



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>I KNOW:</p> <ul style="list-style-type: none"> • What the Visual Elements of Art and Design are, and how to use them in my work • How artists have used the Visual Elements in their work. • Basic colour theory, including what the primary, secondary and complementary colours are, and how these can be used in my artwork. • How to describe an art work, using subject specific vocabulary. 	
<p>I CAN:</p> <ul style="list-style-type: none"> • Mix paint to make basic colours • Use different grades of pencil to create a range of tones. • Use gradated colour and tone. • Draw something that I am looking at. • Talk and write about the Visual Elements in my own work and artists' work. • Use the art room and equipment safely. 	
<p>WIDER CONTEXT:</p> <ul style="list-style-type: none"> • I can identify where art is found in my life and community 	

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 7 Band Descriptors	AO1 – Research the work of artists to DEVELOP ideas and communicate my findings.	AO2 – REFINE (improve) my work by exploring and experimenting with media and techniques.	AO3 – RECORD ideas and observations (make artwork) showing technical skill.	AO4 – Create and PRESENT original artwork as a response to my project.
Purple 1-2	<ul style="list-style-type: none"> Able to answer questions about other artists and cultures and their work from a provided source. Sometimes I struggle to communicate my findings in my own words. 	<ul style="list-style-type: none"> I am willing to use a range of media and techniques but sometimes I feel unsure about new ideas. I find it hard to communicate what area of my work needs improving and what aspects I am finding difficult. 	<ul style="list-style-type: none"> I find practical tasks and observational drawing tricky; my skills are at a basic level but I am willing to have a go. 	<ul style="list-style-type: none"> I can make artwork of my own. I can make my work relate to a project.
Pink 3-5	<ul style="list-style-type: none"> Able to research information about other artists and cultures from a provided source. I can discuss my findings in simple subject terminology. 	<ul style="list-style-type: none"> I am willing to explore new processes and techniques. I can identify what needs improving in my own work. 	<ul style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> I can produce artwork that shows some creativity in response to a project. I can make a link between my work and the research and planning I do.
Blue 6-7	<ul style="list-style-type: none"> Able to research relevant information about other artists and cultures from a range of provided sources. I can form an opinion and use accurate subject terminology to discuss my findings. 	<ul style="list-style-type: none"> I am willing to experiment with media. I can identify simple improvements that can be made to my own work. 	<ul style="list-style-type: none"> My use of the visual elements and practical skills demonstrate care, accuracy and attention to detail. 	<ul style="list-style-type: none"> I can make original and imaginative artwork in response to a project. My research will show some links to my research and planning.
Grey 8-9	<ul style="list-style-type: none"> Able to independently research relevant information about other artists and cultures. Able to communicate an opinion and discuss my findings, showing some depth and using accurate subject terminology. 	<ul style="list-style-type: none"> I experiment broadly with media and technique. I am able to make changes in my work to improve it. 	<ul style="list-style-type: none"> My use of the visual elements and practical skills demonstrate great care, accuracy and attention to detail. 	<ul style="list-style-type: none"> I can respond to projects in a creative way taking some risks. My work will show links to my research and planning.

The Visual Elements

The seven **Visual Elements** are the building blocks of visual art. Every piece of art you make will use some (or possibly even all) of these elements.

ELEMENT:	DESCRIPTION:	EXAMPLE:
LINE	A continuous mark . Line is used to describe the edges of objects, shapes and spaces and can be used to produce effects of tone , pattern and texture .	
SHAPE	When a line joins up with itself, a shape is formed. Shape describes the outline of an object and the space inside and outside of it. Positive space is inside the object, Negative space is outside.	
TONE	The lightness or darkness of an image or colour (sometimes called Value). It shows the shadows and highlights . Tone varies from white through greys to black and can be used to make a shape look three dimensional.	
COLOUR	Primary colours: red , blue and yellow . Secondary colours: green , orange and purple . Complimentary colours (pairs of colours opposite each other on the colour wheel): blue and orange; red and green; yellow and purple.	
FORM	The physical volume of a shape in a space . Usually 3D (like a sculpture), but can be the illusion of 3D (for example by using tone)	
PATTERN	A regular arrangement or repetition of an element (line , shape , colour , etc) or motif.	
TEXTURE	The feel of a surface or the illusion of how it appears it would feel. It might be smooth, rough, silky, furry, etc.	



tone

Tone describes the lightness and darkness of an image. When drawing with tone, you should aim for at least 5 different values: **White, Light Grey, Mid Grey, Dark Grey** and **Black**.

