
How do you create stock character?  
What techniques could you use to add interest to your piece?

What makes a successful silent movie performance?

How does gesture and expression communicate meaning to an audience?

## Year 8 Stepping Up: Gothic Fiction

### Key Conventions of Gothic Texts

#### Typical features that you may find in a Gothic text:

1. Death and darkness
2. Supernatural
3. Curses or prophecies (predictions about the future)
4. Madness/intense emotions
5. Mystery/terror/suspense

#### Typical characters that you may find in a Gothic text:

1. Mysterious characters with high social status (position in society) e.g. Princes, counts
2. Female or feminine characters that are threatened by powerful men. They usually need saving by a man.
3. Threatening women who are monsters or vampires.
4. Powerful, tyrannical (cruel) male figures
5. Villains, vampires, ghosts, werewolves, gjaPnts

#### Typical settings that you may find in a Gothic text:

1. Wild landscapes
2. Medieval style castles, churches or abbeys
3. Gloomy, decayed and ruined environments
4. Remote, deserted places (older gothic) or monsters within everyday life (newer gothic)
5. Dangerous and threatening weather (symbolism)

### Paragraphing

**Time:** You move on to a new period of time

**Topic:** You change from one topic to another

TiP ToP

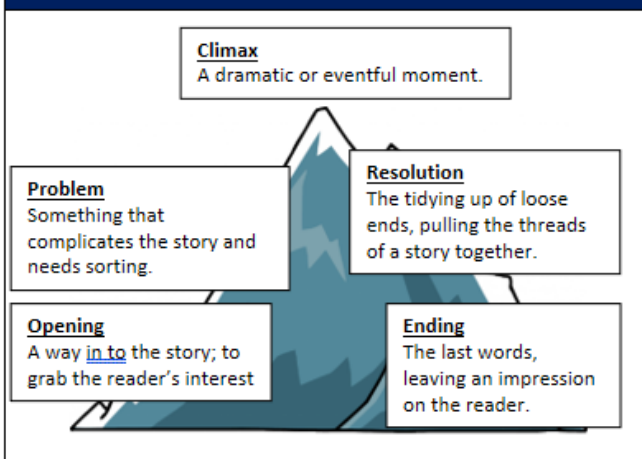
**Place:** You move on to a different location.

**Person:** If a new person speaks or change from one person to another.

### Key Authors and Texts

Horace Walpole	Castle of Otranto (1764)
Mary Shelley	Frankenstein (1818)
Edgar Allen Poe	The Oval Portrait (1842), The Fall of the House of Usher (1839)
Charlotte Bronte	Jane Eyre (1847)
Emily Bronte	Wuthering Heights (1847)
Robert Louis Stevenson	The Strange Case of Dr Jekyll and Mr Hyde (1886)
Bram Stoker	Dracula (1897)
S. E Schlosser	The Bloodstain
Daphne Du Maurier	Rebecca (1938)
Ann Radcliffe	The Italian (1797)
Susan Hill	The Woman in Black (1983), The Mist in the Mirror (1992)

### Narrative Structure



### Key Vocabulary

**Supernatural** – Things that cannot be explained by science.

**Grotesque** – Strange or unpleasant especially in a silly or frightening way

**Macabre** – Is used to describe something that is very strange and unpleasant because it is connected with death or violence.

**Hysteria** – Extreme fear, excitement, anger etc., that cannot be controlled.

**Séance** - a meeting at which people attempt to make contact with the dead, especially through the agency of a medium.

**Ominous** - giving the worrying impression that something bad is going to happen; threateningly inauspicious.

### Key Terms

#### **Pathetic Fallacy**

Is when the weather reflects the tone/mood of a scene.

#### **Symbolism**

The use of a symbol to stands for ideas. For example, the colour red means danger or death.

#### **Figurative Language**

Language techniques used to convey a complicated meaning, colorful writing, clarity, or evocative comparison. (e.g. metaphor / simile / personification)

#### **Show Don't Tell**

Physical descriptions (rather than statements of fact or events) to help develop character, mood and atmosphere.

#### **Sensory writing**

Sight, sound, touch, smell, and taste. Writers employ the five senses to help their reader imagine the setting they are creating in detail.



