



**The Abbey
School**

Knowledge Organiser

Year 10 Term 4

2023 - 2024

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English

Power and Conflict Poetry

BIG QUESTIONS

For all poems the student will need to answer these two big questions:

Question 1

How does [poet's name] present power/conflict through their choice of language, structure and form in [poem]?

Question 2

What is [insert poem] about?

Ozymandias

Percy Shelley

Context

- Shelley wrote at a time of great interest in classical antiquity: the poem was written in 1817, inspired by a new British Museum statue of a Pharaoh (King) from Ancient Egypt
- Shelley was a revolutionary and believed in the overthrow of the British ruling class
- Shelley was a Romantic poet

Summary

An unnamed narrator recounts his conversation with a traveller from an 'antique land', who tells him about a broken statue of Ozymandias in the desert. Ozymandias had been a great ruler, the 'king of kings,' but now only this statue remains. The poem explores the idea that power doesn't last forever, however strong it appears.

Key Quotations

- **'Boundless and bare'** – plives mock the ruin of a once mighty statue
- Semantic field of decay – **'wrinkled', 'shattered', 'lifeless', 'wreck'**
- Sibilance to emphasise nature's power – **'sands stretch far away'**
- **'Nothing beside remains'** – followed by caesura to mimic the isolation of the ruined statue

Power: i) the ability to affect others or events ii) a force exerted on others
Conflict: a serious disagreement or argument, often long, such as a war

London

William Blake

Context

- Poem written in the 1790s
- May be in part a reaction to the Industrial Revolution (from 1760) which caused migration into London, overcrowding, and exploitation of a new labouring class.
- Blake was critical of the abuse of power by those in authority, including the monarchy ('blood down palace walls')
- Blake was a Romantic poet

Summary

An unnamed narrator (perhaps Blake himself) walks through streets in a poor area of 18th century London. He describes the misery he sees, highlighting how London is controlled by private individuals – 'chartered' – and that the most vulnerable in society are miserable and suffering.

Key Quotations

- Repetition of **'chartered'** – meaning owned privately
- Focus on the poor in society: **'chimney-sweepers cry'; 'hapless soldier'; 'youthful harlot'; 'new-born infant'**
- **'Mind-forged manacles'** – metaphorical chains that hold vulnerable people back
- **'Marriage hearse'** – metaphor suggesting a marriage can be a poverty trap for young women

Prelude

William Wordsworth

Context

- Wordsworth was a Romantic poet, and was also critical of the Industrial Revolution, which he saw as deadening the human spirit.
- Wordsworth was also Poet Laureate, so his work has national significance
- Poem is an extract from a book-length autobiographical work about Wordsworth growing up.

Summary

The poem describes Wordsworth's experience of taking a rowing boat out at night. He feels elated and powerful until he realises there are mountains surrounding him, at which point he becomes overwheled, rows back, and remains troubled for days afterwards. The poem describes the beauty and terror of nature's power

Key Quotations

- Personification of nature throughout: **'a huge peak, black and huge...upreared its head'; 'like a living thing...strode after me'**.
- Oxymoron **'troubled pleasure'** – nature is both impressive and terrifying
- Semantic field of light – **'glittering', 'stars'**
- Ends with **'trouble to my dreams'**, indicating the lasting effects

My Last Duchess Robert Browning
Context  - Browning published the poem in 1842. - Browning's poetry often explores the unfairness of women's lives and the violence they experience at the hands of men. - Browning was fascinated by the Italian Renaissance - Focus on the painting reflects general Victorian interest in Renaissance culture
Summary  The poem is a dramatic monologue from the viewpoint of the 16th Century Duke of Ferrara speaking to a messenger from a count to arrange his next marriage. Ferrara mentions a painting of his <i>last Duchess</i> whom he appears to have had murdered in jealous rage.
Key Quotations  - Possessive pronouns – 'my last Duchess' - Archaic language – 'durst; will't'; to place the poem in a particular context - Objectification of the Duchess 'such a one' - Arrogance of Ferrara – 'my gift of a hundred years old name'; 'I choose/Never to stoop' 'her looks went everywhere' – Ferrara's paranoia of his wife's infidelity or refusal to treat him as special.

Charge of the Light Brigade Alfred Lord Tennyson
Context  - The poem describes an historic battle during the Crimean War (1853-56) - Tennyson was Poet Laureate at the time of the charge; poem was written for a national audience to commemorate the event, and was published in newspapers - Tennyson's propaganda turned a military disaster into a cause for patriotic celebration
Summary  Tennyson describes a famous event in The Crimean War where Britain and France fought against Russia. The 'noble six hundred' cavalymen of the 'Light Brigade' fulfilled a mistaken order to 'charge for the guns' of the enemy through a valley, with devastating consequences.
Key Quotations  - Personification of death to represent danger: 'mouth of Hell', 'valley of Death', 'jaws of Death' - Sounds of conflict mimicked with onomatopoeia 'volley'd'; 'flushed' 'half a league, half a league' - Alliteration brings pace and drama 'storm'd at with shot and shell' - Rhetorical q.: 'when can their glory fade?' - Imperative ordering the reader: 'Honour the charge they made'

Exposure Wilfred Owen
Context  - Owen fought and died in WW1, and is perhaps the most prominent WW1 poet in the popular imagination - Poems were the only forum that soldiers effectively had to voice criticism - Poem unique in the anthology as a personal recollection of conflict
Summary  Owen describes a night in the trenches of WW1, waiting for the enemy to attack, commenting that the real enemy is in fact the weather. It also references the boredom of trench warfare, with long periods of inactivity – 'But nothing happens'.
Key Quotations  'Merciless iced east winds that knife us' – personification of nature as the enemy - Inclusive use of 'we' shows that Owen is writing from the perspective of a group - Tactile imagery and premonitions of death – 'pale flakes with fingering stealth' - Visual imagery: 'twitching agonies of men' 'Love of God seems dying' – faith removed

Storm on the Island Seamus Heaney
Context  Heaney was an Irish poet; letters in the title of the poem spell out STORMONT, the Irish assembly, where the representatives of the two opposing communities of Northern Ireland meet. This seems to be a reference to conflict in Northern Ireland known as 'The Troubles'.
Summary  Heaney describes the experience of a community on an unnamed island battling the onslaught of the weather. The weather is presented as a military enemy.
Key Quotations  - Inclusive use of 'we' throughout - Plosives 'blows full blast' - Personification and personal effects of conflict 'pummels your house' - Martial language: 'we are bombarded by the empty air' - Oxymoron: 'exploding comfortably'

Bayonet Charge Ted Hughes
Context  - Hughes was Poet Laureate; Hughes wrote at a time when society was very critical of how soldiers were treated in WW1 'Bayonet Charge' relates the experience of a soldier 'going over the top': charging across no man's land to attack the enemy trenches.
Summary  A nervous, inexperienced soldier experiences a fright response to the extreme terror of going over the top. He is jolted into action by seeing a hare on fire in front of him. He hurls himself into a personal battle for survival, with the personal and political reasons for fighting no longer mattering to him.
Key Quotations  - Verbs of physical difficulty in the first stanza – 'stumbling', 'lugged' - Auditory imagery 'bullets smacking' - Nature as a victim 'belly out of the air' - Patriotism personified and weakened – 'patriotic tear...sweating like molten iron'; 'king, honour...dropped like luxuries' - Indecision shown in the simile 'foot hung like/Statuary'

English

Power and Conflict Poetry

BIG QUESTIONS

For all of poems the student will need to answer these two big questions:

Question 1

How does [poet's name] present power/conflict through their choice of language, structure and form in [poem]?

Question 2

What is [insert poem] about?

Remains Simon Armitage

Context

- Armitage is a contemporary British poet who interviewed war veterans about their experiences.
- British soldiers faced impossible situations in conflicts in Iraq and Afghanistan, with enemy soldiers hiding amongst civilians
- PTSD for veterans is a current issue

Summary

Armitage recounts the experience of an unnamed soldier 'sent out/to tackle looters'. 'All three of us open fire' and kill a looter, but it wasn't the 'end of story' – the narrator is haunted by guilt about what occurred and uses alcohol and drugs to deal with what he has experienced.

Key Quotations

- Inclusive use of **'we'**
- Impersonal language to avoid implicated colleagues **'somebody else'**
- Disdainful language – **'carted off'; 'tosses his guts'; 'this looter'**
- Alliteration and metaphor **'he's here in my head'** shows how the narrator can't get rid of his guilt
- **'His bloody life in my bloody hands'** – the phrase 'blood on my hands' suggests responsibility. Repetition of 'bloody' suggests the vivid nature of the images stuck in the soldier's mind.

Power: i) the ability to affect others or events ii) a force exerted on others
Conflict: a serious disagreement or argument, often long, such as a war

Emigrée Carol Rumens

Context

- Emigrée refers to a specifically female person who has left one country to live in another.
- Context of modern refugee crises and mass migrations in the Middle East and Africa caused by war and extremism.
- Relationship between migration and language – the narrator 'carried here' a 'child's vocabulary' is now banned

Summary

Rumens writes an imagined 1st person narrative of an 'émigrée' recollecting her childhood memories growing up in her country of birth. It appears that war and perhaps a group such as Islamic State have taken over, creating an oppressive environment. The narrator switches between fond memories and imagining what the country is like now.

Key Quotations

- Opening is almost like a fairy-tale – **'there was once a country'**
- Contrasts of light and darkness: country is always associated with **'sunlight'**, the oppressors with darkness
- **'Branded'** – metaphor suggests the hold the country has over the emigrée in painful
- Personification of the country **'I comb its hair and love its shining eyes'**

Poppies Jane Weir

Context

- Commissioned by Carol Ann Duffy in 2009 for a set of poems to be published in *The Guardian*, giving women a voice about conflict
- Poem references Armistice Sunday, when memorials are held to remember the war dead and poppies are worn.
- Weir said she had Susan Owen – the mother of Wilfrid Owen (Exposure) – in mind when she wrote the poem.

Summary

1st person narration of a mother's experience of her son going to war. The poem relates her tending to his uniform as he leaves, and remembering the boy he was. After he has gone, she walks to a graveyard and touches the names on the war memorial.

Key Quotations

- 'Plosives, martial language and metaphors– **'blockade/of yellow bias binding around your blazer'**
- Semantic pattern of damage – **'spasms', 'grazed', 'bandaged'**
- **'Steeled the softening'** – sibilance
- **'Playground voice'** – metaphor for youth

War Photographer Carol Ann Duffy	Kamikaze Beatrice Garland	Checking Out Me History John Agard	Tissue Imtiaz Dharker
Context  • Poet Laureate • Relates the experiences of photographers such as Don McCullin. The photograph mentioned ('running children in nightmare heat') sounds like his Vietnam pictures. • References to modern conflicts all over the world, showing war is widespread	Context  • Japanese kamikaze pilots were sent on suicide missions during WW2 to crash their planes into enemy targets, normally ships. • Being honourable is a massive part of Japanese culture, and the shame of behaving dishonourably can lead to being disowned.	Context  • Agard is from Guyana, which used to be controlled by Great Britain. This meant that schoolchildren were taught about British figures from history. • Agard's poems normally deal with issues of race and identity • Poem is written in Agard's Guyanese dialect. ('dem tell me')	Context  • Dharker is from Pakistan; her poems normally deal with issues of identity or the search for meaning in everyday life • References to borders and the Koran influenced by issues in Pakistan • Tissue refers to paper and also to human (muscle) tissue.
Summary  Duffy describes a war photographer, 'finally alone', developing his pictures in the aftermath of visiting a conflict zone. The photographer finds the pictures difficult to look at, and his trembling hand suggests he suffers from PTSD. He is upset and defeated by the lack of response from public who see his pictures. Photographs taken on film (not digital) require a darkroom to develop, using chemicals to fix the image.	Summary  The daughter of a kamikaze pilot explains how her father, unlike most of his comrades, turned back from the target and came home. The pilot faced immediate rejection from his wife and, in time, his children. She wonders whether he wished he had chosen to die that day as opposed to the 'death' of his life afterwards.	Summary  Agard vents his frustration at not having been taught 'me own history'. Instead, he was taught about British history ('1066 and all dat') and culture. He feels 'blind[ed] to me own identity' because he doesn't understand his background. Agard references figures from black history to make his point. The poem is triumphant in tone, as the narrator finishes by claiming his own history for himself.	Summary  Dharker reflects on the inherent power of paper: something that seems so flimsy has significance for families, countries and in everyday life. Paper is also an extended metaphor for life – fragile yet powerful. The message might be that if the borders and institutions of world countries were as fragile as paper or treated with more tenderness, then the world would be a happier place.
Key Quotations  • 'Spools of suffering' the alliteration highlights the metaphor, which shows the connection between the pictures and pain. • Colour imagery – 'red' light 'softly glows' suggests he is in an intimate, perhaps religious space • The metaphor 'half-formed ghost' suggests he is haunted by what he has seen.	Key Quotations  • 'Embarked at sunrise' – sense of hope; reference to Japanese battle flag too • 'One-way/journey into history' – suicide mission, pilot wasn't supposed to return • 'Cairns' – reference to death, may make the pilot reconsider • 'Translucent sea' – adjective could also mean the pilot looks into himself	Key Quotations  • Metaphor of being wounded without his own history 'bandage'; 'blind' • Opening anaphora of 'Dem tell me' – history is being 'told' by the faceless 'dem' • Adverb 'never' is repeated throughout – there was no place for black history in Agard's education • Toussaint L'Overture as a metaphorical 'thorn'	Key Quotations  • Tactile imagery reinforces status of paper – 'thinned', 'smoothed', 'stroked' • 'this/is what could alter things' – paper has the power to change • Weakness personified – 'they fall away' • Extended metaphor of 'tissue' as human – 'turned into your skin'; 'living tissue' • Possibilities – 'if buildings were paper'