PENCIL GRADES:

The different grades of pencil each have a different **tonal value**. **Hard** pencils (**H**), contain more clay, and are lighter. **Black** pencils (**B**) contain more graphite, and are darker. An **HB (Hard/Black)** pencil is in the middle of this range and will give you a mid grey (HB pencils are good for lightly sketching out your line work)



blocks



gradient



HATCHING



CROSS HATCHING



DOUBLE
CROSS
HATCHING



HATCHING
GRADIENT





COLOUR

PRIMARY COLOURS

Red, Blue and Yellow are the three **Primary Colours**. They are called this because they cannot be made by mixing other colours together, but they combine to make other colours.

SECONDARY COLOURS

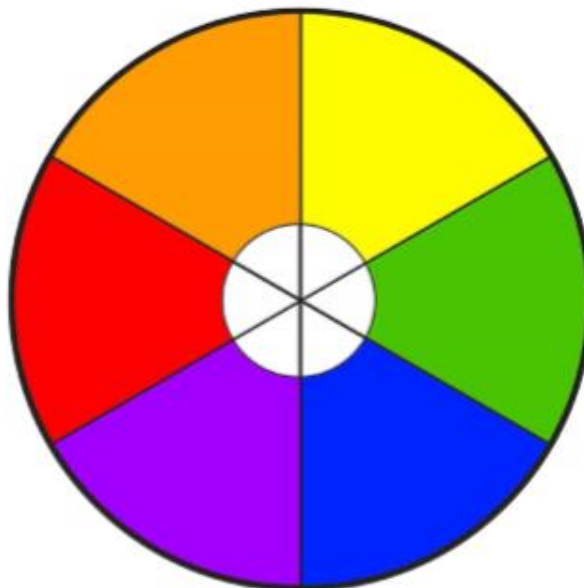
Green, Purple and Orange are **Secondary Colours**. These are made by mixing together two Primary Colours. You can see on the colour wheel below that each secondary colour sits in between the two primary colours that make it:

Red + Blue = Purple,
Red + Yellow = Orange,
Blue + Yellow = Green.

COMPLEMENTARY COLOURS

Colours that are **opposite** each other on the colour wheel are called **Complementary Colours**. Each secondary colour is directly opposite the primary colour that doesn't go into making it. So red is opposite green because red is the only primary colour that doesn't go into green - blue and yellow do.

The Colour Wheel





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?

PERFORMANCE

A piece that is presented to an audience.



Year 7 DRAMA
Spies and Secret Agents
Autumn Term

AUDIENCE

The people who watch a performance.



PERFORMANCE SKILLS

DRAMA TECHNIQUES

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.

Narration: Normally spoken to the audience, performers give information, tell the story or comment on the action.



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



Thought-Tracking: 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 a least 2 third's slower than normal speed; this allows the audience to see the detail of a movement



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



DIG DEEPER QUESTIONS

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

What makes a successful performance?

How might adding narration change or improve a slow motion

DESCRIPTIVE WRITING: KS3 KNOWLEDGE ORGANISER

The Slow-Zoom
1. Begin by describing the entire scene <i>without</i> focusing on specific details. Aim to capture the overall atmosphere and give your reader a general idea of what you're describing.
2. Zoom in on a part of the image that stands out to you. Describe this element of the scene in more detail .
3. Zoom in closer . Try to find a specific person to focus on and describe them and their behaviour.
4. Zoom in all the way . Go inside your chosen person's mind. Describe their thoughts and feelings .