Approaching a Poem – MESSAGE, TONE, LANGUAGE and STRUCTURE, CONTEXT	
<p><b>MESSAGE</b></p> <ul style="list-style-type: none"> <li>• What is the poem about?</li> <li>• Are meanings clear or ambiguous? Literal or figurative?</li> <li>• Who is the speaker? What are their thoughts?</li> <li>• Are there any alternative interpretations?</li> <li>• What is the key message/ morale of the poem?</li> <li>• Who is the poem written to?</li> <li>• What themes are in the poem? Why are these significant?</li> <li>• How is the reader intended to react?</li> <li>• How does the poem make you feel?</li> </ul>	<p><b>TONE</b></p> <ul style="list-style-type: none"> <li>• How does the speaker/ subject feel?</li> <li>• What is the feeling that you get when reading the poem? What attitudes does the poem express?</li> <li>• What mood runs through the poem? Why has the poet done this? What is the poet trying to say?</li> <li>• Does the mood stay the same throughout the poem, or does it change?</li> </ul>
<p><b>LANGUAGE &amp; STRUCTURE</b></p> <ul style="list-style-type: none"> <li>• Where are key words and why are they significant?</li> <li>• Are there any effective language techniques used by the poet? (See the 'Language Techniques' section of the knowledge organiser)</li> <li>• What do you notice about the structure of the poem? (See the 'Structural Information/Techniques' section of the knowledge organiser)</li> <li>• Link back: how do the language or structural choices made by the poet lead you to your understanding of the MESSAGE and TONE?</li> </ul>	<p><b>CONTEXT:</b></p> <ul style="list-style-type: none"> <li>• Who is the poet and when did they live?</li> <li>• What happened in the poet's life? Did this influence their poetry?</li> <li>• What social/ political ideas did the poet hold? How do these affect his/her poetry?</li> <li>• What styles/ forms/ language is the poet known for? Are these evident in this poem?</li> <li>• When/where do you think that the poem was set/written?</li> <li>• What were the main attitudes at the time? What clues in the poem are there for this?</li> <li>• Is the poem linked to any historical events? How is this significant?</li> </ul>

Structural Information/Techniques – the form (style) of the poem, its rhyme, rhythm, and meter, and how it is set out on the page	
<p><b>Form</b> The <b>form</b> of a poem is its physical structure. A poem's form is dictated by its stanza structure, line lengths, and rhyme scheme, amongst other features. Here are some common forms of poetry:</p> <ul style="list-style-type: none"> <li>• <b>Sonnet</b> – A short rhyming poem with 14 lines. Sonnets use iambic meter in each line, and use line-ending rhymes.</li> <li>• <b>Elegy</b> – A poem of serious reflection, normally about the dead.</li> <li>• <b>Narrative</b> – Narrative poems tell the story of events through poetry. There are clear narration, characters and plot.</li> <li>• <b>Epic</b> – A lengthy poem celebrating adventures &amp; accomplishments.</li> <li>• <b>Free Verse</b> – Free verse poems do not follow any rules.</li> <li>• <b>Ballad</b> – A long poem in short stanzas – normally quatrains (4 lines) - that tells a story. They often use repetition.</li> </ul>	<p><b>Rhyme</b> <b>Rhyme</b> is the 'correspondence of sound between words or the endings of words, especially when these are used at the ends of lines of poetry.' Poets use rhyme for a number of reasons:</p> <ul style="list-style-type: none"> <li>• To make a poem more musical and give it a 'beat' or 'rhythm, or to show creativity and sophistication in language'</li> <li>• To emphasise particular words/sounds that hold value or add meaning to the poem/ its messages;</li> <li>• Aid the memory for recitation purposes.</li> </ul> <p>Poets organise the rhyme in their poems using <b>Rhyme Schemes</b>:</p> <ul style="list-style-type: none"> <li>• This can help to establish the form – for example, the English sonnet traditionally holds an ABAB-CD-DEFE-GG rhyme scheme.</li> </ul>
<p><b>Stanzas</b> A <b>stanza</b> is a grouped set of lines in a poem, set apart from other lines by a blank line of indentation.</p> <ul style="list-style-type: none"> <li>• Stanzas are often used to group related ideas, or show content related to a particular time or place.</li> <li>• Poets manipulate the number, type, and length of stanzas to aid meaning.</li> <li>• Names of stanzas of different lengths are shown on the right.</li> </ul>	<p><b>Metre/Rhythm</b> The <b>metre</b> of a poem is the measured pattern of rhythm created by stressed and unstressed syllables. Rhythm refers to the overall tempo, or pace, at which the poem unfolds. Poets who write free verse often tend to ignore meter and focus instead on the content and tone of their poem. However, many poems follow a clear metre throughout. Common metres are below:</p> <ul style="list-style-type: none"> <li>• Iambic: Metre which starts with an unstressed and then a stressed syllable.</li> <li>• Trochaic: Metre which starts with a stressed and then an unstressed syllable.</li> <li>• Dactylic: Metre which starts with a stressed and then 2 unstressed syllables.</li> <li>• Anapestic: Metre which has 2 unstressed and then a stressed syllable.</li> </ul>
<p><b>Key Questions Regarding Structure</b></p> <ul style="list-style-type: none"> <li>• What is the form of the poem? How do you know?</li> <li>• Does the poem have a regular or irregular structure? Why?</li> <li>• How many stanzas does it have? What can be read from this?</li> <li>• Does the poem rhyme? What rhyme scheme does it use? What is the effect of this? Is the rhyme regular or irregular?</li> <li>• What can be noted about the line length/ metre?</li> <li>• What rhythm (if any) runs through the poem? Why did the poet include this line length/ metre/ rhythm in the poem?</li> </ul>	<p><b>Line Type/Length</b> <b>Lines of poetry can end in two ways – enjambment (the sentence runs over two lines) or end-stopped.</b> Unlike prose, writers of poetry can end lines where they choose, meaning that the line type and length is often employed to support meaning.</p> <ul style="list-style-type: none"> <li>• The use of long lines, containing enjambment, for example, can reflect complex or even confusing ideas.</li> <li>• Short, end-stopped lines may be used for dramatic effect, or to allow the reader to dwell on ideas.</li> </ul>

