

Read First!

Y8

Vocabulary Check

What are the most unfamiliar or difficult words in this text?

3,2,1

Identify three key points from the text, two key words to remember and one big idea about the text.

6 Word Summary Can you summarise the whole text in just one short, six-word sentence?

4 W's

What is the text about? Who is the text about? Where and when does the text refer to?

Why?

What is the purpose of this text? Who was it produced by? Who is it for?





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Endangered Species

An endangered species is a type of organism that is threatened by extinction. Species become endangered for two main reasons: loss of habitat and loss of genetic variation.

Loss of Habitat

A loss of habitat can happen naturally. Dinosaurs, for instance, lost their habitat about 65 million years ago. The hot, dry climate of the Cretaceous period changed very quickly, most likely because of an asteroid striking the Earth. The impact of the asteroid forced debris into the atmosphere, reducing the amount of heat and light that reached Earth's surface. The dinosaurs were unable to adapt to this new, cooler habitat. Dinosaurs became endangered, then extinct.

Human activity can also contribute to a loss of habitat. Development for housing, industry, and agriculture reduces the habitat of native organisms.

Loss of Genetic Variation

Genetic variation is the diversity found within a species. It's why human beings may have blond, red, brown, or black hair. Genetic variation allows species to adapt to changes in the environment. Usually, the greater the population of a species, the greater its genetic variation.

Endangered Species and People

When a species is classified as endangered, governments and international organizations can work to protect it. Laws may limit hunting and destruction of the species' habitat. Individuals and organizations that break these laws may face huge fines. Because of such actions, many species have recovered from their endangered status.

National Geographic

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From Still Life To Real Life: Food Art And Its Place in the Art World

Artist Jason Baalman doesn't use the most conventional materials for his artwork. When he unveiled his large portrait of Rachael Ray on her television program "The Rachel Ray Show," there was a lot of chatter among the art community — not because it was poorly executed or visually offensive, but because the image was made completely out of Cheetos. Though tacky to some, her enlarged, cheesy face is a surprisingly realistic and impressive representation of the television star. Like an impressionist painting, the use of different Cheetos flavors allows the eyes to blend the different colors in his palette. Flamin' Hot Cheetos are used for darker shades, while White Cheddar Cheetos represent the lighter hues. Reminiscent of a Van Gogh portrait — Cheetos resemble blocky brush strokes on canvas, settled together with ease. For a minute, you are struck by the keen attention to detail, but then you snap back to reality and remember: This is food. Food... as art. But is it art?

As an object, how can food become art? In the article "What is Fine Art?" by artist and author Dolores G. Kaufman, she explains:

"when we call something fine art we are signifying a context into which the object has already been placed, or the context into which we are placing it. Context is, quite simply, a room-like space into which we place an object. Take an apple for example, and place it in the kitchen. In that space it is perceived as food for eating. Appearing in a space designed for religious prayer or meditation, the apple could be seen as an offering or as a symbol of the forbidden. Or, an artist just might grab it from the kitchen and take it into her studio where 'voila!' it becomes food for art. " It's as simple as that.

So, is Rachel Ray's Cheeto face art? When we consider the mortality, color, structure, material, and composition, all of these components together can attribute to its artistic integrity. However, it's the food that makes it so remarkable. Food symbolizes culture, history, and coming together, but as art, these concepts are brought to life. Whether using different flavors of Cheetos, chocolate, butter, or cheese, art made out of food has certainly made heads turn in the art community. Though unconventional to classical art standards, this "food art" can be seen in museums and galleries across the globe — whether it's a still life painted by an old master or a giant butter sculpture. Food art gives the viewer a little something more to sink their teeth into, and offers a different take on how we look at and consider works of art to be. In fact, it might make you think a little bit different about yourself and what you put into your body. Until then, we have artists to show us the way, using food as a different yet tasty addition to the art world.