Sentence Structures

- Independent Clause:** A clause that can stand alone as a sentence. E.g. The cat sat on the mat.
Contains a subject and a verb.
- Subordinate Clause:** A clause that depends on an independent clause to make sense. E.g. Without turning around, the cat sat on the mat.
- Simple Sentence:** Contains just one clause (subject + verb) E.g. Tom went to the shops.
- Compound Sentence:** Independent Clause + Conjunction (FANBOYS) + Independent Clause (For, And, Nor, But, Yet, So) E.g. Tom went to the shops and he bought some bread.
- Complex Sentence:** Contains one main clause and one or more subordinate clause/s. E.g. Although it looked difficult, they still pushed on with the challenge.
- Exclamatory:** A sentence that shows great emotions. E.g. I am appalled by your behaviour!
- Imperative:** A sentence that gives commands. E.g. Get out!
- Interrogative:** A sentence that asks a question (not rhetorical questions). E.g. How much is that?
- Declarative:** A sentence that makes a declaration. E.g. She sells sea-shells.

Sentence Openers

Adverbs Quickly, Carefully, Bravely, Quietly, Slowly, Suddenly, Happily,

Connectives Instead, Unless, Soon, Before, Eventually, While, However

Adjectives Happy and cheerful, Sweet and kind, Scared but excited, Tired and weary,

Relative Pronouns Which, That (animals and things), Who (people)



Paragraphs



Ti...you move to a new period of time

P ... you move to a different place/location

To ... you move from one topic to another

P ... you bring a new person into your writing, or change from one person to another - including dialogue (speech)

Homophones: words that sound the same but have different meanings

- Their** - means it belongs to them. E.g. I ate their sweets.
- They're** - short for they are. E.g. They are going to be cross.
- There** - refers to a place. E.g. I'm going to hide over there.
- Your** - refers to something that belongs to you. E.g. Your bag.
- You're** - contraction of 'you are.' E.g. You're going to win.

Prepositions Inside, Next to, Above, Hidden in, Behind, Under, Past

Ing Words Eating, Crying, Thinking, Laughing, Shouting, Smiling,

Ed Words Worried, Defeated, Scared, Flabbergasted, Shocked,



Punctuation

- **Full stops:** remember to use a full stop at the end of every sentence.
- **Capital Letters :** make sure every name of something has a capital letter. *E.g. California has a capital letter. Also, make sure every new sentence starts with a capital letter.*
- **Apostrophes:** you can use apostrophes to connect certain words together. *E.g. It is = It's OR to express belonging or property = John's phone*
- **Exclamation marks:** used to end a sentence to show a strong feeling of emotion like surprise, anger, or shock. *E.g. I'm so frightened!*
- **Ellipses:** used to show an omission of words, a pause in thought or to create suspense. *E.g. Suddenly, there it was ... his worst nightmare.*
- **Colons:** used to precede lists or explanations. *E.g. I went to the store and bought a lot of fruit: peaches, apples, oranges and pears. Sarah wrote a story: The Hungry Fish.*
- **Semi Colons:** used to join two related independent clauses. *E.g. We made too many mistakes; we lost the game. Also, use a semi-colon instead of a comma, usually in a list. E.g. You will need many backpacking items: a sleeping bag; torch ; tent ; and pillow.*
- **Hyphens:** you can use hyphens for a number of reasons.
 - To separate sentences with added information e.g. *I enjoy English – as well as Maths.*
 - To indicate periods of time. *E.g. 2000-2006.*
 - To form hyphenated words. *E.g. self-respect.*
 - To create emphasis. *E.g. Mum loves seafood – she absolutely adores seafood.*
- **Brackets:** use brackets to indicate added information. The sentence should still make sense when removed. *E.g. I did my homework, (it took me twenty minutes) and brought it in early.*

The 7 Main Commas Rules

- 1.) Use a comma before a conjunction, (and, but, nor, yet, or, so), to connect two independent clauses.
E.g. I had an English test last night, so I revised.
- 2.) Use a comma to set off an opening phrase.
E.g. As such, I feel there is much I can learn.
- 3.) Use a comma when using quotes to separate the quote from the rest of the sentence.
E.g. Like Bob Johnson said, "It's a great day for hockey".
- 4.) Use a comma to separate adjectives in a descriptive list.
E.g. The pizza was hot, delicious and freshly cooked.
- 5.) Use a comma to separate three or more things in a series.
E.g. Of Charles Dickens' novels, I have read "A Christmas Carol", "Oliver Twist", and "Great Expectations".
- 6.) Use a comma with phrases that present a contrast.
E.g. Learning about Hemingway can be highly advantageous for students, not only in their secondary school studies, but also in their future careers.
- 7.) Use a comma to set off a parenthetical element (added information that can be taken out without changing the meaning of the sentence).
E.g. Now, many years after their time, we as a country are faced at the starting ground where these men once were.



Subject: Mathematics

GCSE F/H

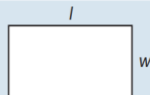
Topic: Recall Knowledge

Year / Group:

Term: 1-6

Areas

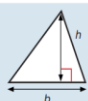
Rectangle = $l \times w$



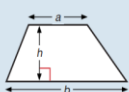
Parallelogram = $b \times h$



Triangle = $\frac{1}{2} b \times h$

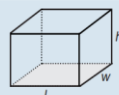


Trapezium = $\frac{1}{2} (a + b)h$

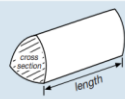


Volumes

Cuboid = $l \times w \times h$



Prism = area of cross section $\times$ length



Cylinder = $\pi r^2 h$



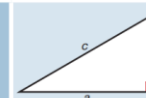
Volume of pyramid = $\frac{1}{3} \times$ area of base $\times$ h



Pythagoras

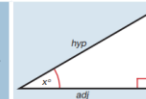
Pythagoras' Theorem

For a right-angled triangle,
 $a^2 + b^2 = c^2$



Trigonometric ratios (new to F)

$\sin x^\circ = \frac{\text{opp}}{\text{hyp}}$, $\cos x^\circ = \frac{\text{adj}}{\text{hyp}}$, $\tan x^\circ = \frac{\text{opp}}{\text{adj}}$



Compound measures

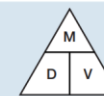
Speed

speed = $\frac{\text{distance}}{\text{time}}$



Density

density = $\frac{\text{mass}}{\text{volume}}$



Pressure

pressure = $\frac{\text{force}}{\text{area}}$

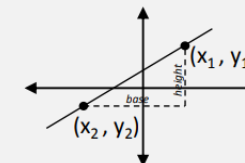


Gradient of a Line

$$m = \frac{y_2 - y_1}{x_2 - x_1}$$

or

$$m = \frac{\text{height}}{\text{base}}$$



Midpoint of two points

between (x_1, y_1) and (x_2, y_2) $\left(\frac{x_1 + x_2}{2}, \frac{y_1 + y_2}{2} \right)$

Compound Growth & Decay

The amount after n years (or days, etc.) is:

$$\text{starting amount} \times \left(1 \pm \frac{r}{100} \right)^n$$

where r is the rate of change.

The $\pm$ means $+$ for growth and $-$ for decay

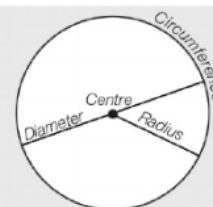
Literacy In Maths	Command Words
Evaluate ...	Work out and write your answer
Work out ...	Working out is required
Calculate ...	Working out is required. A calculator may be needed.
Solve ...	Work out the values
Prove ...	All working must be shown in steps to link reasons and values.
Expand...	Multiply out of the brackets
Draw...	Draw accurately with a pencil and equipment.
Explain ...	Use words to give reasons
Factorise	The reverse process of expanding brackets. Remove the HCF.
Estimate	Work out an approximate answer using rounded values.

Circles

Circumference = $\pi \times \text{diameter}$, $C = \pi d$

Circumference = $2 \times \pi \times \text{radius}$, $C = 2\pi r$

Area of a circle = $\pi \times \text{radius squared}$, $A = \pi r^2$



Area of a Sector

$$A = \frac{\theta}{360^\circ} \times \pi r^2$$

Length of an Arc

$$A = \frac{\theta}{360^\circ} \times \pi d$$

Set Notation

$A \cup B$

Union: in A or B (or both)

$A \cap B$

Intersection: in both A and B

$$P(A \text{ or } B) = P(A) + P(B)$$

$$P(A \text{ and } B) = P(A) \times P(B)$$

Subject: Mathematics

Year / Group:

10

Topic: Ch11/14– Multiplicative Reasoning

Term: 4

BIG QUESTIONS

How are multipliers used in real life?

What does it mean for a unit to be 'compound'?

What does direct and indirect proportion look like on a graph and what does it mean?

Sparx Maths

U671, U286,
U278, U773,
U332, U533,
U721, U640,
U357, U151,
U910, U527

1. Increase or Decrease by a Percentage	Non-calculator: Find the percentage and add or subtract it from the original amount. Calculator: Find the percentage multiplier and multiply.	<u>Increase 500 by 20% (Non Calc):</u> 10% of 500 = 50 so 20% of 500 = 100 500 + 100 = 600 <u>Decrease 800 by 17% (Calc):</u> 100%-17%=83% 83% ÷ 100 = 0.83 0.83 x 800 = 664
2. Percentage Multiplier	The number you multiply a quantity by to increase or decrease it by a percentage.	The multiplier for increasing by 12% is 1.12 The multiplier for decreasing by 12% is 0.88 The multiplier for increasing by 100% is 2.
3. Reverse Percentage	Find the correct percentage given in the question, then work backwards to find 100% Look out for words like 'before' or 'original'	A jumper was priced at £48.60 after a 10% reduction. Find its original price. 100% - 10% = 90% 90% = £48.60 1% = £0.54 100% = £54

Interest

- Simple interest is when the amount of interest stays the same for every year.
- Compound interest is when the amount of interest changes every year as you earn interest on your interest.

Compound Growth & Decay

The amount after n years (or days, etc.) is:

$$\text{starting amount} \times \left(1 \pm \frac{r}{100}\right)^n$$

where r is the rate of change.

The $\pm$ means + for growth and – for decay

Growth and Decay

Mo invests £300 at a compound interest rate of 3% per annum. How much money is in his account after 4 years?

Step 1 – Calculate the interest rate as a decimal multiplier = 1.03

Step 2 – Substitute values into the formula for compound interest = £300 x 1.03⁴ = £337.65

If the value was decreasing, our multiplier would be <1

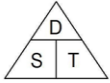
$$\text{Final Amount} = \text{Starting Amount} \times \left(\text{Decimal Multiplier}\right)^n$$

The original value of a car is £5000. The value of the car **depreciates** at a rate of 7.5% per annum. Calculate the value of the car after 3 years.

$$\begin{aligned} \text{Value} &\times (1 - \text{percentage as a decimal})^{\text{years}} \\ &= 5000 \times (1 - 0.075)^3 = 5000 \times (0.925)^3 \\ &= £3957.27 \end{aligned}$$

4. Speed, Distance, Time

Speed = Distance ÷ Time
Distance = Speed x Time
Time = Distance ÷ Speed



Remember the correct units.

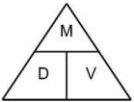
Speed = 4mph
 Time = 2 hours

Find the Distance.

$D = S \times T = 4 \times 2 = 8$ miles

5. Density, Mass, Volume

Density = Mass ÷ Volume
Mass = Density x Volume
Volume = Mass ÷ Density



Remember the correct units.

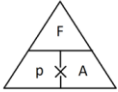
Density = 8kg/m³
 Mass = 2000g

Find the Volume.