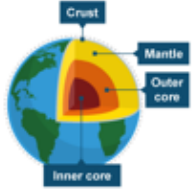
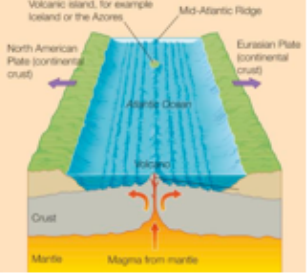
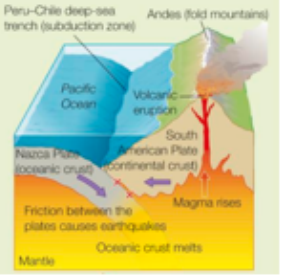





Language Techniques – vocabulary, phrases, techniques and devices used by the poet.		
<b>Interesting Adjectives</b>	Describing words that are specific or beyond the most obvious, creating a clear effect.	"Parting with his poison – Flash of <u>diabolic</u> tail in the <u>dark</u> room - he risked the rain again."
<b>Interesting Verbs</b>	Doing words that are specific or beyond the most obvious, creating a clear effect.	" <u>Stumbling</u> across a field of clods towards a green hedge That <u>dazzled</u> with rifle fire, hearing Bullets <u>smacking</u> the belly out of the air"
<b>Imagery</b>	Words or phrases that appeal to any sense or any combination of senses.	"Yellow, and black, and pale, and hectic red, Pestilence-stricken multitudes: O thou, Who chariotest to their dark wintry bed"
<b>Similes</b>	A comparison between two objects using "like" or "as"	"O my Luve is <u>like</u> a red, red rose That's newly sprung in June      O my Luve is <u>like</u> the melody That's sweetly played in tune."
<b>Metaphors</b>	A comparison between two things in order to give clearer meaning to one of them.	"'Hope' <u>is</u> the thing with feathers— / That perches in the soul And sings the tune without the words/ And never stops - at all"
<b>Alliteration</b>	The repetition of initial consonant sounds	"With <u>swift, slow, sweet, sour</u> ; adazzle, dim; He fathers-forth whose beauty is past change."
<b>Assonance</b>	The repetition of vowel sounds	"With its <u>leaping</u> , and <u>deep</u> , cool murmur... ... <u>White</u> and <u>shining</u> in the silver-flecked water."
<b>Repetition</b>	The repeating words, phrases, lines, or stanzas	Keeping <u>time, time, time</u> , In a sort of Runic rhyme, To the tintinnabulation that so musically wells From the <u>bells, bells, bells, bells</u> ,
<b>Onomatopoeia</b>	The use of words which imitate sound	"A child sitting under the piano, in the <u>boom</u> of the <u>tingling</u> strings And pressing the small, poised feet of a mother who smiles as she sings."
<b>Oxymoron</b>	A figure of speech in which apparently contradictory terms appear together.	"Down the close, darkening lanes they sang their way To the siding-shed, And lined the train with faces <u>grimly gay</u> ."
<b>Personification</b>	A figure of speech which gives animals, ideas, or inanimate objects human traits or abilities	" <u>Death, be not proud</u> , though some have called thee Mighty and dreadful, for thou art not so;"
<b>Hyperbole</b>	Exaggerated statements or claims not meant to be taken literally.	" <u>The sea him lent those bitter tears</u> Which at his eyes he always wears/ And from the winds the sighs he bore, Which through his <u>surgin' breast do roar</u> ."