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Mercy by Martha Sprackland

Night after night I must gather
tens of insects – millipedes,
stinkbugs, houseflies, moths –
and expel them. At breakfast the others
share their methods, some pressing the bugs
under the thumb until they give and smear,
their legs coming apart like dry grass,
or mashing them with a book, a glass,
the heel of a shoe. The walls are
remembered
with all the little deaths. I had been
trapping them
between a postcard and a cup
and ferrying them laboriously downstairs
to the outside door and flicking them into
the pine-litter
to crawl back up the wall and through the
screen
into my bedroom for another round.
But this morning, in a fury
I caught the shield-shaped thing in my
bare hand,
its legs gyrating feebly against my fingers
and ran to the bathroom, where I threw it
into the toilet.
It turned small circles,
swimming an irregular stroke
in desperate search of landfall. I watched
like the eye of a lightning god, unforgiving
as it groped at the smooth blank sides.
Only after some too-long stretch of time
did I press the flush and whirl it
benevolently down into the tank.
The last of summer is leaving. Soon
the insects will all be sleeping in the walls.
If you would just call, or write to me.



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Robots are being used to help tackle surgery backlogs following the Covid-19 pandemic.

New Cross Hospital has two Da Vinci Xi robots working every week on cases in urology, colorectal, cardiothoracic and gynaecology surgery.

Royal Wolverhampton NHS Trust said while robotic operations could take longer, there were other benefits. These include shorter hospital stays and quicker recovery times for patients.

The procedures can also often result in less bleeding, reduced infection risk, less post-operative pain and smaller scars, the hospital trust said.

The miniature instruments are introduced into the body through a small insertion and controlled by surgeons at all times to perform specific tasks. Mr David Mak, consultant urological surgeon, said it meant operations could be performed "more accurately" due to the precision the robots offer.

The trust has secured one new robot to join another it has had on lease since September 2020, which performs surgery for prostate, bladder and kidney cancers; lung cancers, gynaecology cancers and the treatment of endometriosis.

They also perform colorectal resections, where a cancerous part of a colon is removed - the hospital is believed to be one of only 20 centres in the UK offering the procedure.

Mr Pete Cooke, consultant urological Surgeon, introduced the first programme of urological robotic surgery in the West Midlands to the trust in 2011. Since then, more than 2,000 patients have benefitted.

"Over the last decade there have been a number of changes in robotic surgery, and the machines now offer advanced features with the ability to do ever more complex operations," he said.

"I'm very proud to have led this within the organisation and our results are there to see."

Training is now planned for the head and neck team so it can start undertaking some of its procedures robotically.

Source: <https://www.bbc.co.uk/news/uk-england-birmingham-61710885>

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Bionic Prosthesis Esper Hand

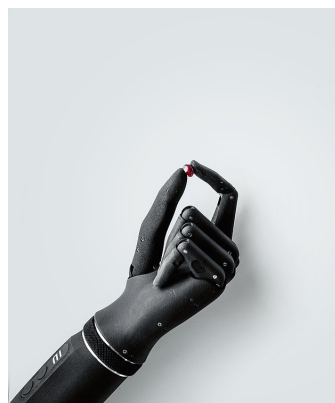
Pioneering high-tech hand

The moment people no longer accept their own biological weaknesses as a given, but begin to optimise their bodies with technical components, the boundaries between artificial machines and natural organisms start to dissolve.

The Esper Hand is a prosthesis for hand amputees that practically merges with its wearer by learning to predict their intended movements. To do this, the prosthesis reads the electrical impulses sent by the remaining muscle groups and translates them into finger and hand movements. The more intensively the hand is used, the better and faster it recognises the different muscle signals in order to carry out appropriate movements.

The advanced functionality of the prosthesis is conveyed by the design, which emphasises the beauty of the technology in its materiality, but also makes it look very natural in its anatomical form. What is striking about the design is that it is not only lighter and smaller, but overall also more detailed and refined than comparable models on the market. "Until now, female body shapes have hardly been taken into account in prosthetics," says Dima Gazda, CEO and co-founder of Esper Inc. "We wanted to fill this supply gap."

The available sizes therefore not only differ in the product dimensions, but also feature subtle gender-specific adjustments in the design. One of the key mechanical advantages of the Esper Hand is its modular design approach. It consists of only 12 modules, but these can be exchanged quickly and easily, which makes the Esper Hand predestined for individual adjustments and future updates.



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Fashion materials that could help save the planet

By Lucy Jones

From fast fashion to cotton, the list of ways we consume fashion that have an adverse effect on our environment and other species is a long one. But is there hope?

Apart from consuming less, recycling and repairing, can we find clothes and textiles which are more sustainable? And if you have to buy new clothes, which fabrics should you look out for? Here are six materials or innovations which could help in the drive for a more sustainable way of life.