$V = M \div D = 2 \div 8 = 0.25\text{m}^3$

6. Pressure, Force, Area

Pressure = Force ÷ Area
Force = Pressure x Area
Area = Force ÷ Pressure



Remember the correct units.

Pressure = 10 Pascals
 Area = 6cm²

Find the Force

$F = P \times A = 10 \times 6 = 60 \text{ N}$

You can use the **kinematics formulae** for calculations with moving objects.

• $v = u + at$ • $s = ut + \frac{1}{2}at^2$ • $v^2 = u^2 + 2as$

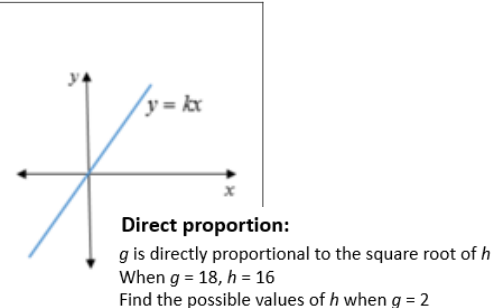
a is a constant **acceleration**, u is the initial **velocity**, v is the final velocity, t is the time taken and s is the displacement from the position when $t = 0$.

1. Direct Proportion

If two quantities are in direct proportion, **as one increases, the other increases** by the **same percentage**.

If y is directly proportional to x , this can be written as $y \propto x$

An equation of the form $y=kx$ represents direct proportion, where k is the **constant of proportionality**.



$$\begin{aligned} g &\propto \sqrt{h} \\ g &= k\sqrt{h} \\ 18 &= k\sqrt{16} \\ 18 &= 4k \\ 4.5 &= k \\ g &= 4.5\sqrt{h} \end{aligned}$$

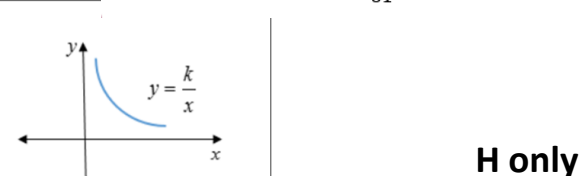
$$\begin{aligned} g &= 4.5\sqrt{h} \\ \text{When } g &= 2 \\ 2 &= 4.5\sqrt{h} \\ \frac{2}{4.5} &= \sqrt{h} \\ \left(\frac{4}{9}\right)^2 &= h \\ \frac{16}{81} &= h \end{aligned}$$

2. Inverse Proportion

If two quantities are inversely proportional, **as one increases, the other decreases** by the **same percentage**.

If y is inversely proportional to x , this can be written as $y \propto \frac{1}{x}$

An equation of the form $y=\frac{k}{x}$ represents inverse proportion.



More Relationships

As well as $y \propto x$ and $y \propto \frac{1}{x}$, watch out for:

y directly proportional to x^2	$y \propto x^2$	$y = kx^2$
y directly proportional to $\sqrt{x}$	$y \propto \sqrt{x}$	$y = k\sqrt{x}$
y indirectly proportional to x^2	$y \propto \frac{1}{x^2}$	$y = \frac{k}{x^2}$

Homework Links

Sparx Maths

MathsGenie.co.uk/GCSE

Corbettmaths.com/contents

bbc.co.uk/bitesize/subjects

Key Vocabulary

Profit, ratio, proportion, best value, compound measure, density, mass, volume, speed, distance, time, pressure, acceleration, velocity, Inverse, direct, constant

Subject: Mathematics

Year / Group:

10F

Topic: Ch12 Right Angled Triangles

Term: 4-5

BIG QUESTIONS

How do we calculate sides and angles from right angled triangles?

Homework Links

Sparx Maths

MathsGenie.co.uk/GCSE

Corbettmaths.com/contents

bbc.co.uk/bitesize/subjects

Key Vocabulary
Hypotenuse
Square
Adjacent,
Opposite,
Tangent
Sin, Cosine
Inverse
Depression,
Elevation

Key Concepts

Pythagoras' theorem and basic trigonometry both only work with **right angled triangles**.

Pythagoras' Theorem – used to find a missing length when two sides are known

$$a^2 + b^2 = c^2$$

$$c^2 - b^2 = a^2$$

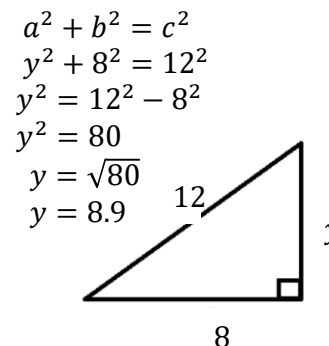
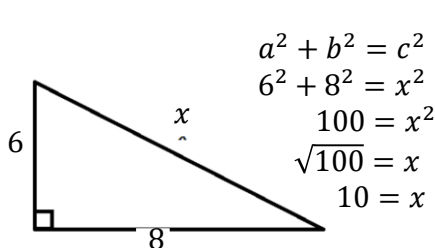
c is always the hypotenuse (longest side)

Basic trigonometry SOHCAHTOA

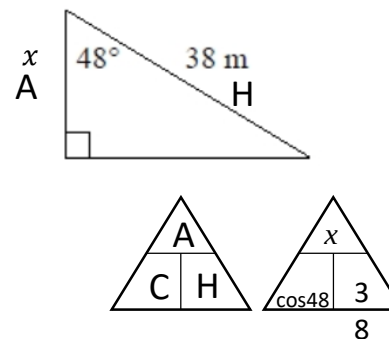
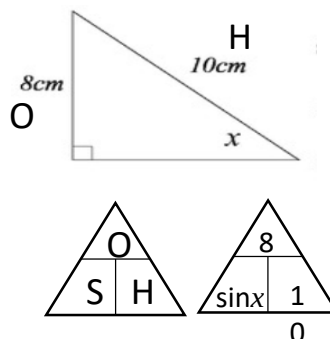
used to find a missing side when you have one side and an angle or to find an angle when you have two sides.



Pythagoras' Theorem



Using Trigonometry



Key Terms:

Hypotenuse: The longest side in a right angled triangle.

Opposite: The side facing the angle in a right angled triangle.

Adjacent: The side next to the angle given in a right angled triangle.

Square number: The result when you multiply a number by itself.

Inverse operation: The operation that reverses the effect of another operation.

Sine, Cosine, Tangent: Trigonometric ratios, relating to buttons on the calculator.

The distance between two points

Find the distance between (3,-1) and (-4,3)

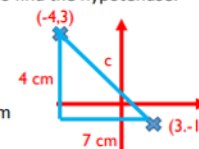
- 1) Sketch coordinates on an axis.
- 2) Join as a right-angled triangle.
- 3) Find the lengths of the straight sides.
- 4) Use Pythagoras to find the hypotenuse.

$$4^2 + 7^2 = c^2$$

$$65 = c^2$$

$$\sqrt{65} = c$$

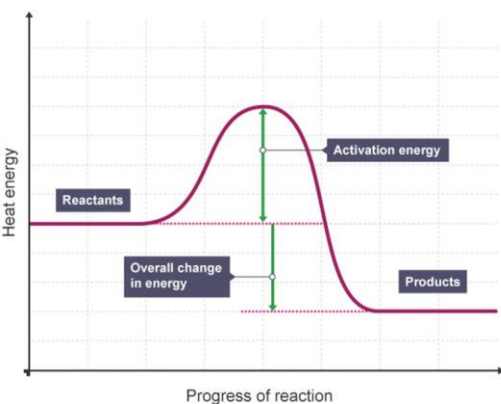
$$c = 8.062257748 \text{ cm}$$



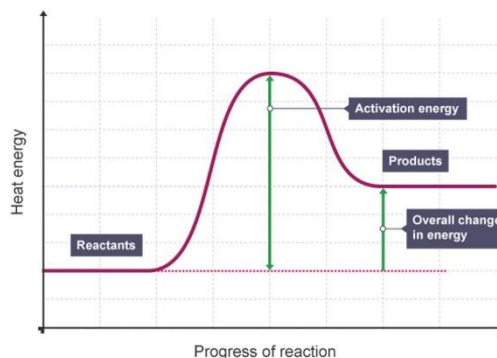
Chemistry 5 (C5): Energy Changes Knowledge Organiser

Key term/question	Definition/answer
1. What happens to energy in chemical reactions?	Energy is conserved and is either released or taken in from surroundings
2. Exothermic reaction	Releases energy to surroundings. Temperature of surroundings increases.
3. Endothermic reaction	Takes in energy from surroundings. Temperature of surroundings decreases.
4. Examples of exothermic reactions (4)	Combustion, respiration, self-heating cans, hand warmers
5. Examples of endothermic reactions (4)	Thermal decomposition, photosynthesis, citric acid and sodium hydrogen carbonate, sports cold-packs
6. What does the collision theory state that the rate of reaction relies upon?	1. Frequency of collisions between reacting particles 2. Reacting particles collide with enough energy to be successful
7. Activation energy	The minimum amount of energy that particles must have to react
8. What is an exothermic reaction profile?	The reactants have more energy than the products
9. What is an endothermic reaction profile?	The reactants have less energy than the products
HIGHER TIER	
10. Unit of energy	J = Joules
11. How is energy transferred during a chemical reaction?	<u>1.</u> Energy is supplied to break bonds in the reactants <u>2.</u> Energy is released when bonds in the products are formed.
12. What type of reaction is bonding breaking?	Endothermic because energy is taken in to break bonds
13. What type of reaction is bond making?	Exothermic because energy is released when bonds are formed
14. Energy change =	Energy of bond breaking – energy of bond making

Exothermic Reaction Profile



Endothermic Reaction Profile



When labelling activation energy draw a straight line from reactants to the peak of curve.

When labelling overall change in energy draw a straight line from reactants to products

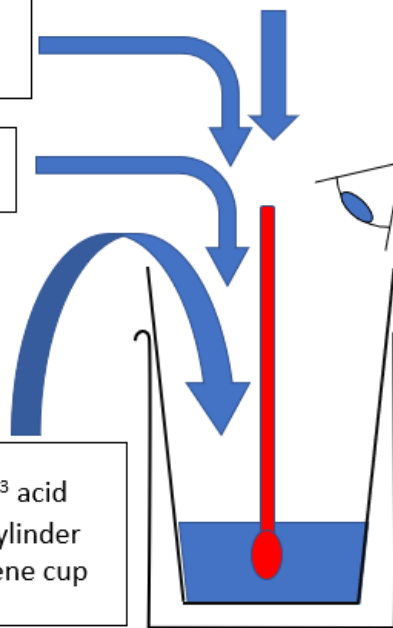
Temperature changes required practical

3 Stir until temperature stops changing – record temperature

2 Add 5cm³ alkali

1 Measure 30 cm³ acid using a measuring cylinder and add to polystyrene cup

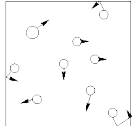
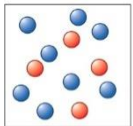
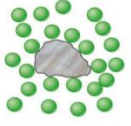
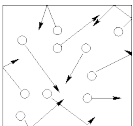
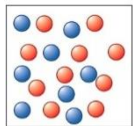
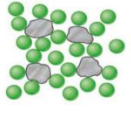
4 Repeat steps **2** and **3** until a total of 40cm³ alkali is added.



Chemistry 6 (C6): The rate and extent of chemical change

A) RATE OF REACTION

Key question/term	Answer
1. What is rate of reaction?	How fast the reactants are changed into products
2. What are the 4 factors which increase rate of reaction?	1. Temperature 2. Concentration 3. Surface area 4. Catalysts
3. Define catalyst	Substance which speeds up a reaction without being changed or used up
4. What does the collision theory state that the rate of reaction relies upon?	1. Frequency of reacting particles (how often they collide) 2. The energy transferred during a collision (activation energy)
5. How can the frequency of collisions be increased?	1. Temperature 2. Concentration 3. Surface area
6. How can the energy of collisions be increased?	1. Temperature 2. Catalysts

Temperature	Concentration	Surface area
Low temp = slow rate 	Low conc. = slow rate 	Low SA = slow rate 
High temp = fast rate 	High conc. = fast rate 	High SA = fast rate 

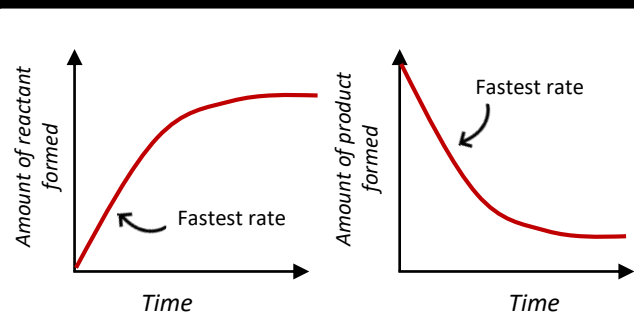
B) MEASURING RATES OF REACTION

7. Mean rate of reaction (g/s or cm ³ /s) =	Quantity of reactant used/product formed (g or cm ³) ÷ time (s)
8. Quantity unit for a gas	cm ³
9. Quantity unit for a solid	g
10. How can you measure the formation of a product?	1. Precipitation 2. Change in mass 3. Volume of gas given off
11. When is precipitation used as a method of seeing a product form?	When there is a clear visual change in reaction
12. Limitations of measuring formation of product using precipitation	1. Results are subjective 2. Cannot plot rate of reaction graph
13. Benefits of measuring formation of product using change in mass	1. Find the rate at particular point in data 2. Most accurate
14. Limitation of measuring formation of product using change in mass	Dangerous gases could be released straight into room.