Descriptive Writing Techniques		
Technique	Description	Example
Simile	Using 'like' or 'as' to directly compare two things that share similarities.	<i>Her skin was pinched and puckered, like fingertips out of the bath.</i>
Metaphor	Making a comparison between two things that are not immediately alike but which share something in common.	<i>The classroom was a zoo, a howling, hissing, biting, fighting menagerie of feral five year-olds.</i>
Imagery	Using descriptive language to paint a picture in the reader's mind and appeal to the senses.	<i>The moonlight streamed down from the endless sky and shimmered across the gentle waves.</i>
Personification	Giving human characteristics or qualities to something non-human.	<i>The mountains frowned down at the climbing party, as if annoyed at having been woken up.</i>
Sensory description	Describing using the five senses to bring a place to life in the reader's mind.	<i>She gasped as the sour-sweet tang of the rubbish dump jumped up her nostrils and slid down her throat.</i>
Dehumanisation	Describing a person in such a way as to make them sound like an animal or object.	<i>He tore into the chicken leg, tearing off huge chunks of flesh and bolting them down, his chin dripping with grease.</i>

Sentence Starters	
Starter Type	Example
Noun starter	<i>The sky was thick with choking black smoke.</i>
Adjective pair starter	<i>Relentless and ferocious, the inferno devastated the landscape.</i>
Adverb starter	<i>Pointlessly, the helicopter trickled water onto the blaze.</i>
-ing verb starter	<i>Wailing in terror, the people fled from their houses.</i>
Preposition starter	<i>Above the fire, the smoke cloud stood hundreds of feet in the air, obscuring the sun.</i>
Triple starter	<i>Hissing, roaring and spitting, the fire began to chase after the escaping residents.</i>

Punctuation	
Punctuation	Usage & Example
Full Stop.	Marks the end of a sentence. <i>This is a dog.</i>
Question Mark?	Placed at the end of a sentence that is a question. <i>Who does that dog belong to?</i>
Exclamation Mark!	Use at the end of a sentence that expresses a strong emotion. <i>What a lovely dog you have!</i>
Comma,	Separates subordinate clauses from main clauses (when the subordinate clause is first) or items in a list. <i>Although I like cats, I much prefer dogs. Your dog has long, dark, glossy hair.</i>
Semicolon;	Joins two complete sentences that share a related idea. <i>I love your dog; it is so friendly.</i>
Colon:	Used to introduce a list or explanation. <i>I like lots of different dogs: Poodles, Pugs and especially Pomeranians.</i>
Dash —	Adds extra information to a sentence. <i>The dog can do tricks—he loves to roll.</i>
(Brackets)	Used to enclose extra information. Can be replaced by dashes or commas. <i>The dog (named Spot) can do tricks.</i>
Apostrophe of Omission'	Indicates a missing letter. <i>He doesn't like dogs.</i>
Apostrophe of Possession'	Indicates ownership. <i>This is Toby's dog.</i>
Ellipsis...	Creates a pause or suspense. <i>I opened the door...and I saw...a dog!</i>
Parenthetical commas,	Help to mark off additional information. <i>Spot, a dog who was young at heart, could do the most amazing tricks.</i>



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

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



Language Techniques – vocabulary, phrases, techniques and devices used by the poet.		
Interesting Adjectives	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."
Interesting Verbs	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"
Imagery	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"
Similes	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."
Metaphors	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"
Alliteration	The repetition of initial consonant sounds	"With <u>swift, slow, sweet, sour</u> ; adazzle, dim; He fathers-forth whose beauty is past change."
Assonance	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."
Repetition	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> ,
Onomatopoeia	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."
Oxymoron	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> ."
Personification	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;"
Hyperbole	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> ."