Pineapple 'leather'

Plant or fruit "leathers", made from waste materials, are starting to gain traction. Piñatex, for example, is a material made from the leaves of pineapples grown in the Philippines. Its production is much more sustainable than traditional leather and is completely animal-free. It requires less water and no harmful chemicals that are ecologically toxic to wildlife. The leftover leaf waste is recycled and used for fertiliser or biomass. Currently the material is being used for upholstery in the first vegan hotel suite in London.

Linen

Linen is made from the fibres of the flax plant. It was used by cultures as far back as the ancient Egyptians because of its durability and ability to keep people cool and absorb water. These days, when it is grown in geographically suitable areas, such as Europe (almost three-quarters of flax is grown in the EU), there is no need for pesticides or fertilisers, and it requires much less water than cotton and is good for soil health. The material itself is hard-wearing so doesn't need to be replaced for years and dries quicker than cotton and other fabrics.

Lyocell and other natural fibres

There is an increasing awareness that when we wash clothes made from man-made fibres, they release microfibres into waterways via our washing machines. As these microfibres are harmful to other species, the drive to find natural, environmentally sustainable fibres is at an all-time high. One such material is Lyocell. The raw material is cellulose from wood pulp. It is produced under the trade name Tencel owned by a company in Austria. The fibres are biodegradable and compostable, and the production process has a low environmental footprint. Wastewater is recycled, for example, and no toxic chemicals are used. Hemp, of course, is another natural fibre with a low environmental impact. Conscious designers also use cork, bamboo and even seaweed to make ethical, vegan clothes.

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Victorian Melodrama

Queen Victoria's reign, from 1837 until her death in 1901, was a period of peace, prosperity and growth for Britain. The end of the era saw Britain established as a major industrial power with a global Empire, ruling over a quarter of the world's population.

The Victorian Age was characterised by rapid change and developments in nearly every sphere - from advances in medical, scientific and technological knowledge to changes in population growth and location. It was a complex and often contradictory time that saw great expansion of wealth, power, and culture. During Victoria's reign, the theatre continued to attract large audiences, but there was a significant increase in mass popular entertainment, in keeping with the changing mood of the times.

Although Victorian social classes were very clearly defined, reflecting the sharp divisions that existed between rich and poor, a good deal of popular Victorian entertainment appealed to everyone regardless of their social position. In Britain, melodrama became the most popular kind of theatrical entertainment for most of the 19th century, a period when more people went to the theatre than at any time in history.

Melodrama is a genre of drama that exaggerates plot and characters with the intention of appealing to the emotions. The form developed in France and Germany and consisted of short scenes interspersed with musical accompaniment. The intense emotions of the actors were underpinned by the music and performed in an extravagant theatrical style. Characters were always stereotypical and usually included an aristocratic villain, a wronged maiden and a noble hero. They enacted a plot that featured sensational incidents, before an ending in which virtue triumphed over vice. The first English melodrama was *A Tale of Mystery* (1802) written by Thomas Holcroft.

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I've been reading more dystopian fiction than ever during the corona crisis. Here's why... by [Caroline Zielinski](#)

Light holiday fiction just doesn't help when nobody knows when they will be allowed to go anywhere again.

For the first time in my life, I am living with a reduction in my freedom. Living in the middle of a pandemic has left me with a disturbing sense of unreality, where everything that was once familiar and comforting – like going to a nice restaurant or browsing in a bookstore – has morphed into a potential death threat. I once found my home a respite, but being forced to stay inside all day has increasingly turned it into a source of anxiety.

Perversely, I have found that the best way to cope with this experience is to delve into dystopian fiction. My usual diet of light, escapist literature has been replaced by books featuring bleak futures, where people are forced to grapple with new devastating realities shaped by climate change, bio warfare, pandemics, totalitarian governments or technology – choose your own misadventure. Other kinds of novels now seem irrelevant: why would I read about a bunch of friends who go on a holiday together when no one knows when they will next be allowed to leave their home, let alone the country?

I have always been fascinated by dystopian fiction and the way it aims to examine society's problems and inequalities through a (usually) catastrophic viewpoint. In many cases, dystopian stories are cautionary tales that force us to re-examine and ponder our own actions and place in the wider world. Now, though, I reach for them because I want to see how characters behave when their freedoms are taken away from them. I want to know what choices they make when they lose their jobs, their livelihoods, their families and friends. Dystopian fiction helps us think through what reality could be like, and shows us how people might cope with adversity.