E) LE CHATLIER'S PRINCIPLE (HT ONLY)

24. Le chatlier's principle	Changing the conditions in a reversible reaction will shift the position of the equilibrium
25. Why does the equilibrium shift?	To counteract the change in conditions
26. Factors which can affect equilibrium	1. Temperature 2. Pressure 3. Concentration
27. Increase in temperature favours which side?	Endothermic
28. Decrease in temperature favours which side?	Exothermic

C) RATE OF REACTION GRAPHS



15. Why is fastest rate at the start?	More reactants meaning more collisions
16. Why does reaction slow down	Reactants being used up, meaning less frequent collisions
17. Why does reaction stop?	All reactants are used up

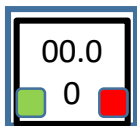
D) REVERSIBLE REACTIONS

18. What is a reversible reaction?	One where the products can themselves react to form the reactants
19. Symbol for reversible reaction	$\rightleftharpoons$
20. Reversible reaction example	Ammonium Chloride $\rightleftharpoons$ Ammonia + hydrogen chloride
21. What happens to a reversible reaction in a closed system?	Equilibrium is always reached
22. Closed system	Reactants or products cannot escape (+ nothing can enter)
23. Equilibrium	The amounts of reactants and products reach a balance – their concentrations stop changing

Chemistry 6 (C6): Required practicals

Sodium thiosulfate and hydrochloric acid

4 Swirl flask
Place on cross
Start timer



5 Stop timer when
cross has disappeared –
record time

1 Add

10cm ³	☐	☐	☐
20cm ³	☐	☐	☐
30cm ³	☐	☐	☐
40cm ³	☐	☐	☐
50cm ³	☐	☐	☐

sodium thiosulfate
(measuring cylinder)

3 Add

10cm ³	☐	☐
10cm ³	☐	☐
10cm ³	☐	☐
10cm ³	☐	☐
10cm ³	☐	☐

acid (measuring cylinder)

2 Add

40cm ³	☐	☐
30cm ³	☐	☐
20cm ³	☐	☐
10cm ³	☐	☐
no cm ³	☐	☐

water (measuring cylinder)



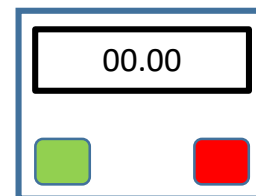
Magnesium metal and hydrochloric acid

1 Set up gas
collection
apparatus ☐

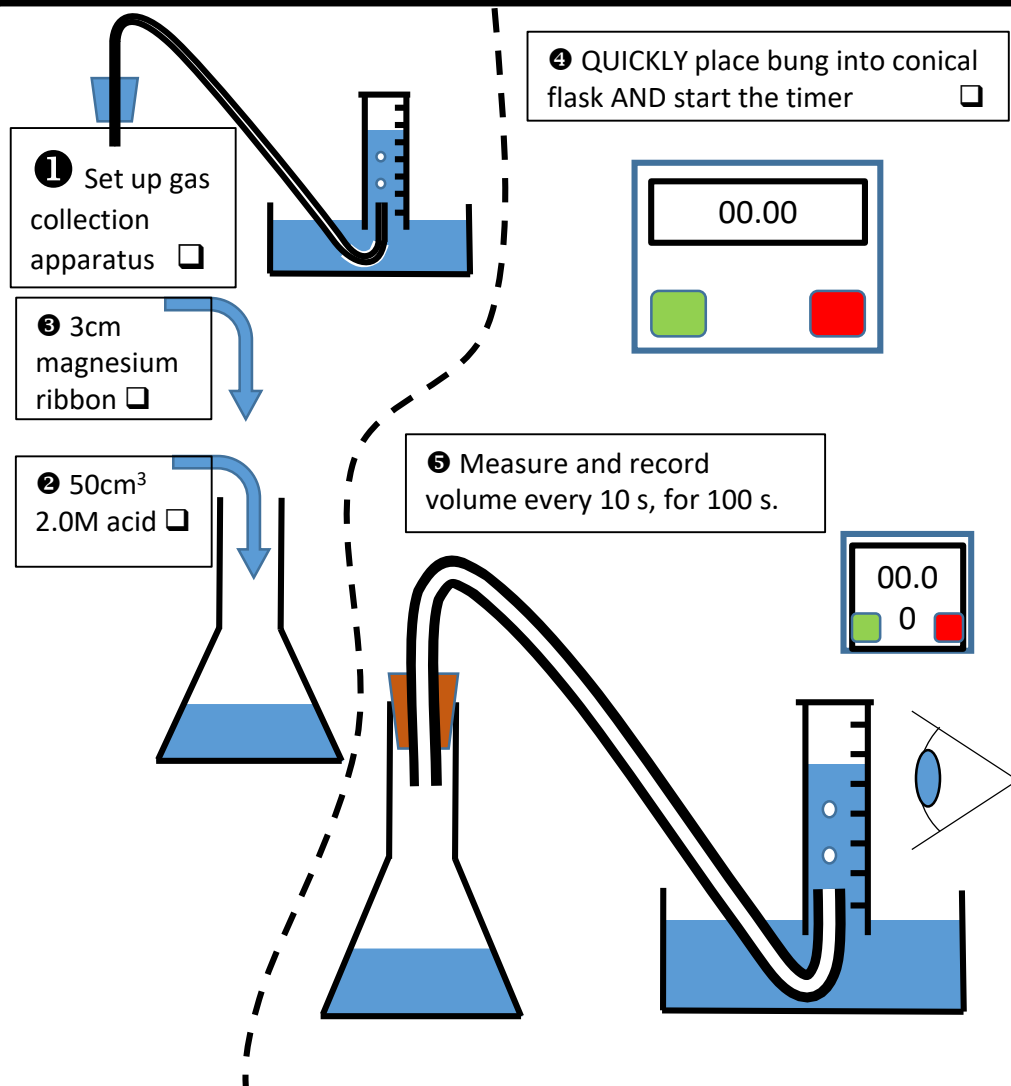
3 3cm
magnesium
ribbon ☐

2 50cm³
2.0M acid ☐

4 QUICKLY place bung into conical
flask AND start the timer ☐



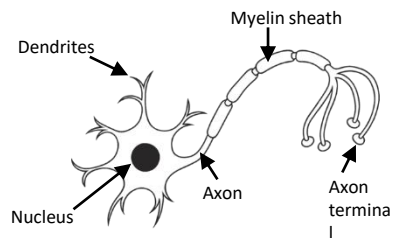
5 Measure and record
volume every 10 s, for 100 s.



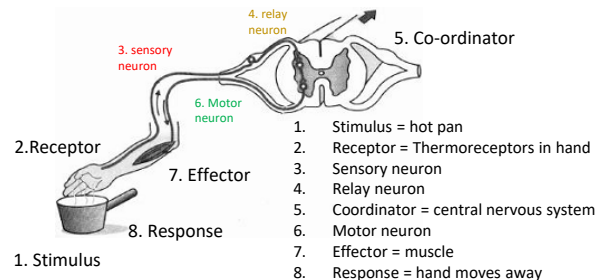
1. Key facts

1. What is homeostasis?	The regulation of internal conditions of a cell/organism to maintain a stable internal environment.
2. What is the basic homeostatic response?	Receptor → Coordinator → Effector
3. Define enzymes	Biological catalysts made from proteins
4. What three internal processes need to be maintained?	Blood glucose levels, water levels and body temperature
5. What is a synapse?	A connection between two neurons
6. What is a reflex?	Fast, automatic responses to stimuli
7. What is reaction time?	Time taken to react to a stimulus
8. How is reaction time different to a reflex?	Reaction time is conscious (involves the brain)
9. What are hormones?	Chemical messengers
10. How do hormones reach their target organs?	Via the blood
11. Which organ secretes insulin?	Pancreas
12. What is stored glucose known as?	Glycogen
13. Where is glucose stored as glycogen?	Liver and the muscles.
14. What is contraception?	Any technology which prevents pregnancy
15. What are the two categories for contraception?	Hormonal and non-hormonal
16. Examples of hormonal contraception	Oral contraceptive pill, contraceptive implant
17. Examples of non-hormonal contraception.	Barrier methods (condom etc.), Abstinence, Spermicidal gels, Surgical sterilization (vasectomy etc.)

2. Neuron structure



3. Reflex arc

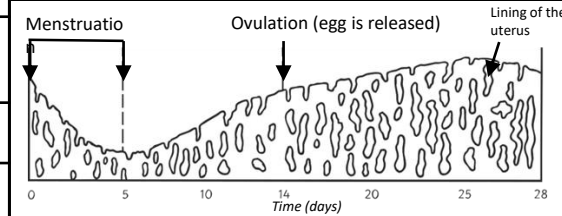


5. Diabetes

	Type 1	Type 2
Causes	Body's immune system attacks pancreas cells	Poor diet and obesity over a long period of time
Effect	Pancreas no longer makes insulin	Liver cells do not respond to insulin in the blood
Result	Blood sugar rises	Blood sugar rises
Treated by	Injectations of insulin	Carbohydrate controlled diet, exercise and medication

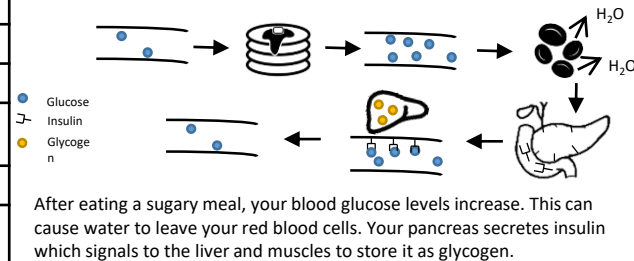
B5 – Homeostasis and response

7. Menstrual cycle



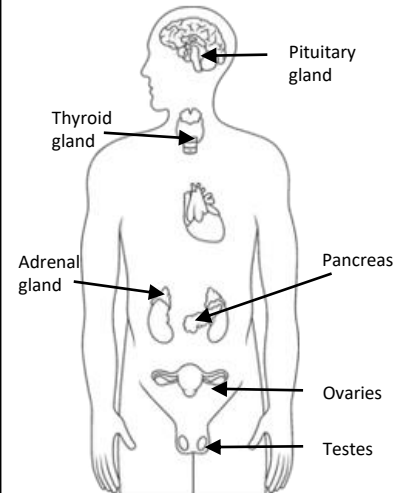
Hormone	Function	Peak (day)
Follicle stimulating hormone (FSH)	Causes egg to mature	14
Lutenising hormone (LH)	Stimulates release of the egg	14
Oestrogen and progesterone	Growth and maintenance of uterus lining	10-20

4. Controlling blood glucose



6. Endocrine system

The endocrine system secretes hormones into the bloodstream from glands throughout the body.