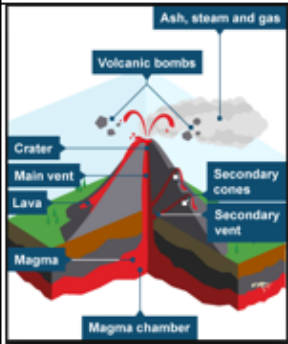
### Plate tectonics

<https://www.bgs.ac.uk/discoveringGeology/hazards/earthquakes/structureOfEarth.htm>

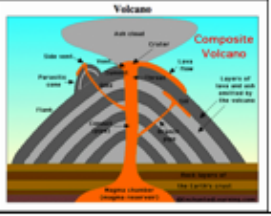
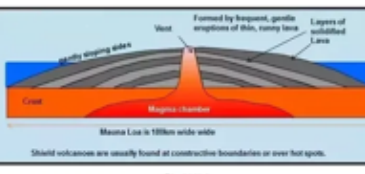
Structure of the earth	Constructive plate margin	Destructive plate margin	Conservative plate margin
 <ol style="list-style-type: none"> <li>The inner core is 5,500°C - extremely hot. It is a very dense solid made from iron and nickel.</li> <li>The outer core is 2,000 km thick and is a liquid.</li> <li>The mantle is semi-molten and about 3,000 km thick.</li> <li>The crust is the rocky outer layer. It is thin compared to the other sections, approximately 5 to 70 km thick.</li> </ol>	 <ol style="list-style-type: none"> <li>A constructive plate boundary, sometimes called a <b>divergent plate margin</b>, occurs when plates move apart.</li> <li>Volcanoes are formed as magma wells up to fill the gap, and eventually new crust is formed.</li> </ol>	 <ol style="list-style-type: none"> <li>Destructive plates move towards each other.</li> <li>This occurs when oceanic and continental plates move together.</li> <li>The oceanic plate is forced under the lighter continental plate.</li> <li>Friction causes melting of the oceanic plate and may trigger earthquakes. Magma rises up through cracks and erupts onto the surface.</li> </ol>	 <ol style="list-style-type: none"> <li>A conservative plate boundary, sometimes called a <b>transform plate margin</b>, occurs where plates slide past each other in opposite directions, or in the same direction but at different speeds.</li> </ol>

### Volcanoes

**Composite and shield volcanoes:** There are a number of key differences between composite and shield volcanoes



- A **volcano** is an opening in the Earth's crust. It allows hot magma, ash and gases to escape from below the surface.
  - There are two types of volcano, composite and shield.
  - Composite volcanoes** are steep-sided and cone-shaped, made up of layers of ash and lava and containing sticky lava which doesn't flow very far. Mount Etna in Italy is a composite volcano.
  - Shield volcanoes** have gently sloping sides and runny lava that covers a wide area. Gases escape very easily from shield volcanoes. Mauna Loa in Hawaii is a shield volcano.
- <https://www.youtube.com/watch?v=VNGUdObDolk>

Diagram	Composite	Shield
		
<b>Plate Boundary</b>	Form at destructive plate boundaries.	Form at constructive plate boundaries.
<b>Lava</b>	Thick lava.	Thin, runny lava.
<b>Eruptions</b>	Eruptions happen less often but are usually violent. The eruption consists of ash, pyroclastic flow and lava.	Eruptions happen often but they are usually quite eruption is mainly lava, with little pyroclastic flow.
<b>Example</b>	Mount Vesuvius in Naples, Italy. Mount St. Helens, USA	Mauna Loa in Hawaii. La Cumbre, The Galapagos I