People tend to divide into two camps when it comes to reading novels right now: they either immerse themselves in happy books and movies that reflect the life we once lived so thoughtlessly; or they devour apocalyptic, dystopian fiction, searching for solutions and meaning at a time when the only thing left to do is wait until this all passes and life can resume again.

Dystopian fiction is at once an escape from reality and a lesson-learning exercise: what kind of society do we want to emerge from this, and what individual and collective action must be taken in order to achieve that? Despite narratives centring around catastrophic events, dystopian fiction does not offer readers a prophetic look into the future. It exists, we should remember, to show us a way out.

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What Africa is really like

Africa is a continent on a spectacular scale. At 11.6m square miles, it is four times the size of Australia, three times that of Europe and more than twice the size of Latin America or India and China put together. A single African jungle, in the Congo, covers twice the area of western Europe and a single African desert, the Sahara, is the size of the US. Between the Sahara and the Cape of Good Hope there are 49 countries, a quarter of all the states on the planet.

In a crowded world, Africa's wide-open spaces are the secret of its beauty. Imagine an African scene and you'll almost certainly conjure up a landscape or animals, not a city or people. Size also explains Africa's great attraction to foreigners. Outsiders have long been drawn to all that land, gold, rubber, slaves, diamonds and elephants. (This is partly what economists mean when they say that Africa is "cursed" by abundant resources). But Africa's grand dimensions have also proved to be its best defence against acquisitive foreigners. Europeans and Americans spent much of the 19th century taming their own nations under great lattices of steel and copper, but the scale of Africa mostly defeated similar ambitions there. Even the insatiable Cecil Rhodes, the founder of Rhodesia, who dreamed of laying a railroad from Cape Town to Cairo, achieved only a fifth of that distance by his death in 1902, barely reaching Victoria Falls in 1904.

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History Year 8 Term 1



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When [Henry VIII](#) ascended the throne in April 1509, his subjects were quick to draw favourable comparisons between the new king's youthful exuberance and his dour old father. One contemporary verse rejoiced that the kingdom "now cleared is from the clerk... By Harry our king the flower of nature's work."

The philosopher and statesman Francis Bacon described [Henry VII](#) as "a dark prince, and infinitely suspicious", and by the time of his death he was widely viewed as a grasping and [miserly old recluse](#). In stark contrast, his strapping 17-year-old son and heir was hailed as an "Adonis" and "the handsomest potentate I ever set eyes on". At 6ft 2ins tall and with an athletic physique honed in the tournament arena, Henry VIII was the living embodiment of his formidable Yorkist grandfather, Edward IV, and seemed to have little of his father's Lancastrian blood coursing through his veins.

Henry VIII's response to the enormous responsibilities of kingship could not have been more different to his father's. Henry VII had spent countless hours toiling over account books, correspondence and other minutiae of government. His son had witnessed first-hand how weighed down his father had become with the endless business and cares of his kingdom, and that he had not been any more loved by his people for it. "There were many who rather feared than loved [Henry VII]," observed Polydore Vergil. "His sole interest was to ensure his safety by supervising all details of government; through which preoccupation he at last so wore out his mind and body that his energies gradually declined, he fell into a state of weakness and from that, not long after, came to his death." Little wonder that the new king decided to leave the management of such affairs to others.

Instead, Henry VIII lived "in continual festival", as his wife, [Catherine of Aragon](#), put it. Among the many songs that he liked to practise with his companions in the privy chamber was one of his own composing, 'Pastime with Good Company'. The lyrics encapsulate the young king's philosophy: The last line reads as a challenge to Henry's late father, who had always curtailed his son's more wayward tendencies. If anything captures the black and the white, the yin and yang, of the two men's style of kingship, then these four short words appear to be it.

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The Basic Ideas Behind Mathematical Modelling

Mathematical modelling is the process of describing a real world problem in mathematical terms, usually in the form of equations, and then using these equations both to help understand the original problem, and also to discover new features about the problem. Modelling both lies at the heart of much of our understanding of the world, and it allows engineers to design the technology of the future. With modelling we can travel to the edge of the universe, peer into the heart of the atom, and understand the future of our climate.