3 Person 2 – Drop ruler



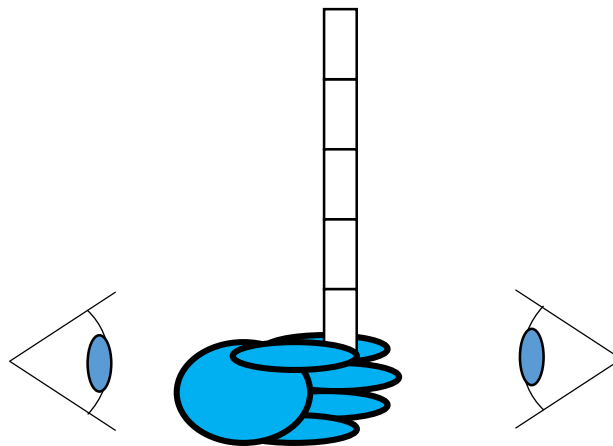
2 Person 2

- ☐ Vertical ruler
- ☐ 0 cm mark between Person 1's thumb/first finger
- ☐ "Prepare to catch"

1 Person 1

- ☐ Dominant hand
- ☐ Sitting
- ☐ Good upright posture
- ☐ Eyes across the room
- ☐ Forearm across table
- ☐ Hand overhanging

table



4 Person 1 – catch ruler



5 Record distance (cm) on ruler above thumb



6 Rest and repeat **1** to **5** several times



7 Swap Person 1 and 2 over



8 Repeat **1** to **7**



9 Change the factor



10 Repeat **1** to **8**



GCSE Biology: Reaction time

Designed in line with practicals in AQA

GCSE Biology / Combined Science

Handbooks

<http://www.aqa.org.uk/resources/science/gcse/teach/practicals>

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Physics 5: Forces Knowledge Organiser

C) Resultant Forces

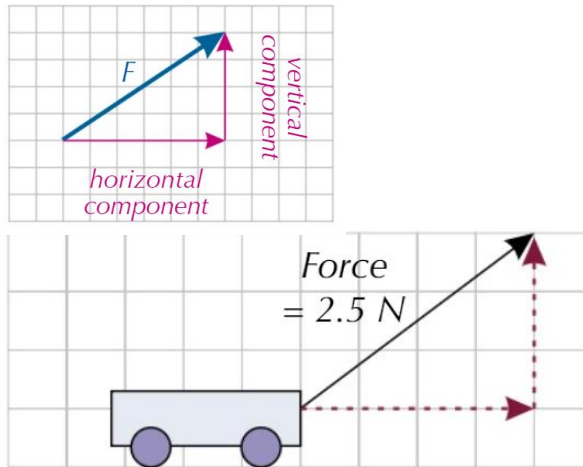
Key term/question	Definition/answer
HIGHER TIER	
27. Resolving forces	Some forces are at angles. The forces can be split into two components acting at right angles to each other.

Resolving force worked example

The scale diagram shows a toy car being pulled along horizontally by a string. The tension in the string has a magnitude of 2.5 N. Resolve the tension to find the magnitude of this force acting in the direction of the car's motion.

1. Draw the force to scale.
2. Add the horizontal and vertical component.
3. Measure the length of the arrow for the force to be resolved. (It's measured at 2.5 cm, so 1 cm = 1N)
4. The car is moving horizontally so measure the length of the horizontal component. (it's measured at 2 cm), so the magnitude of the force acting in the direction of the car's motion = 2N.

Answer: magnitude of the force acting in the direction of the car's motion = 2N.



D) Work Done

Key term/question	Definition/answer
28. Work done	The energy transferred when a force moves an object through a distance
29. Work done equation	Work done (J) = force (N) x Distance (m) $W = Fs$
30. 1 Joule in newton-metres	1 newton metre (Nm)
31. What does work done against frictional forces cause?	A rise in temperature of the object

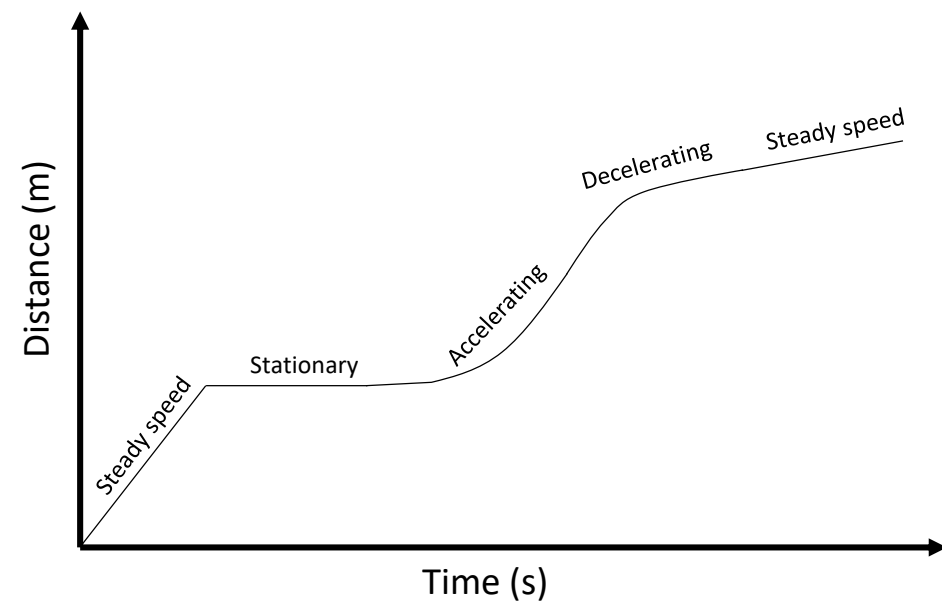
E) Forces and motion - speed and velocity

Key term/question	Definition/answer
32. Distance	How far an object moves (scalar quantity)
33. Displacement	Measures distance and direction in a straight line from objects starting point to finishing point (vector quantity)
34. Speed	How fast an object is travelling with no regard to direction.
35. Typical walking speed	1.5 m/s
36. Typical running speed	3 m/s
37. Typical cycling speed	6 m/s
38. Typical car speed	25 m/s
39. Typical train speed	55 m/s
40. Typical plane speed	250 m/s
41. Speed of sound in air	330 m/s
42. Velocity	How fast you are travelling and in which direction
43. Speed equation	Distance travelled (m) = speed (m/s) x time (s) $s = vt$
44. HIGHER TIER What happens to the velocity of an object moving at a constant speed in a circle?	Velocity is always changing as direction is always changing

E) Forces and motion - acceleration

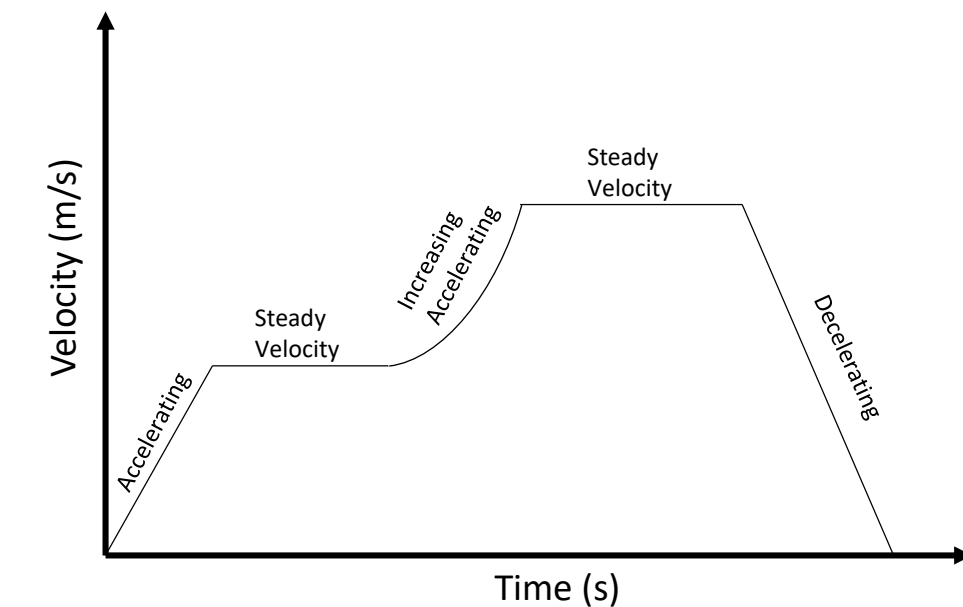
Key term/question	Definition/answer
45. Acceleration	A measure of how quickly velocity is changing
46. Acceleration equation	Acceleration (m/s^2) = change in velocity (m/s) ÷ time taken (s) $a = \Delta v \div t$
47. Uniform acceleration	An object travelling at a constant acceleration
48. Uniform acceleration equation	Final velocity ² (m/s) – initial velocity ² (m/s) = $2 \times$ acceleration (m/s^2) x displacement (m) $v^2 - u^2 = 2as$

E) Forces and motion: Distance-Time Graphs



Key term	Answer
49. Purpose of distance time graph	Shows the distance covered by an object travelling in a straight line
50. Gradient =	Speed
51. Angled (uphill/downhill) straight line =	Steady speed
52. steeper line =	Object moving faster
53. Flat line =	Object is stationary
54. Curved sections =	Accelerating or decelerating
55. Difference between accelerating and decelerating	Accelerating = steeping curve Decelerating = levelling curve
56. Calculating gradient	$\frac{\text{Change in vertical (y axis)}}{\text{Change in horizontal (x axis)}}$

E) Forces and motion : Velocity-time graphs



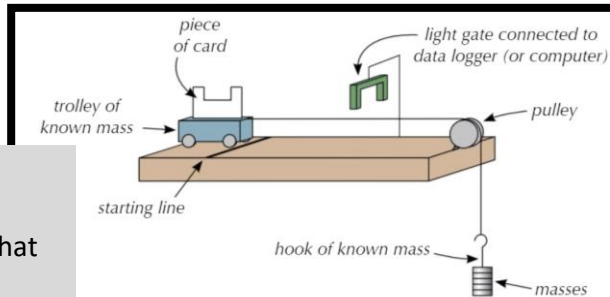
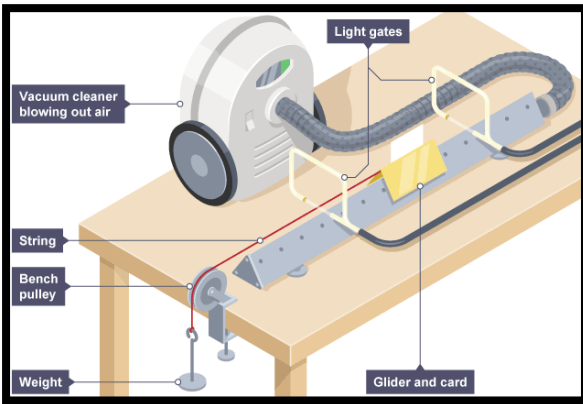
Key term	Answer
57. Velocity unit	m/s
58. Gradient =	Object is accelerating
59. Steeper line =	Object accelerating or decelerating
60. Flat line =	Object is at a steady velocity
61. Uphill line =	Accelerating
62. Down hill line =	Decelerating
63. Curve section =	Changing acceleration
64. Calculating acceleration =	Change in velocity ÷ change in time

F) Forces and motion: Terminal velocity		H) Forces and breaking: Stopping distances	
Key term/question	Definition/answer	Key term/question	Definition/answer
65. Terminal velocity	When a falling object reaches a steady velocity	79. Define stopping distance	Thinking distance + braking distance
66. What is friction?	A force that opposes an object's movement by acting in the opposite direction to its motion	80. Define thinking distance	The distance travelled during the driver's reaction time
67. What is air resistance (drag)?	A frictional force caused by gas on a moving object	81. Define braking distance	The distance travelled after the brakes are applied
68. When an object first falls, why does it accelerate?	Gravitational force is greater than air resistance	82. What are the typical values for reaction time?	0.2 to 0.9 seconds
69. Why does the acceleration of a falling object begin to decrease?	As an object moves faster, air resistance increases	83. Factors that decrease a driver's reaction time (4)	<u>1.</u> Tiredness <u>2.</u> alcohol <u>3.</u> drugs <u>4.</u> distractions
70. Why is terminal velocity reached?	The air resistance force will equal the accelerating force. The resultant force will be 0	84. Factors that increases braking distance (4)	<u>1.</u> How fast the vehicle is travelling <u>2.</u> Worn or faulty brakes <u>3.</u> Worn tyres <u>4.</u> Adverse weather conditions (e.g. wet and icy roads)
71. How does the area of an object effect terminal velocity?	Greater surface area = Lower terminal velocity	85. Which force causes a car to slow down when breaking?	Friction between brakes and wheels
G) Forces and motion: Newton's laws		86. What is the energy transfers that occur when a force is applied to a car's brakes	Kinetic energy of car → thermal energy in the brakes
Key term/question	Definition/answer	87. Why is a car travelling at a high speed stopping suddenly dangerous?	Needs a larger braking force which means a larger deceleration
72. Newtons first law of motion (2)	<u>1.</u> If the resultant force acting on a stationary object is zero, the object will remain stationary. <u>2.</u> if the resultant force acting on a moving object is zero, the object will carry on moving at the same velocity.	88. Dangers of large decelerations (2)	<u>1.</u> Overheating brakes <u>2.</u> car skidding
73. When do objects move at constant velocity?	When the forces acting on the object are balanced	I) HIGHER TIER: Momentum	
74. HIGHER TIER What does inertia mean?	The tendency of objects to continue in their state of rest or of uniform motion (same speed and direction)	Key term/question	Definition/answer
75. HIGHER TIER An objects inertia mass	Measures how difficult it is to change the velocity of an object. The greater the mass the higher the inertia	89. Define momentum	A property of a moving object that is the product of its mass and velocity.
76. Newton second law of motion (2)	<u>1.</u> The larger the resultant force acting on an object, the more the object accelerates – the force and acceleration are directly proportional <u>2.</u> Acceleration is inversely proportional to the mass of an object.	90. What quantity is momentum?	Vector quantity
77. Equation for Newton's 2 nd law	Resultant force (N) = mass (kg) x acceleration (m/s ²) F = ma	91. Momentum equation	Momentum (kg m/s) = mass (kg) x velocity (m/s) p = mv
78. Newtons third law of motion	When two objects interact, the forces they exert on each other are equal and opposite	92. Conservation of momentum	In a closed system the total momentum before an event is the same as after an event
		93. What is meant by a closed system?	No external forces are acting
		94. Examples of closed system	Collisions and explosions