Map Skills

TYPES OF GEOGRAPHY

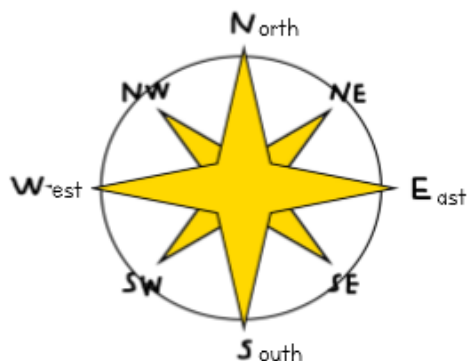
- HUMAN GEOGRAPHY** The impact of people on the earth
- PHYSICAL GEOGRAPHY** The natural world without people
- ENVIRONMENTAL GEOGRAPHY** Human interaction with nature

WHAT IS GEOGRAPHY

"Geography is the study of the Earth's landscapes, peoples, places and environments. It is, quite simply, the study of the world we live in."

Geography is part of your everyday life; you use it every day without even realizing!

COMPASS POINTS



WHERE IS THE UK?



The United Kingdom (UK) is an Island country located in the continent of Europe, it is made up of four countries: England, Scotland, Northern Ireland and Wales.

THE UK



4 FIGURE GRID REFERENCES

Along the edges of each map there are numbers. These numbers help you work out where a location is on a map. Northings are numbers that go from bottom to top, Eastings go from left to right.



The first two numbers give the eastings.

32 26

The second two numbers give the northings.

Remember... eastings then northings!

Along the corridor and up the stairs!

MAP SYMBOLS

Symbols are useful for lots of reasons including, space saving on a map, multi-lingual (all languages can understand them), saves time, clear.



ATLAS SKILLS

There are generally three main types of maps shown in an atlas:



PHYSICAL MAPS these show topography/relief (the shape of the land) and other physical features such as rivers and lakes

POLITICAL MAPS these show country borders, cities, transport links etc.

THEMATIC MAPS these show information such as climate data, agriculture types etc.

6 FIGURE GRID REFERENCES

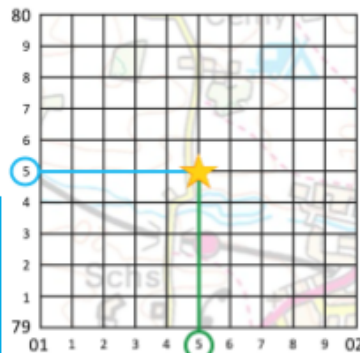
We can use six-figure grid references to find an exact location within a grid square, so they are much more accurate. The grid square is divided into tenths.

Example:

015 795

The first three numbers give the easting which includes the number of tenths.

The last three numbers give the northing which includes the number of tenths.



KEYWORDS

SPACE

NORTH

PLACE

EAST

DISTANCE

RELIEF

CONTOUR

SCALE

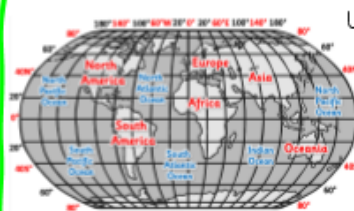
SOUTH

SCALE

WEST

TOPOGRAPHY

LONGITUDE AND LATITUDE



Unlike grid lines where we go along the corridor and the stairs, here we go UP and ACROSS

LATITUDE

Flat lines. Flat-itudel

LONGITUDE

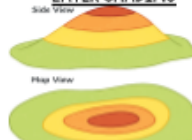
Long lines - up and down

HEIGHT AND RELIEF

RELIEF the difference between the highest and lowest heights of an area.

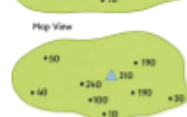
TOPOGRAPHY the surface features of the earth like hills, mountains, valleys etc.

LAYER SHADING



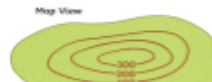
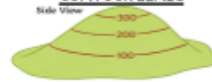
Height (in metres (m)) above sea level
 More than 300 100 - 200
 200 - 300 Less than 100

SPOT HEIGHTS



The exact height of a place above the ground is measured and written onto a map.

CONTOUR LINES

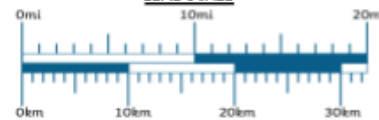


Contour lines are lines on a map which join up places of the same height. Everywhere along a contour line is the same height.