We are all very familiar with one application of mathematical modelling, namely the weather forecast. A modern weather forecast is based on the following steps:

- Start with the laws of physics
- Encode these as (differential) equations, in particular the Navier-Stokes equations.
- Take data from satellites and weather stations to determine today's weather accurately.
- Using this as an initial condition, (using a super computer) solve the equations for 24 hours to give us the weather tomorrow.
- Continuously update the forecast.
- Present the results in a way that all can understand.

As well as weather forecasting, this process is used to design aeroplanes and cars, develop new drugs, control the electricity supply network and even help establish the cause of the 1987 Kings Cross Fire.

Constructing a Simulation

The difference between a simulation and a model is that in a simulation we are concerned to try to get all of the details as right as possible so that the conclusions are as accurate as possible. Using such simulations we can, for example, determine in advance whether a bridge will stay up after it has been built. We can also test the bridge to destruction without ever having to build it in the first place simply by varying the parameters in the computer simulation.

Another important use of simulation is in the training of pilots in aircraft simulators, which are designed to be as close to reality as possible. Using these, a pilot can be trained to fly an aircraft and to deal with dangerous situations, long before they have to enter the cockpit.

Read First!

Y8 French Term 1 :
6 Reasons to visit Guadeloupe!



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1. Discover the French Touch

Guadeloupe Islands combine the best of the French modern infrastructure with genuine Caribbean heritage. Located in the French West Indies, Guadeloupe Islands is the ultimate French Caribbean experience.

2. A Natural Earthly Paradise

Whether you want tropical adventure or lazy days at the beach, there's a diverse array of options for exploring nature in Guadeloupe. The archipelago is composed of five islands, each one different from the next. You'll find white sand beaches, a massive volcano (La Soufrière), green tropical forests, rolling hills and flat plains... it's an endless paradise to explore.

3. A foodie's gateway

The perfect mix between French cuisine and Creole flavour awaits you. The fresh seafood, *good* coffee (and we mean *really good*, not like the bitter stuff in France), chocolate, spices, and exquisite local dishes are certain to make you drool.

4. Adventure and sports all round

Go deep-sea fishing, rappel down canyons, run through fishing villages at sunrise, horseback ride down the beach, hike volcanic trails, kite surf over lagoons, surf a few waves, stand-up paddleboard over beautiful seabeds, take a bike ride around the islands... the possibilities for exploring the land and sea of this natural paradise are limitless.

5. Phenomenal accommodations

Perfect for families, [La Créole Beach Hôtel & Spa](#) provides a good balance of adventure and leisure. On Grande-Terre, this four-star sits in the heart of a magnificent tropical garden by the seafront, in the middle of a palm grove, surrounded by flowers, the Creole atmosphere of this place will captivate you. The location is ideal for exploring the islands: Marie-Galante, les Saintes, La Désirade, and of course Basse-Terre.

6. The Glorious Caribbean sea

Who has not dreamed of living on a houseboat on the Caribbean if just for one day? Imagine: watching the sunset from the middle of a lagoon, hearing just the sounds of the wind and waves, surrounded by nothing but sparkling turquoise water. That's what it's like staying on the [Aqua Lodge](#), an 860-square-foot boat with two rooms, a kitchen, an outdoor living space, and an upstairs deck.

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Y8 Spanish Term 1 :
Mis vacaciones



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Now Langdon stood outside this museum, eager to learn what his former student was about to announce. A light breeze ruffled his jacket tails as he moved along the cement walkway on the bank of the meandering Nervion River, which had once been the lifeblood of a thriving industrial city. The air smelled vaguely of copper.

As Langdon rounded a bend in the pathway, he finally permitted himself to look at the massive, glimmering museum. The structure was impossible to take in at a glance. Instead, his gaze traced back and forth along the entire length of the bizarre, elongated forms.

This building doesn't just break the rules, Langdon thought. It ignores them completely. A perfect spot for Edmond.

The Guggenheim Museum in Bilbao, Spain, looked like something out of an alien hallucination—a swirling collage of warped metallic forms that appeared to have been propped up against one another in an almost random way. Stretching into the distance, the chaotic mass of shapes was draped in more than thirty thousand titanium tiles that glinted like fish scales and gave the structure a simultaneously organic and extra-terrestrial feel, as if some futuristic leviathan had crawled out of the water to sun herself on the riverbank.