### Keywords

### Mount St. Helens, USA, 1980: (HIC)

1. Hazard risk	1. Probability or chance that a natural hazard may take place.
2. Plate margins	2. The border between two types of plates.
3. Primary effects	3. Initial impact of natural event caused directly by the hazard.
4. Secondary effects	4. After effects that occur as indirect impacts, sometimes on a longer timescale.
5. Immediate responses	5. Reaction of people as the disaster happens.
6. Long term responses	6. Later reactions that occur, days, weeks, months or years after the event.

In 1980, Mount St. Helens, a composite volcano in a rural area in the Northeast of the USA, erupted.

**Effects:** - More than 200 homes were destroyed. - 57 miles of roads and 15 miles of railways were estimated at \$1.1 billion.

**Responses and PPP:** - Seismographs began closely before the eruption. - Hundreds of tourists and scientists flocked to the area. However, the government imposed an exclusion zone around the volcano to prevent loss of life. - The US government issued \$950 million in emergency funds to help recovery efforts.



rural area in the Northeast of the USA, died as a result of the eruption. - 185 damaged. - Damage to property was

monitoring the volcano roughly 3 months

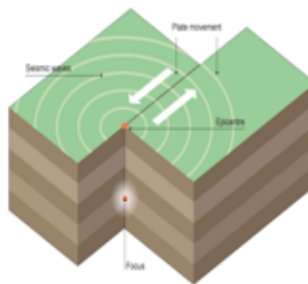
Plate tectonics

<https://www.bgs.ac.uk/discoveringGeology/hazards/earthquakes/structureOfEarth.html>

Measuring earthquakes

CSIW Intensity	People's Reaction	Buildings	Built Environment	Natural Environment
I	Not felt			Changes in level and clarity of water level are occasionally associated with great earthquakes at the focus, but not at the epicentre.
II	Felt by few	Occasionally suspended objects may swing.		
III	Felt by several	Hanging objects may swing appreciably.		
IV	Felt by many	Shaking objects may swing noticeably.	Walls crack, window panes rattle.	
V	Felt by nearly all	Persons walking not upright, small objects fall from shelves.	A few instances of cracked plaster and cracked windows with the surrounding walls.	Trees and bushes shaken.
VI	Everyone notices	Many objects fall from shelves.	A few instances of fallen plaster, broken windows, and damaged chimneys within the community.	Some fall of trees, lands and crops, isolated rocks, and landslides and isolated toppling.
VII	Everyone feels	Many buildings cracked.	Damage negligible to buildings of good design and construction, but considerable in some areas, but only slightly damaged structures made obsolete. There is a few fall of unroofed structures.	Some damage to trees, lands and crops, and toppling of some isolated structures.
VIII	Many feel a shock	Many houses destroyed.	Damage slight in buildings designed to be earthquake resistant, but serious in some areas. Full destruction of many old buildings and structures.	Some damage to trees, lands and crops, and toppling of some isolated structures.
IX	Some feel a severe shock		Damage considerable in some buildings designed to be earthquake resistant, but serious in some areas. Full destruction of many old buildings and structures.	Some damage to trees, lands and crops, and toppling of some isolated structures.
X				

Earthquakes are caused when two plates become **locked** causing **friction** to build up. From this **stress**, the **pressure** will eventually be released, triggering the plates to move into a new position. This movement causes energy in the form of **seismic waves**, to travel from the **focus** towards the **epicentre**. As a result, the crust vibrates triggering an earthquake.



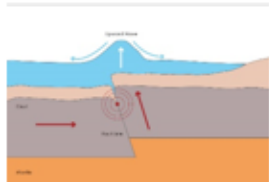
The effects of an earthquake:

The damage of an earthquake depends on the ability of the country to predict, prepare for and protect people from the effects of the earthquake (PPP).  
**Short Term:**  
 People may be killed or injured. Homes may be destroyed. Infrastructure may be disrupted. Water supplies may be contaminated.  
**Long Term:**  
 Disease may spread. People may have to be rehoused, sometimes in refugee camps.