Physic 5: Required practical 19 – Investigating Newtons second law of motion

A) Method for investigating Newtons second law

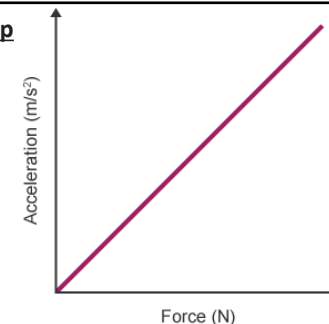
1. Position an air track on a bench with a bench pulley at one end and two light gates above the track.
2. Cut a piece of card that will interrupt the light signal of on the light gate and attach it to the glider.
3. Connect the glider to a hanging mass by a string the length of the air track passing over the bench pulley.
4. Set the data logging software to calculate acceleration.
5. Add 5 x 20 g of mass (1 N of force) to the hook and hold the glider in place at the start line.
6. Release the glider and record the acceleration.
7. Repeat steps 5 and 6 two more times, and calculate a mean value for the acceleration.
8. Remove one 20 g of mass from the hook and attach it to the glider
9. Repeat the experiment for a force of 0.8 N, 0.6 N, 0.4 N and 0.2 N



The experiment can also be carried out by using a trolley instead of a glider. Don't let that throw you off in an exam

Key term/question	Definition/answer
1. Independent variable	Force (N)
2. Dependent variable	Acceleration (m/s^2)
3. Control variables	Same total mass, same angle of ramp
4. Why does the glider need to pass through the light gate before the hook hits the ground?	It would cause the acceleration and resultant force to decrease to zero
5. How would you stop the hook from hitting the ground before passing through the light gate?	Shorten the piece of string
6. Why is an air track used?	To reduce friction
7. What is the relationship between force and acceleration?	Directly proportional
8. How would you vary the force?	Each time you remove the mass from the hook, place it on the glider.
7. How would you vary the mass?	And the mass to the glider and not the hook. If you add the mass to the hook, you will change the weight.
8. Equation needed	Newtons second law of motion Resultant force (N) = mass (kg) x acceleration (m/s^2) $F = ma$
9. What would happen to the acceleration of glider if mass was added to it?	Decrease (relationship between mass and acceleration is inversely proportional)
10. What would happen to the acceleration of the glider if force was added to the hook?	Increase

B) Directly proportional relationship



BIG QUESTIONS

1 Introduction – What was the Cold War?

2 Why did relations between the Grand Alliance deteriorate during WW2?

3 Bombs and Telegrams - How and why did the wartime alliance unravel between 1945 and 1946?

4 What was the Iron Curtain and how was it formed?

5 How did the USA try and contain the spread of Communism?

6 How did the Soviets react to the Truman Doctrine and Marshall Plan?

7 How did the Soviets react to the Truman Doctrine and Marshall Plan?

8 What was the Berlin Crisis of 1948-1949?

9 How did the Cold War develop from 1948-55

10 What happened when Hungary threatened to leave the Warsaw Pact?

SUMMARY OF THE PERIOD

Following the end of World War 2 a new 'cold war' emerged between the Superpowers of the USA and the USSR and their allies. Very little, if any, fighting took place but it was a period of great tension as both sides developed huge arsenals including nuclear weapons. The early years saw great tension with both sides establishing policies or alliances to either contain the other side or try to spread their influence. There were numerous flashpoints across Europe and the Cold War spread to Asia with the outbreak of the Korean War. The arms race saw both sides develop Nuclear arsenals.

Key events and dates

February 1945: Yalta Conference

17th July – 2nd August 1945: Potsdam Conference

6th and 9th August 1945: USA drops atomic bombs on Japanese cities of Hiroshima and Nagasaki

2nd September 1945: World War 2 ends

March 1946: Winston Churchill makes his Iron Curtain speech

March 1947: President Truman outlines his Truman Doctrine

June 1947: The USA launch the Marshall Plan

September 1947: USSR establish COMINFORM

24 Jun 1948 – 12 May 1949: The Berlin Crisis and Berlin Blockade

4 April 1949: NATO established

August 1949: USSR successfully tests their first nuclear weapon

December 1949: By this date the majority of Eastern Europe were a number of USSR Satellite States

14 May 1955: Warsaw Pact signed

23 Oct 1956 – 10 Nov 1956: Hungarian uprising against Communist and USSR control

Big Question Links	Key information	Specific detail
1 Introduction – What was the Cold War? 2 Why did relations between the Grand Alliance deteriorate during WW2? 3 Bombs and Telegrams - How and why did the wartime alliance unravel between 1945 and 1946? 4 What was the Iron Curtain and how was it formed?	The Grand Alliance. The outcomes of the Tehran, Yalta and Potsdam conferences. The ideological differences between the superpowers and the attitudes of Stalin, Truman and Churchill. The impact on US-Soviet relations of the development of the atomic bomb, the Long and Novikov telegrams and the creation of Soviet satellite states in Eastern Europe	The alliance between Britain, the Soviet Union and the United States during the Second World War. Tensions between them, for example US and British anti-communism. Stalin's suspicion that the West did not want the Soviet Union to emerge strongly from the war. Tehran Conference, for example opening of a second front against Germany in Europe; spheres of influence in Europe; Soviet Union to join war against Japan. The Yalta Conference, for example arrangements for a defeated Germany; the question of Poland; Declaration on Liberated Europe and free elections across the continent; plans for a new United Nations Organisation; relations between the 'big three' leaders. The Potsdam Conference, for example strained relations over Soviet behaviour in Eastern Europe and US A-bomb; reparations payments by Germany; 'de-nazification'. Differences between the superpowers, for example, desire on both sides to restrict size of other's sphere of influence, capitalism versus communism, free elections and multi-party democracy versus one-party dictatorship; private control of means of production versus state ownership. US possession of the atomic bomb and worsening distrust. Long telegram and containment of communism; Novikov's condemnation of US economic power. Ideological lines defining the Cold War as a war of words. Soviet sphere of influence in Eastern Europe and growing tension.
5 How did the USA try and contain the spread of Communism? 6 How did the Soviets react to the Truman Doctrine and Marshall Plan? 7 How did the Soviets react to the Truman Doctrine and Marshall Plan? 8 What was the Berlin Crisis of 1948-1949?	The impact on US-Soviet relations of the Truman Doctrine and the Marshall Plan, 1947. The significance of Cominform (1947), Comecon (1949) and the formation of NATO (1949). Berlin: its division into zones. The Berlin Crisis (blockade and airlift) of 1948-49 and its impact. The formation of the Federal Republic of Germany and German Democratic Republic.	Truman Doctrine's division of world into communist and non-communist, and change in US foreign policy with commitment to containment of communism. Soviet rejection of Plan in the USSR and its bloc in response to Marshall Plan's post-war aid to Europe. Cominform as a network of alliances between the USSR and Eastern European states, enabling greater Soviet influence. Comecon as a response to Marshall Plan enabling more Soviet control of Eastern bloc economies. Formation of a Western military alliance in NATO, with Europe now divided in a state of permanent hostility between the two superpowers. Berlin's four zones and its location within the Soviet zone of occupation in eastern Germany. Key features of the Crisis, for example Soviet fears of West Berlin as a threat and a base for Western military, reactions to US introduction of Marshall Aid and a new currency into western zones of occupation in Berlin. Soviet cutting off of links between the western zones of occupation in Germany and West Berlin. US and British airlift of supplies into West Berlin. Re-opening of land routes to West Berlin. Impact, such as the formation of two Germanies; NATO and two militarised camps.
9 How did the Cold War develop from 1948-55 10 What happened when Hungary threatened to leave the Warsaw Pact?	The significance of the arms race. The formation of the Warsaw Pact. Events in 1956 leading to the Hungarian Uprising, and Khrushchev's response. The international reaction to the Soviet invasion of Hungary.	Arms race rivalry, for example Soviet possession of A-bomb by 1949, development of H-bomb by both sides, launching of Sputnik by USSR and massive build-up of US missiles. Formation of Warsaw Pact in response to NATO, strengthening Soviet military control over Eastern Europe. Soviet control of Hungary, for example lack of freedom of expression, use of terror, food shortages; opposition in Hungary to continued military occupation, impact of De-Stalinisation. The Uprising, for example demonstrations to put pressure on government to reform, Nagy's reforms including multi-party democracy and leaving of Warsaw Pact. Khrushchev's response, for example sending in of USSR troops and tanks and crushing of uprising, demonstration of Soviet determination to maintain control over satellite states. International condemnation of invasion, but desire to avoid the implementation of a military response to Soviet action.

Key Vocabulary

Communism ideology in which all property is owned by the community and each person contributes and receives according to their ability and needs

Capitalism an economic and political ideology in which a country's trade and industry are controlled by private owners for profit, rather than by the state.

Superpowers A country that is powerful in terms of their wealth and military and will influence other countries and allies

Grand Alliance The name given to the alliance between USA, USSR and Britain during World War 2

Iron Curtain An imaginary divide between the Communist East and Capitalist West in Europe

Containment The idea of trying to stop containment from spreading beyond the USSR and Eastern Europe

Marshall Plan / Marshall Aid The American led programme of supplying aid such as money and resources to countries to help them resist communism

Truman Doctrine The American policy of doing whatever it takes to help countries that were resisting or threatened by Communism

Blockade To stop or prevent something

NATO The North Atlantic Treaty Organisation, an alliance of Western / Capitalist countries created to help protect each other against the threat of communism. Based on the idea of collective security

Warsaw Pact An alliance of Communist countries led by the USSR, in effect the USSR's version of NATO

Cominform The USSR's information Bureau that was used to help spread Communist ideology amongst other Communist nations

Comecon The organisation used to co-ordinate Communist economies, in effect the communist version of Marshall Aid

Satellite States country that is formally independent in the world, but under heavy political, economic and military influence or control from another country.

Term 3 - homework

Week 2 – Revise for Term 1 Week 3 assessment

Week 4/5 – Write a bullet point narrative account of the Berlin Crisis of 1948-49 remember to use the structure opposite and have two events per 'paragraph'. Remember the events should form a sequence and each one should link to the next



Para 1 (Causes)	Para 2 (Main Events)	Para 3 (Consequences)
e.g. Disagreements over the future of Germany (give detail)		
	e.g. Berlin Airlift (give detail)	

Links to support your understanding of the topics

<https://www.bbc.co.uk/bitesize/guides/z3h9mnb/revision/1> (excellent revision resource with multiple pages all covering the key aspects of the origins of the Cold War)

<https://www.bbc.co.uk/teach/class-clips-video/andrew-marr-history-world-atomic-bomb/z6nyrj6> (Andrew Marr explains the development of the Atomic Bombs)

<https://www.youtube.com/watch?v=sH2kk4x5Dog> <https://www.youtube.com/watch?v=2l7Xcl8sF2M> (Excellent documentary on the Cold War)

BIG QUESTIONS

1. Why does Cornwall have such good waves for surfing?
2. Why are the White Cliffs of Dover falling into the sea?
3. How are coastal processes changing the shape of the coastline?
4. How does the geology of a coastline affect its shape?
5. How are new landforms created at the coast?
6. Can we ever truly control the shape of the coastline?