When the building was first unveiled in 1997, The New Yorker hailed its architect, Frank Gehry, as having designed “a fantastic dream ship of undulating form in a cloak of titanium,” while other critics around the world gushed, “The greatest building of our time!” “Mercurial brilliance!” “An astonishing architectural feat!” Since the museum’s debut, dozens of other “deconstructionist” buildings had been erected—the Disney Concert Hall in Los Angeles, BMW World in Munich, and even the new library at Langdon’s own alma mater. Each featured radically unconventional design and construction, and yet Langdon doubted any of them could compete with the Bilbao Guggenheim for its sheer shock.

An extract from Origin by Dan Brown

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Jazz and Blues

During the 18th and 19th centuries thousands of people were taken as slaves from Africa to America. For these Africans life became a nightmare. Many died on their long journey by sailing ship. Those that survived were sold in auctions and put to work on farms in the Southern states of America. Families were often split up. Children were taken from their parents and husbands from their wives. The life of slavery was cruel and horrible.

The blues started as simple work songs among the black slaves in the U.S.A. when they sang WORK SONGS and FIELD HOLLERS which often used a CALL AND RESPONSE pattern. In their religious services, they sang SPIRITUALS. After the American Civil War and the freeing of the slaves in 1865, a new type of black music developed – a type of music about the conditions of the slaves, who, though free, were often unemployed and poor. This came to be known as THE BLUES. Blues songs are short – usually having three lines of verse, the second being a repeat of the first. Their subjects include slavery and eventual freedom, drugs, unemployment, poverty, unhappiness, suicide, and unrequited love – hence the associations of a “blues” sound with unhappiness. The Blues also helped the development of other popular music styles such as jazz, swing, rhythm ‘n’ blues and early rock ‘n’ roll.

One of the many things which influenced Blues was the black people’s religion. Their church services were lively, and many different instruments were often played. Their worship was so enthusiastic that there was almost a dance-like atmosphere! But the white people thought that their churches were much more “respectable”, and as well as keeping the services much less noisy, the only instruments usually used were the piano or organ.

Vocabulary Check

What are the most unfamiliar or difficult words in this text?

3,2,1

Identify three key points from the text, two key words to remember and one big idea about the text.

6 Word Summary

Can you summarise the whole text in just one short, six-word sentence?

4 W's

What is the text about? Who is the text about?
Where and when does the text refer to?

Why?

What is the purpose of this text? Who was it produced by?
Who is it for?

Theme and Variation

Theme and variations is a very common musical structure you will come across, especially in classical music. The structure is built upon a musical idea called the **theme** which is played at the start of the piece. The theme can be as short as 8 bars in length or can be much longer. It usually consists of a memorable melody with an accompaniment of some sorts.

Once the theme has been played the composer then repeats it, but varies it in some way. This is called **Variation 1**.

Once Variation 1 has been played, the composer repeats the theme again, this time varying it in a different way, thus producing **Variation 2**. This process is repeated as many times as the composer chooses producing a musical structure called **Theme and Variations**. Each variation is different, but can still be traced back to the original theme in some way.

HOW ARE VARIATIONS CREATED?

There are a number of ways in which composers vary the theme. Here are the most common elements of music which are changed: **Melody** – composers will change the original melody in a number of different ways. These include adding notes (addition), taking notes away (subtraction) and inverting the melody (if the melody went up in pitch in the theme it is played going down in pitch in the variation). Another common technique is to add ornamentation such as trills.

Rhythm – composers will change the rhythm of a melody when it is played again.

Harmony/Tonality – Key changes are a great way of varying a theme. A composer may play the theme in a major key and then reharmonise it in a minor key (the relative minor is a common choice) or vice versa.

Time Signature – a theme played in 4/4 and then changed to 3/4 will instantly lead to a variation.

Other elements to look out for which can be varied are dynamics, tempo, instrumentation and texture.

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Sarah's Story

Growing up, I was always active and the sea was part of my daily life, growing up by the seaside. After moving away for uni, my relationship with exercise became about the number of calories I burnt, not what I enjoyed. Along with my YoYo dieting, I became a yoyo exerciser.

I went to therapy for my anxiety and to work through my grief around the loss of mum at 9. During this process, I learnt to accept my body, give up dieting and found movement again.

During the next year, I joined a running club, started netball and returned to swimming.