SCALE AND DISTANCE

OS maps have a scale. On some smaller maps, 1cm on the map equals 250m in real life. On some larger maps, 1cm on the map equals 500m. Different maps might have different scales, so check on your map to find its scale.

LINE SCALE



Using a line scale on a map is as easy as using a ruler. The important thing to remember is that a line scale shows measurements in km and the measurements on a ruler are in cm.

WORD SCALE

One centimeter on the map represents 3 kilometers on the ground. (1cm = 3 km)

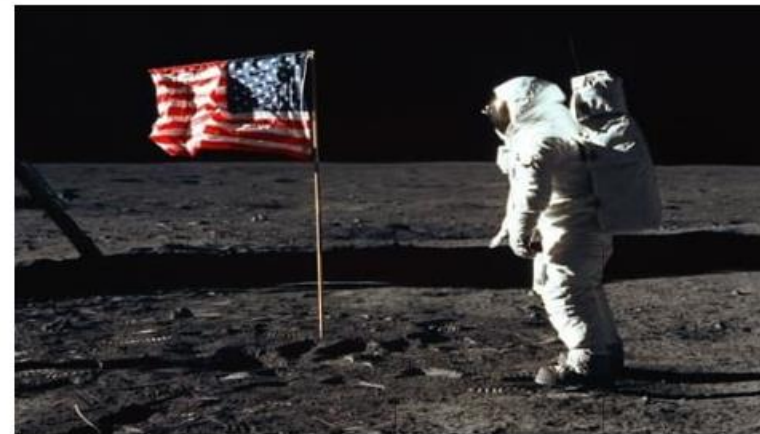
Using the scale above, if we measure the distance on a map between two places with our ruler. The measurement is 4cm. We then have to multiply that measurement by 3 to calculate that the real distance between the two places is 12km.

What is History?



Key Word	Definition
History	The study of events and people in the past.
Chronology	When things are put in the order in which they happened.
Evidence	Facts to support an argument or opinion.
Sources	Evidence that was made at the time or by someone who was there at the time.
Interpretation	The opinion of someone who was not there at the time.
Content	The information included in a source or interpretation
Provenance	Where the source comes from- who wrote it etc
Bias	A one sided view- often seen as an unfair view

History has shown us that courage can be contagious and hope can take on a life of its own.
Michelle Obama



What do I need to know?	
	Historians find out about the past by using sources. Sometimes these are written sources- such as letters or newspapers, sometimes they are pictures or photos, sometimes they are artefacts (items from the past)
	When a historian is investigating the past they look at the provenance of the sources they are using to work out whether the source is reliable (if we can trust it or not).
	The ideas written down by historians are interpretations- but just because the historian wasn't there at the time doesn't mean they are not reliable, historians do lots of research!
	The job of a historian is to look at all sides of history and try not to show bias- we call this being objective, meaning they don't take sides.
	History is important as it has shaped the world we live in, what we do now will shape the future so it is important to learn from our mistakes!



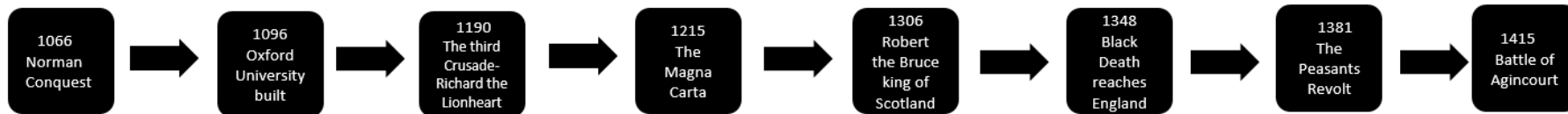
If you want to find out more check out the following links or scan the QR codes on your phone or tablet.

READ
<https://www.bbc.co.uk/bitesize/guides/zfqsgk7/revision/1>

WATCH
https://www.youtube.com/watch?v=-DkXHi-udxg&list=PLcvEcrsF_9zL7eufSRIWUYiC80khLsqZ7

LISTEN
<https://www.bbc.co.uk/programmes/m000k2s4>

What was life like in Medieval times?