Each year scientists record over 20,000 earthquakes. Most of these earthquakes are small and are not noticed by ordinary people.  
 - Earthquakes are measured according to two different scales: the Richter scale and the Mercalli scale.  
 - Some argue that the Mercalli scale is not as reliable as the Richter scale because it is subjective and can vary according to where you are. The Mercalli Scale (without the final 2 levels):  
<https://www.usgs.gov/media/images/modified-mercalli-intensity-mmi-scale-assigns-intensities>

Tsunami

Tsunamis are a series of ocean waves which are caused when earthquakes or other disturbances displace a large amount of water. (Other disturbances can include volcanic eruptions, underwater explosions and meteorite impacts!)  
 - Tsunamis are not caused by tides, and so it is technically incorrect to refer to them as "tidal waves".  
 - Tsunamis are usually barely noticeable in water, but get larger and more powerful as they approach land.  
 - As a result, tsunamis can have a huge effect on countries which are hit by them.



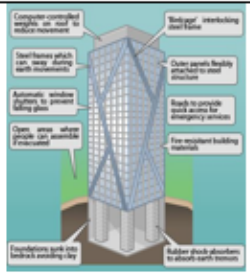
Earthquake Management

Predicting

- Methods include:
- Satellite surveying (tracks changes in the earth's surface)
  - Laser reflector (surveys movement across fault lines)
  - Seismometer
  - Water table level (water levels fluctuate before an earthquake).
  - Scientists also use seismic records to predict when the next event will occur.

Protection

- You can't stop earthquakes, so earthquake-prone regions follow these three methods to reduce potential damage:
- Building earthquake-resistant buildings
  - Raising public awareness - education (great shakeout, USA)
  - Improving earthquake prediction



Keywords

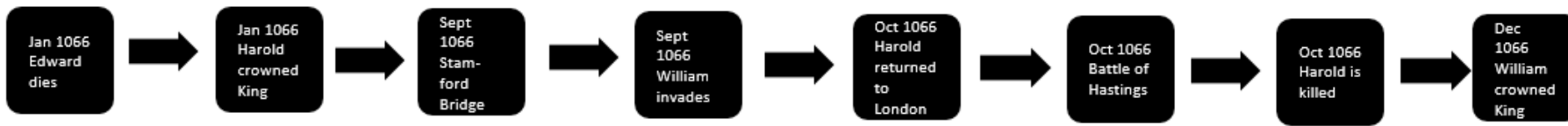
<b>Epicentre</b>	The point directly above the focus, where the seismic waves reach first
<b>Seismic Waves</b>	(Energy waves) travel out from the focus.
<b>Focus</b>	The point at which pressure is released
<b>Seismometer:</b>	A machine which detects and records vibrations in the earth's crust.
<b>Prediction:</b>	Attempting to know when an earthquake will happen. This can be done by measuring vibrations in the crust and by studying previous major earthquakes
<b>Protection:</b>	Trying to reduce the damage people suffer during an earthquake. This could include building houses in safe areas.

Haiti, 2010: (LIC)

In 2010, Haiti experienced an earthquake measuring 7.0 on the richter scale originating from the boundary between the Caribbean and North American plates.  
**Effects:**  
 - 220,000 people died.  
 - 1 million people were made homeless and the main port, airport and roads were severely damaged.  
 - 2 million people had no food or clean water.  
 - Many homes and businesses were looted because of a lack of government presence.  
**Responses and PPP:**  
 - Haiti has no history of earthquakes. As a result, their buildings were not prepared and people were not drilled.  
 - Other countries, such as the USA, sent aid to help. However, the damaged airport found it difficult to cope.  
 - Due to a weak and poor government people are still living in camps almost 10 years after the earthquake.



# Why did William win the Battle of Hastings



Key Word	Definition
Cavalry	Soldiers who fight on horseback
Harald Hardrada	King of Norway.
Harold Godwinson	Crowned King of England after Edward died.
Norman	Williams forces - French
Retreat	Leave battlefield in defeat.
Saxon	Harold's forces - English
Viking	Harald's forces - Norway
William	William Duke of Normandy

We know that at various points in the battle the Normans showered the English with arrows and crossbow bolts, so it is not unlikely that Harold was hit, perhaps fatally, perhaps in the eye. But it is possible that Harold died in a very different way, deliberately cut down by his enemies. William could not risk that Harold could withdraw, enabling him to fight another day. It was imperative that his opponent should die before the day was out.  
*Marc Morris*