At the beginning of the lockdown, I moved back to the coast and after spending years watching people SUP and thinking it wasn't for me, I started paddle boarding – that decision has changed my life.

Now, paddle boarding is my go-to for my mental health but it also opened up this community of incredible women, my cheer squad. I have since continued to fight for representation and inclusive kit – something that despite the diverse community is not available.

I didn't feel like the outdoors was for me, I didn't see bodies that looked like mine represented on social media or in adverts.

Kit isn't available at my size from the majority of providers and that along with finding a board suitable for my weight held me back from trying the sport to begin with.

I move for my mental health and out of habit – for the first time in my life I can enjoy movement for the way it makes me strong and capable – not the number of calories that it burns.

I also love that through social media I now have the opportunity to inspire more women to paddle board.

The pandemic and the short furlough I was lucky to have, meant I had the time and space to fall in love with SUP. I spent all day, every day practicing and I don't think I would be doing this now, if it hadn't happened.

Since then I've paddled the Great Glen and am in the process of qualifying as a coach – without covid, it wouldn't have happened.

Vocabulary Check

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The Lamb

Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed.
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice!

Little Lamb who made thee
Dost thou know who made thee

Little Lamb I'll tell thee,
Little Lamb I'll tell thee!
He is called by thy name,
For he calls himself a Lamb:
He is meek & he is mild,
He became a little child:
I a child & thou a lamb,
We are called by his name.
Little Lamb God bless thee.
Little Lamb God bless thee.

By William Blake (1757-1827)

Vocabulary Check

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Salt Bends the Rules of Chemistry!

Usually, the structure of table salt is orderly and neat. A salt molecule contains atoms of two elements: sodium and chlorine. These atoms arrange themselves into tidy cubes, with each sodium forming a chemical bond with a single chlorine. Scientists used to believe this arrangement was a fundamental rule; that means no exceptions.

But now they find it was a rule waiting to be bent. Oganov's team found a way to rearrange salt's atoms using diamonds and lasers.

The salt was squeezed between two diamonds to put it under pressure. Then lasers aimed a powerful, focused beam of light on the salt to intensely heat it. Under these conditions, salt's atoms linked up in new ways. Suddenly, a single sodium atom might attach to three chlorines — or even seven. Or two sodium atoms might link up with three chlorines. Those odd linkages change salt's structure. Its atoms can now form exotic shapes never before seen in table salt. They also challenge the rules taught in chemistry classes about how atoms form molecules.

Oganov says the high temperature and pressure used by his team mimic the extreme conditions deep inside stars and planets. So the unexpected structures that popped out of the experiment might actually occur throughout the universe.

Vocabulary Check

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Let's learn about early humans

Other two-legged apes walked the Earth long before we did.

Many modern animals have close relatives — other species that are in their same genus. House cats, for instance, belong to the same genus as the European mountain cat, the jungle cat and more. Dogs are in the same genus as coyotes and jackals. But humans? People are alone. We are the last surviving member of the genus *Homo*.

We weren't always alone. Our family, the hominids, included other primates that walked the Earth on two legs. Some of them were our ancestors. We know them from the fossils, footprints and tools they left behind. One famous hominid fossil goes by the name "Lucy." This member of *Australopithecus afarensis* walked upright 3.2 million years ago in what is now Ethiopia. A closer relative to modern humans, *Homo naledi*, might have roamed South Africa at the same time as members of our own species. Another famous relative — *Homo neanderthalensis*, or Neandertals — lived alongside modern humans. Neandertals used medicine and tools just as humans of the time did.

Over time, though, these other species died out. Modern humans spread all over the world, from our first home in Africa to Australia and the Americas. Now, *Homo sapiens* is all that's left of our family tree.

Read First!

Yr8 Textiles Rotation 1 – Identity

Vocabulary Check

What are the most unfamiliar or difficult words in this text?

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6 Word Summary

Can you summarise the whole text in just one short, six-word sentence?

4 W's

What is the text about? Who is the text about?
Where and when does the text refer to?

Why?

What is the purpose of this text? Who was it produced by?
Who is it for?

Clothing and Personal Identity.

Editorial article written by Andreea Mincu (Feb 2022)

For eight years, I had to wear a uniform to school. While doing so, I never felt quite myself. The colours were boring, and the style expressed severity and conformity. Only when I made the uniform my own by adapting it to my tastes as much as I could did I begin to feel comfortable with it. Almost everyone has felt something similar; wearing clothes you don't like, that don't suit your tastes, elicits a general feeling of unease and discontent.