Homework

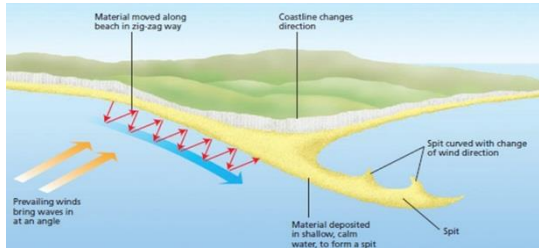
Revision Notes and take Tests [Coastal landscapes in the UK - GCSE Geography Revision - AQA - BBC Bitesize](#)

Revision Notes [Coasts - Internet Geography](#)

Types of erosion		Types of transportation		Mass movement
The break down and transport of rocks – smooth, round and sorted.		A natural process by which eroded material is carried/transported.		A large movement of soil and rock debris that moves down slopes in response to the pull of gravity in a vertical direction.
Attrition	Rocks that bash together to become smooth/smaller.	Solution	Minerals dissolve in water and are carried along.	1 Rain saturates the permeable rock above the impermeable rock making it heavy. 2 Waves or a river will erode the base of the slope making it unstable. 3 Eventually the weight of the permeable rock above the impermeable rock weakens and collapses. 4 The debris at the base of the cliff is then removed and transported by waves or river.
Solution	A chemical reaction that dissolves rocks.	Suspension	Sediment is carried along in the flow of the water.	
Abrasion	Rocks hurled at the base of a cliff to break pieces apart.	Saltation	Pebbles that bounce along the sea/river bed.	
Hydraulic Action	Water enters cracks in the cliff, air compresses, causing the crack to expand.	Traction	Boulders that roll along a river/sea bed by the force of the flowing	
Types of weathering		What is deposition? When the sea or river loses energy, it drops the sand, rock particles and pebbles it has been carrying. This is called deposition.		
Weathering is the breakdown of rocks where they are (in situ)				
Carbonation	Breakdown of rock by changing its chemical composition.			
Mechanical	Breakdown of rock without changing its chemical composition.			
Mechanical Weathering Example: Freeze-thaw weathering				
Stage One		Stage Two		Stage Three
Water seeps into cracks and fractures in the rock.		When the water freezes, it expands about 9%. This wedges apart the rock.		With repeated freeze-thaw cycles, the rock breaks off.

Formation of Coastal Spits - Deposition

Example:
Spurn
Head,
Holderne
ss Coast.

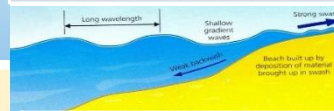


- 1) Swash moves up the beach at the angle of the prevailing wind.
- 2) Backwash moves down the beach at 90° to coastline, due to gravity.
- 3) Zigzag movement (Longshore Drift) transports material along beach.
- 4) Deposition causes beach to extend, until reaching a river estuary.
- 5) Change in prevailing wind direction forms a hook.
- 6) Sheltered area behind spit encourages deposition, salt marsh forms.

Types of Waves

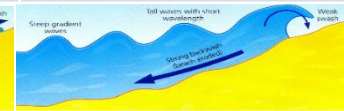
Constructive Waves

This wave has a **swash** that is **stronger** than the backwash. This therefore builds up the coast.



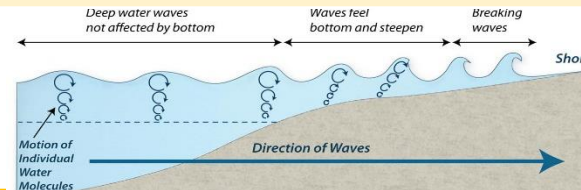
Destructive Waves

This wave has a **backwash** that is **stronger** than the swash. This therefore erodes the coast.



How do waves form?

Waves are created by wind blowing over the surface of the sea. As the wind blows over the sea, friction is created - producing a swell in the water.

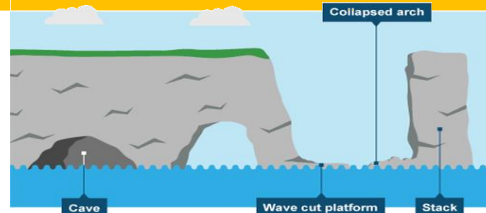


Formation of Bays and Headlands



- 1) Waves attack the coastline.
- 2) Softer rock is eroded by the sea quicker forming a bay, calm area cases deposition.
- 3) More resistant rock is left jutting out into the sea. This is a headland and is now more vulnerable to erosion.

Formation of Coastal Stack



Example:
Old Harry
Rocks,
Dorset

- 1) Hydraulic action widens cracks in the cliff face over time.
- 2) Abrasion forms a wave cut notch between HT and LT.
- 3) Further abrasion widens the wave cut notch to form a cave.
- 4) Caves from both sides of the headland break through to form an arch.
- 5) Weather above/erosion below - arch collapses leaving stack.
- 6) Further weathering and erosion leaves a stump.

Key vocabulary

Bar – where a spit joins the other part of the mainland.

Bay – a sheltered area of coast made of soft rock that had been easily eroded.

Beach nourishment – the practice of adding large quantities of sand or sediment to widen a beach.

Beach re-profiling – changing the profile or shape of a beach.

Chemical weathering – the disintegration of rocks by chemical reactions from the rainfall.

Dune regeneration – repairing damaged dunes or creating new ones.

Gabion – a wire basket structure filled with earth or stones.

Groyne – a barrier built from beach to sea to trap sediment from long-shore drift.

Hard engineering – structures that fight against nature.

Headlands – land that juts out into sea.

Longshore drift – the movement of swash and backwash pushing sediment along a beach.

Managed retreat – controlled flooding of low-lying areas.

Mass movement – the downhill movement of material due to gravity.

Mechanical weathering – the disintegration of rocks by physical forces.

Rock armour – piled stones to protect the coastline.

Sand dune – an accumulation of sand into a mound or ridge, created by the wind.

Sea wall - a concrete hard wall structure built to protect the coastline from erosion and deflect the energy of the sea.

Soft engineering – manage methods that work with nature.

Spit – a stretch of deposited sediment that projects out into sea.

Wave cut platform – the narrow, flat area found at the base of a cliff.

BIG QUESTIONS

Can you describe the process of development in artists work?

How can the study of other artists help you find your own direction in the development of ideas?

Explain why primary sources are the richest form of research.

How can Secondary sources enrich the development of ideas?

Can you list 5 different ways you could record your observations of the subject matter?

Why should you plan a wide range of ideas before selecting a final one?

How can the refining process help you to fully realise intentions?

Overarching Big Question

Select and hone skills acquired in Year 9 through the theme 'Structures' (2D/3D).

*In art, the term **structure** pertains to the arrangement and mutual relation of the part of the body, object or composition. **Structure** refers to the relation of parts, to the relative proportions of the component elements. It also refers to the underlying skeleton which supports the whole figure, giving form to flesh. Investigate how artists use manmade and natural structures to inspire artwork. Use knowledge of the theme to select and develop personal and meaningful ideas.*

Key Skills

RECORD

I will learn to record...

- images and information appropriate to a given theme
- using wet and dry media
- using drawing and photography
- building on my knowledge and understanding of how artists use materials and imagery to create meaningful work
- ideas for a work of art specialising in 2D or 3D

DEVELOP

I will learn how to develop...

- my observation skills using a range of media, techniques and processes.
- my knowledge and understanding of 2D/3D styles and techniques
- my drawing and planning skills
- ideas in response to a given theme, linking to artists work.
- my higher order thinking skills

REFINE

I will learn how to...

- select and experiment with a range of 2D/3D media and techniques
- select ideas to adapt and improve e.g. adjustments to size, colour and composition.
- develop a piece of work from one media into another

EVALUATE

I will learn how to...

- analyse and reflect on the development of my own work, through annotation making connections to artists and suggesting ways I could improve.
- evaluate artists using analytical writing skills and forming opinions

PRESENT OUTCOMES

I will learn how to...

Produce one or more finished outcomes in 2D or 3D



Homework Links

*Tasks linked to the theme
'Structures' (2 hours per two-week cycle)*



Key Vocabulary

*Shape/Form/Scale/
Texture/Tone/Colour/
Composition/Primary
Source/Secondary Source*

I will be expected to recall keywords learned in previous projects and use them in the appropriate context.

EVALUATING ARTISTS' WORK

1. Describe the piece of art you are looking at
2. What is the name of the artist or type of art?
3. What art movement or culture does the art link to?
4. Research and list 5 or more things about the artist or culture?
5. What important things have happened in the country that the art comes from?
6. What has influenced the art E.g. other artists, people, personal experiences, society, culture, politics, gender, colour, pattern, movement, religion, travel, places, objects etc.
7. Describe the materials used to make the art
8. How has the art been produced?
9. What is being communicated through the art?
10. Which of these words best describes the mood of the picture? EMOTIONAL/POWERFUL/BUSY/SLOW/PEACEFUL/WARM/COLD/HAPPY/SAD/CALM/INTENSE/SCARY can you think of any other words?
11. What do you like or dislike about the picture? Explain your reasons...

ANNOTATING YOUR OWN WORK

- In this artwork I was trying to...
- The artist/culture that has influenced my work is...
- The source I have used is...
- I found the source I used at...
- In this artwork I used the technique of...
- The media I have used is...
- I like/dislike this piece because...
- My idea links to the theme because...
- I can improve this piece by...
- I could develop this work further by...

Annotate means to explain your own creations

Artist evaluation is when you write about the artist

Project evaluation is written about the whole project at the end

END OF PROJECT EVALUATION

1. Describe each stage of the project from start to finish
2. What media did you use to produce your work? E.g. Paint/Pencil/Clay etc.
3. Describe how you used different techniques in your project? E.g. painting/drawing/modelling with clay etc.
4. Which artist's culture have you looked at?
5. Write down 2 or more similarities between your work and the artist's work.
6. Which piece of your work best shows the Artist's style or the influence of another culture and why?
7. Describe some of your own ideas...
8. Have you used a primary or a secondary source?
9. Have you included the secondary source in your work? Where did you find it?
10. Imagine your final piece was displayed in a public place.... Describe the effect looking at your work might have on people and society. E.g. relax them, make them feel sad, curious, happy, angry, thoughtful, surprised, confused, nostalgic etc. explain why e.g. because of your use of colour, images, content, arrangement? etc.
11. Explain any other influences on your work e.g. personalities (*including your own*), places, memories, objects, politics, events, activities, religion, fact, fiction etc.
12. Describe how your work links to the project theme?
13. Explain what you have done well...
14. Explain how you could improve...
15. What would you do differently, if you were to repeat any part of this project?

Big Questions

- 1) How do different extrinsic factors influence the risk and severity of injury?
- 2) How do different intrinsic factors influence the risk and severity of injury?
- 3) What are the key components of a warm up?
- 4) What are the physiological and psychological benefits of a warm up?
- 5) What are the key components and physiological benefits of a cool down?
- 6) What are the types and causes of acute injuries?
- 7) What are the types and causes of chronic injuries?
- 8) How can you reduce the risk and severity of an injury or medical condition?
- 9) What are common responses and treatments to medical conditions?
- 10) What are the common causes, symptoms and treatments of medical conditions?

Topic Area 1: Different factors which influence the risk and severity of injury

Key Terms:

- ✓ **Extrinsic factors** – where the factor or risk of injury comes from outside the body
- ✓ **Intrinsic factors** – where the factor or risk of injury comes from within the body
- ✓ **Contact sports** – sports where physical contact between performers is an accepted part of play
- ✓ **Non-contact sports** – sports where participants compete alternately, or are physically separated, or the rules detail no contact.
- ✓ **Hypothermia** – a dangerous drop in body temperature below 35°C.
- ✓ **Veterans** – performers above a certain age that is specific to the sport.
- ✓ **Psychological factors** – mental factors that affect a performer.
- ✓ **Motivation** – the drive to do something.
- ✓ **Arousal** – level of activation or excitement.
- ✓ **Anxiety** – negative emotional state due to nervousness.
- ✓ **Stress** – the feelings we get when we find it difficult to cope with the demands placed on us.
- ✓ **Confidence** – belief in your own ability to master a situation.
- ✓ **Aggression** – Intention to cause harm.
- ✓ **Mental rehearsal** – going over a skill in the mind before performance.

Topic Area 2: Warm up and cool down routines

Key Terms:

- ✓ **Warm up** - exercises to prepare the body for exercise so that the chances of injury or ill effects are reduced.
- ✓ **Dynamic stretches** – active stretching exercises.
- ✓ **Adrenaline** - hormone that prepares the body for exercise.
- ✓ Lactic Acid - waste product of anaerobic exercise; it causes fatigue.
- ✓ **Anaerobic** – without oxygen; oxygen is not used to produce energy during high-intensity, short-duration anaerobic exercise.
- ✓ **Cool down** - easy exercise done after a more intense activity to allow the body to gradually move to a resting condition.
- ✓ **Maintenance stretches** - stretches designed to just maintain flexibility.
- ✓ **Static stretches** – stretches where the stretched position is held for many seconds in an attempt to improve flexibility.
- ✓ **Proprioceptive neuromuscular facilitation (PNF)** - advanced form of flexibility training, involving both the stretching and contracting of the muscles being targeted.
- ✓ **Delayed onset muscle soreness** – muscle pain that starts a day or two after an exercise workout.