Key Word	Definition
<u>Peasant</u>	Poor farm workers
<u>Villein</u>	Peasants who were not free to move from their manors.
Aldermen	Members of the town council
Merchants	traders
Manor	An area of land owned by a knight of lord
Famine	Shortage of food
Freemen	Peasants who were free to look for work.
Guilds	Organisations that control how a trade is run.
READ 	https://www.historyonthenet.com/the-5-most-painful-medical-treatments-of-the-middle-ages
WATCH 	https://www.youtube.com/watch?v=XHQ89gChw1Y&list=PL9EYRt_iL-QfEuClEsTpXD3b1T8dc9R6R
LISTEN 	https://historyofenglishpodcast.com/2020/01/21/episode-133-breaking-bread-with-companions/

The Medieval Christian church controlled much of the life of the Medieval peasant. The church controlled which foods could be eaten on which days. The parish church played a key role in developing the culture of the people and was responsible for feasts and festivals.

Roberta Gilchrist



What do I need to know?	
	The land was owned by a Lord. <u>Villeins</u> had to work for the lord and were not able to move. They also had to pay taxes to the lord which meant they were very poor.
	<u>Most</u> people lived in the countryside and most peasants were farmers. They worked very hard all year round and had little machinery to help them.
	Towns were much smaller than they are now and were run by mayors. Food and other goods were traded in markets. During times of poor harvest there would be famine and food prices went up.
	The towns were very unhealthy and dangerous. People would get their water from the river but also use the river to get rid of waste. There were no health and safety rules.
	Peasants did sometimes have fun- there were many "holy days" when the church would organise entertainment and the peasants may get a day off work.

Knowledge Organiser: Music Theory Introduction



The notes are either on the line or in the space



Treble Clef



Stave (the 5 lines)

Learning to read
MUSIC

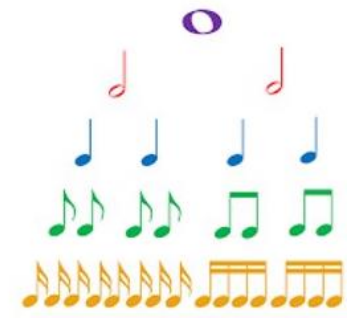
PITCH
(high/low notes)

RHYTHM
(long/short notes)

Finding the notes on the
KEYBOARD

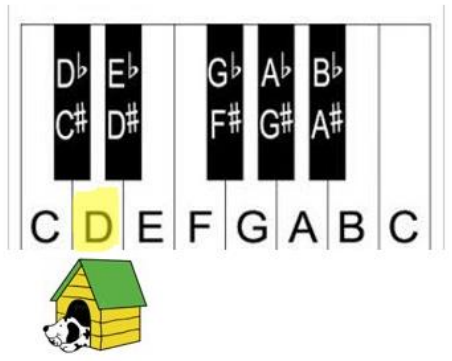
The dog is in the kennel
(D is between two black notes)

Musical ELEMENTS
(to describe and build music)



	Semibreve	4 beats
	Minim	2 beats
	Crotchet	1 beat
	Quaver	1/2 beat
	Semiquaver	1/4 beat

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



Knowledge Organiser: Instruments of the Orchestra

STRING FAMILY



WOODWIND FAMILY



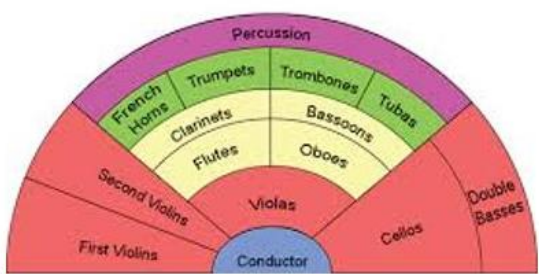
The Orchestra



Conductor

Did you know . . . ?
The bigger the instrument, the lower the pitch.

Sections of the Orchestra



BRASS FAMILY



PERCUSSION FAMILY