What do I need to know?	
	Hardrada and Tostig invaded England and landed in Yorkshire. Harold Godwinson marched his men 200 miles North and attacked Harald Hardrada. Harold used a tactic of a false retreat and defeated Harald.
	At the same time William invaded and landed on the south coast. Initially Harold was winning and William had to remove his helmet to prove that he was still alive. However, William's army used the false retreat tactic and Harold was killed.
	LUCK – Harold's army was tired and depleted after the first battle at Stamford Bridge. William was also only able to cross the Channel when the wind changed direction. This was when Harold was fighting in the North.
	TACTICS – William was able to rally his troops by taking off his helmet, He was also able to move more freely because he was on horseback. William also used the false retreat tactic effectively.
	RESOURCES – The Normans had well trained horses and used them in battle. The Saxons did not have these. They also used more crossbows and arrows.



If you want to find out more check out the following links or scan the QR codes on your phone or tablet.

**READ**  
[https://www.english-heritage.org.uk/learn/1066-and-the-norman-conquest/what-happened-battle-hastings/.](https://www.english-heritage.org.uk/learn/1066-and-the-norman-conquest/what-happened-battle-hastings/)

**SCAN ME**

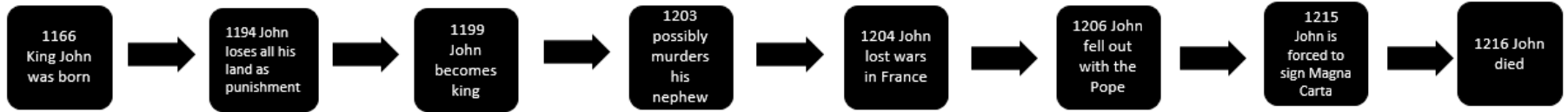
**WATCH**  
<https://m.youtube.com/watch?v=AOGzsBEIYFE>

**SCAN ME**

**LISTEN**  
<https://www.bbc.co.uk/programmes/m000ip20>

**SCAN ME**

## Does King John deserve his reputation as a bad king?



Key Word	Definition
Barons	Leading noblemen
Crusade	Holy wars that were fought to control Jerusalem.
Magna Carta	A document that said the king had to obey the law.
Excommunicate	To throw someone out of the Catholic church
Richard the Lionheart	John's brother who led the Third Crusade
Lackland	John's nickname as he had land taken away from him.
Pope	Head of the Catholic church.
Rochester Castle	Place where there was a battle between John and his barons.

What happened at Runnymede in 1215 was by any standard a landmark event and a defining moment in England's constitutional history.  
*Nigel Saul*



While there are debates about Magna Carta's importance, these are nothing compared with the historical disputes over the monarch himself: bad King John or misunderstood, unfairly maligned King John?  
*Sean McGlynn*



What do I need to know?	
	John was the son of Eleanor of Aquitaine and Henry II. His brother was Richard the Lionheart- so called because he led The Third Crusade. John ruled England whilst Richard was away, but tried to overthrow his brother and had his land taken away as punishment.
	John became unpopular because he fell out with the Pope and was excommunicated, which meant that neither he, nor the people of England could get to heaven. He also lost land in France and raised taxes to pay for the wars.
	Robin Hood stories are set in the time of King John. These stories make John out to be a bad and ruthless king, but later historians claim that John was actually a good king and politician.
	John fell out with his barons as he preferred to get advice from foreign advisors. In 1215 John laid siege to Rochester castle to take it back from rebels, he was successful and the rebels surrendered.
	In 1215 John was forced by his barons to sign the Magna Carta (which means "great charter") at Runnymede in Surrey. This was a list of rules that the king had to keep and limited the power of the king.