This attests to the fact that clothes have more than a merely utilitarian role in life. If they needed to be only functional objects, providing protection, warmth, and modesty, then, as long as they did the job, it would make no difference to us how our clothes looked. But, obviously, it does.

Clothes communicate something about the wearer. As commentator and former fashion editor Caryn Franklin writes, "Fashion offers a dialogue rich with social and political meaning for those who want to unlock the language of clothes. . . . Way beyond functions of protection or warmth, we recognize the power of clothes to proclaim or augment individual and collective identity."¹ Throughout history, thanks to laws, social conventions, and cost, people's clothes typically expressed their status and/or the values of the group they identified with (such as their religion or profession). But with the growth of industry and the withering of sartorial laws and customs, people increasingly turned to their wardrobes as a means of expressing their values.

Take colours, for instance. We like or dislike certain colours because of the attributes or moods we associate with them. Those associations might be cultural, such as how, in the West, most people associate white with purity and innocence, whereas in China, people associate it with death and mourning. Or we can form associations based on our personal experience and values. Antoine de Saint-Exupéry's book *The Little Prince* offers a fictional example of the latter: After meeting the blond little prince, the fox says that from now on, the sight of wheat, which had been meaningless to him, will bring him pleasure because it will remind him of the colour of the boy's hair.

Because of the meaning that aesthetic associations convey, clothes can indicate what is important to us and thus express aspects of our identity. As Postrel puts it, "I like this becomes I'm like this."⁴ According to Postrel, this can extend to everything from home decor to toilet brushes and cellphones. But of all the things we buy, clothes perhaps most easily and deeply express our identity. Unlike other objects we own, clothes are an integral part of our personal appearance, which Postrel calls "the most inescapable signal of identity."⁵ The wide variety of affordable clothing gives us a great deal of control over our appearance, enabling us to express ourselves in ways that fit the occasion.

Read First!

Yr8 Textiles Rotation 2 – My Monster

Vocabulary Check

What are the most unfamiliar or difficult words in this text?

3,2,1

Identify three key points from the text, two key words to remember and one big idea about the text.

6 Word Summary

Can you summarise the whole text in just one short, six-word sentence?

4 W's

What is the text about? Who is the text about? Where and when does the text refer to?

Why?

What is the purpose of this text? Who was it produced by? Who is it for?

My Monster and Me. By Nadiya Hussain

This is my monster.
And this is me.
I've always known my monster.
It's always been there.
It knows ALL about me.
Maybe my monster arrived when I did.
Maybe it moved in when I learned to walk and talk.
I don't remember.
It was always BIG.
When it stood in front of me,
I could see nothing but its huge tummy.
At night, when I lay in bed, I could hear nothing but
Its ginormous, growly snore.
I wanted Mum to take it away.
But when Mum was there, my monster hid.
I wished my brother could take it away.
But my monster hid again.
I wanted Dad to take it away.
But it hid from him, too.
My monster got bossier!
It started telling me what to do when I was getting
Dressed, and brushing my teeth.
When I wanted to play with my toys, it sat on me.
It even made me stay indoors when my friends
came to play...
I wanted to go out and join them, but my monster stood in the way
And wouldn't budge.
One day, my monster was waiting for me after school.
It was GIGANTIC and it was in a bad mood.
I tried to lose it...but I couldn't
It followed me all the way to Gran's house.
Gran asked me what was wrong.
In the end, I told her how my monster wouldn't go away.
It WOULDN'T leave me alone. EVER.
Gran listened quietly, and suddenly my monster
Stopped what it was doing and listened too.
It seemed to me that as I talked, my monster got smaller
And smaller, and smaller, and then I knew that I could
Make my monster go away.
The next day, I saw my monster at school.
It looked a bit lost, so I picked it up and put it in my pocket.
I stroked its fur, and it went to sleep.
It wasn't as SCARY anymore.
I don't worry about my monster so much these days.
I go to school and play with my friends.
My monster likes my pocket and I feel okay knowing it's there.
But if it ever feels like getting out, I tell it to behave.
My monster is part of me.
We've known each other from the beginning.
This is me. And this is my monster.