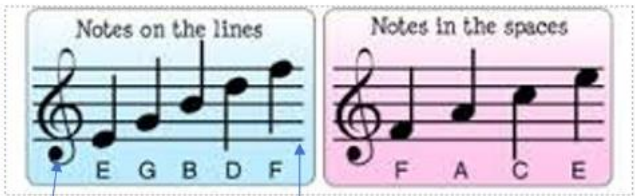
READ		<a href="https://www.bbc.co.uk/news/magazine-12603356">https://www.bbc.co.uk/news/magazine-12603356</a>
WATCH		<a href="https://www.youtube.com/watch?v=04LdD7qiVqY">https://www.youtube.com/watch?v=04LdD7qiVqY</a>
LISTEN		<a href="https://podtail.com/en/podcast/history-extra-podcast/king-john-medieval-monster/">https://podtail.com/en/podcast/history-extra-podcast/king-john-medieval-monster/</a>

Knowledge Organiser: Music Theory Introduction

Learning to read  
MUSIC

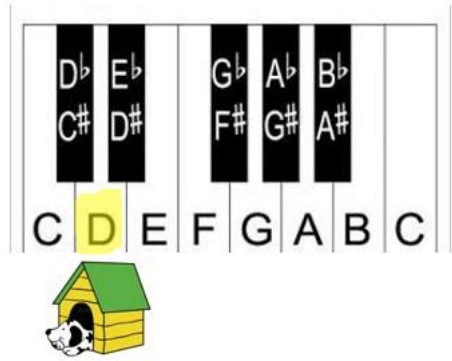


The notes are either on the line or in the space



Treble Clef

Stave (the 5 lines)



Finding the notes on the  
KEYBOARD

*The dog is in the kennel*  
(D is between two black notes)

Musical  
ELEMENTS

(to describe and build music)

PITCH  
(high/low notes)

RHYTHM  
(long/short notes)



	Semibreve	4 beats
	Minim	2 beats
	Crotchet	1 beat
	Quaver	½ beat
	Semiquaver	¼ beat

Pitch	High / Low
Rhythm	Long / Short
Tempo	Speed
Dynamics	Volume
Texture	Layers of sound
Timbre	Type of sound
Tonality	Major/minor

Knowledge Organiser: Rhythms of the World

**CALYPSO**

- Steel pans
- Caribbean islands




**SAMBA**

- Brazil
- Call and response (answering)
- Polyrhythm (many rhythms together)
- Carnival



**AFRICAN DRUMMING**

- Call and response
- Djembe
- Dun Dun
- Shekere



**INDIAN CLASSICAL MUSIC**

- Raag / Raga (pattern of notes used)
- Improvisation (spontaneously creating new melodies, harmonies or rhythms within an existing piece of music)
- Sitar
- Melody and Drone
- Tabla
- Rhythm / Tala
- Tanpura
- Drone





## Knowledge Organiser: Pachelbel's Canon

**Born: 1653, Nuremberg, Germany**

**Died: 1706, Nuremberg, Germany**

Learnt the church organ as a child

Worked in Germany and Austria  
(Vienna)

Worked at Churches  
and for Dukes and Duchesses

**BAROQUE**  
(1600 – 1750)

Composed:  
Organ Music  
Vocal Music  
Chamber Music



**Johann Pachelbel**  
German Composer



Organist



### Canon in D major

His most famous composition

Composed for **strings**

#### **CANON**

Each voice or instrument plays the  
main melody at different times

The piece is based on a  
**GROUND BASS**

A short, recurring bass pattern  
The Cello plays it throughout the  
whole piece

There are many different  
**LAYERS**  
played above the Ground Bass



# Hinduism

## Key Beliefs and Life After Death

**ATMAN** → This is our individual soul. It is trapped in our bodies and is reborn when we die.

**KARMA** → Our Atman collects karma. Every action makes good or bad karma. At the end of our lives, our karma is weighed.

**REINCARNATION** → If we have more good karma, we will be reborn higher up.

**SAMSARA** → The cycle of **SAMSARA**. We are trapped in this wheel. The aim of Hindu life is to reach a point where the atman can escape this wheel. This freedom is called **MOKSHA**.



The Hindu Trimurti are the 3 main faces of God. Together, they create, preserve and destroy. **Brahma, Vishnu + Shiva.**

When the soul escapes, it joins with God or the universal soul. **Brahman**



## The Caste System

An old-fashioned system used to organise Hindu society. You must stay in the caste you were born in. You can only have jobs suited to this caste and you must marry in your own caste.



**TRADITION** → ALL Hindus used to follow this. Untouchables have always been treated badly but Hindus may argue that it is their own fault. Bad karma is the reason they are in this Caste.

### COMPARE WITH ↓

**MODERN** → This system is now illegal in India. It is not used in big cities but may still be seen in more traditional rural areas. It is still hard for Dalits to have great jobs because their families are often still poor and may live in the slums. It is possible though and some dalits have become millionaires!