Topic Area 3: Different types and causes of sports injuries

Key Terms:

- ✓ **Acute injuries** – injuries caused by impacts or collisions.
- ✓ **Chronic injuries** - injuries caused by continuous stress.
- ✓ **Soft tissue injuries** - injuries to muscles, tendons or ligaments.
- ✓ **Hard tissue injuries** – injuries to part of the skeletal system, such as fractures or dislocations.
- ✓ **Strains** - injuries to muscles.
- ✓ **Sprains** - injuries to ligaments.
- ✓ **Ligaments** - tissue that connects bone to bone and strengthens joints.
- ✓ **Abrasion** - surface damage to the skin; grazes.
- ✓ **Cut** - skin wound where the tissues of the skin become separated.
- ✓ **Laceration** - a torn or jagged wound caused by a sharp object.
- ✓ **Contusion** - bruise caused by blood leaking into the surrounding area.
- ✓ **Blister** - bubble on the skin caused by friction.
- ✓ **Fracture** - partial or complete break in a bone.
- ✓ **Dislocation** - when a bone is dislodged from its position in a joint.
- ✓ **Concussion** - head injury in which the brain is shaken inside the skull.
- ✓ **Tendonitis** - inflammation of the tendons.
- ✓ **Epicondylitis** - inflammation of an epicondyle of a bone.
- ✓ **Stress fracture** – tiny cracks in a bone caused by repetitive force, often from overuse.

Big Questions

- 1) How do different extrinsic factors influence the risk and severity of injury?
- 2) How do different intrinsic factors influence the risk and severity of injury?
- 3) What are the key components of a warm up?
- 4) What are the physiological and psychological benefits of a warm up?
- 5) What are the key components and physiological benefits of a cool down?
- 6) What are the types and causes of acute injuries?
- 7) What are the types and causes of chronic injuries?
- 8) How can you reduce the risk and severity of an injury or medical condition?
- 9) What are common responses and treatments to medical conditions?
- 10) What are the common causes, symptoms and treatments of medical conditions?

Topic Area 4: Reducing risk, treatment and rehabilitation of sports injuries and medical conditions

Key Terms:

- ✓ **Hazard** - something that can cause harm.
- ✓ **Risk** - the likelihood of danger.
- ✓ **Risk assessment** – careful examination of what, in relation to a sports activity, could cause harm to people.
- ✓ **Electrocardiogram (ECG)** - technology used to detect the rhythm and electrical activity within the heart.
- ✓ **Emergency action plan (EAP)** - written document identifying what action to take in the event of an emergency at a sporting event.
- ✓ **SALTAPS** - acronym for see, ask, look, touch, active, passive, strength.
- ✓ **DRABC** - acronym for danger, response, airway, breathing and circulation.
- ✓ **Recovery position** – position for an unconscious person that keeps their airway clear and open.
- ✓ **PRICE** - acronym for protection, rest, ice, compression, elevation.
- ✓ **Ultrasound** - use of high frequency sound waves to diagnose and treat injuries.
- ✓ **Electrotherapy** - use of electrical energy to treat injuries.
- ✓ **Hydrotherapy** - use of water to improve blood circulation, relieve pain and relax muscles.
- ✓ **Cryotherapy** - use of cold temperatures to treat injuries.
- ✓ **Contrast therapy** – use of quickly changing temperatures from hot to cold and back again to treat injuries.
- ✓ **Analgesics** – medication used to relieve pain.
- ✓ **Cast** - hard fibreglass or plaster casing designed to prevent broken bones from moving.
- ✓ **Splint** - plastic or fibreglass support for a limb injury.
- ✓ **Sling** - support, usually of folded cloth, designed to immobilise and rest the arm.

Topic Area 5: Causes, symptoms and treatment of medical conditions

Key Terms:

- ✓ **Asthma** - a condition in which the airways narrow and swell, which can make breathing difficult.
- ✓ **Inhaler** - device that allows medicine to be breathed in.
- ✓ **Nebuliser** - machine that allows medicine to be breathed in.
- ✓ **Glucose** - simple sugar found in blood used as an energy source.
- ✓ **Insulin** - a hormone that lowers blood glucose levels.
- ✓ **Diabetes** - condition in which blood sugar levels are not regulated by the body effectively.
- ✓ **Ketones** – chemicals produced by the liver during fat breakdown.
- ✓ **Diabetic ketoacidosis (DKA)** - a condition caused by excess ketones in the blood.
- ✓ **Insulin-dependent** - another name for Type 1 diabetes.
- ✓ **Insulin-resistant** – another name for Type 2 diabetes.
- ✓ **Hypoglycaemia** - low blood sugar level.
- ✓ **Hyperglycaemia** – high blood sugar level.
- ✓ **Epilepsy** – abnormal brain activity that causes recurring seizures.
- ✓ **Seizures** - bursts of electrical activity that temporarily affect how the brain works.
- ✓ **Triggers** - things that make epileptic seizures more likely.
- ✓ **Fatigue** - a feeling of overwhelming tiredness.
- ✓ **Anti-epileptic drugs (AEDs)** - medicine taken to help control seizures.
- ✓ **Ketogenic diet** - a diet high in fats and low in carbohydrates and proteins.
- ✓ **Sudden cardiac arrest (SCA)** - a condition in which the heart suddenly and unexpectedly stops beating.
- ✓ **Commotio cordis** – a sudden trauma, such as a blow to the chest directly over the heart at certain points in the heartbeat cycle, that can cause sudden cardiac arrest.
- ✓ **Electrolytes** – minerals found in blood, urine and sweat that carry an electric charge when dissolved in water.

Big Questions

- 1) How are components of fitness relevant to different sports?
- 2) Can you justify why different components of fitness are relevant for different sports?
- 3) What fitness tests are used for each component of fitness?
- 4) Can you apply the components of fitness to a skilled performance?
- 5) What are the principles of training?
- 6) What are SMART goals?
- 7) What are methods of training and their advantages/disadvantages?
- 8) What factors should you consider when designing a fitness training programme?
- 9) How do you apply the principles of training to a fitness training programme?
- 10) How do you plan a fitness training programme?
- 11) How do you record your results from a fitness training programme?
- 12) What are the strengths and areas for improvement for your fitness training programme?

Topic Area 1: Components of fitness applied in sport

Key Terms:

- ✓ **Cardiovascular endurance** - the ability of the heart and lungs to get oxygen to the working muscles for use by the body.
- ✓ **Muscular endurance** - the ability of a muscle to sustain repeated contractions.
- ✓ **Aerobic** - with oxygen; oxygen is used to produce energy during low intensity, long-duration aerobic exercise.
- ✓ **Speed** - the maximum rate at which an individual is able to perform a movement.
- ✓ **Strength** - the extent to which a muscle or muscle group can contract against resistance.
- ✓ **Power** - the exertion of rapid muscular strength; it can be remembered as strength x speed.
- ✓ **Agility** - the ability to move and change direction quickly while maintaining control.
- ✓ **Balance** - the ability to maintain a position; this involves maintaining the centre of mass over the base of support.
- ✓ **Flexibility** - the range of movement possible at a joint.
- ✓ **Co-ordination** - the ability to use two or more body parts together (simultaneously) smoothly and efficiently.
- ✓ **Reaction time** - the time taken from the onset of a stimulus to the start of the reactive movement.
- ✓ **Maximum oxygen uptake (VO2 Max)** – maximum volume of oxygen that can be consumed per minute / unit of time.
- ✓ **Protocol** - the accepted or established procedure for conducting a test.
- ✓ **Validity** - refers to how well a fitness test measures the component of fitness that it aims to test.
- ✓ **Reliability** - a fitness test is reliable if it can be repeated and gives similar results each time.
- ✓ **Maximal tests** – fitness tests that require maximal effort in order to produce a valid, comparable result.
- ✓ **Sub-maximal tests** - fitness tests that do not require maximal exertion.
- ✓ **PAR-Q** - physical activity readiness questionnaire.

Topic Area 2: Principles of training in sport

Key Terms:

- ✓ **SPOR** - principles of training: specificity, progression, overload and reversibility.
- ✓ **Specificity** - making training specific to the movements, skills and muscles that are used in the activity.
- ✓ **Progression** – gradually making training harder as it becomes too easy.
- ✓ **Overload** - working harder than normal.
- ✓ **Reversibility** – ‘use it or lose it’. If you stop training, you will lose fitness.
- ✓ **FITT** - principles of overload: frequency, intensity, time and type.
- ✓ **SMART** - principles of goal setting: specific, measurable, achievable, realistic and time bound.
- ✓ **Continuous training** - any activity or exercise that can be continuously repeated without suffering undue fatigue.
- ✓ **Aerobic training zone** – the optimal zone of training to make aerobic gains in the body to improve cardiovascular endurance and stamina.
- ✓ **Fartlek training** - ‘speed play’, which generally involves running, combining continuous and interval training with varying speed and intensity.
- ✓ **Interval training** – any training that involves periods of work and rest.
- ✓ **Circuit training** - a series of exercises performed at work stations with periods of work and rest.
- ✓ **Plyometric training** - repeated exercises such as bounding, hopping or jumping over hurdles, which are designed to create fast, powerful movements.
- ✓ **Eccentric contraction** - when a muscle contracts and lengthens.
- ✓ **Concentric contraction** - when a muscle contracts and shortens in length.
- ✓ **Resistance training** - training that involves working against some kind of force that ‘resists’ the movement.
- ✓ **Hypertrophy** - an increase in muscle size as a result of training.
- ✓ **High-intensity interval training (HIIT)** – training that involves periods of very high-intensity work and rest.

Big Questions

- 1) How are components of fitness relevant to different sports?
- 2) Can you justify why different components of fitness are relevant for different sports?
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- 10) How do you plan a fitness training programme?
- 11) How do you record your results from a fitness training programme?
- 12) What are the strengths and areas for improvement for your fitness training programme?

Topic Area 3: Organising and planning a fitness training programme

Key Terms:

- ✓ **One rep max** – the maximum weight that can be lifted once (one repetition).
- ✓ **Adaptability** - flexibility to adapt a programme if, for any reason, the session being performed cannot be followed precisely.
- ✓ **Objective measures** – facts that provide figures/ numbers, which can allow a performer to monitor improvement.



Figure 2.36 One rep max refers to the maximum weight that can be lifted once

Topic Area 4: Evaluate own performance in planning and delivery of a fitness training programme



Figure 2.38 Stretching forms a vital part of warm up and cool down routines

Target area	Suitable activity
Cardiovascular endurance/stamina	Specific exercises: any aerobic activity, for example cycling, swimming, jogging, walking, rowing Overload intensity: 60–80 per cent of maximum heart rate ($220 - \text{age}$) Time: 20 minutes or more of activity, three to four times per week
Muscular strength	Specific exercises: use of high resistance, for example weights, resistance machines, body weight Overload intensity: 70 per cent or more of one rep max (maximum lift); three sets of six to eight repetitions Time: 30 minutes or more
Muscular endurance	Specific exercises: use of low resistance, for example weights, resistance machines, body weight Overload intensity: less than 70 per cent of one rep max (maximum lift); three to four sets of 10–15 repetitions Time: 30 minutes or more
Agility	Specific exercises: shuttles or circuits that involve speed work while changing direction, for example sprinting round cones, ladder running Overload intensity: work : rest ratio of 1 : 3 (30 seconds work with 90 seconds rest between different exercises) Time: 30 minute sessions, two or three times per week
Speed	Specific exercises: use speed ladders, sprints, interval sprints Overload intensity: work : rest ratio of 1 : 3 (30 seconds work with 90 seconds rest between different exercises) Time: 30 minutes or more
Power	Specific exercises: interval training – high-intensity, short sharp activities; acceleration sprint training; plyometric training, for example box jumping and hurdle jumps Overload intensity: for example, box jumps with three to six sets of 8–15 repetitions, depending upon the stress of the exercise being done; sprints with a work : rest ratio of 1 : 3 (30 seconds work with 90 seconds rest between sprints) Time: 30 minutes or more
Balance, flexibility, co-ordination or reaction time	Specific exercises: use of predesigned circuit to include flexibility stretches, co-ordination drills or balancing exercises Overload intensity: two to three sets of 12 reps with 30-second recovery intervals Time: 30 minutes or more

Big Questions

- 1) What is the function and role of the cardio-respiratory system?
- 2) How is technology used to inform us about the cardio-respiratory system?
- 3) What are the components and role of the musculo-skeletal system?
- 4) How is technology used to inform us about the musculo-skeletal system?
- 5) What are the short-term effects of exercise on the cardio-respiratory system?
- 6) What are the short-term effects of exercise on the musculo-skeletal system?
- 7) What are the long-term effects of exercise on the cardio-respiratory system?
- 8) What are the long-term effects of exercise on the musculo-skeletal system?

Topic Area 1: The cardio-respiratory system and how the use of technology supports different types of sports and their intensities

Key Terms:

- ✓ **Atria** - upper chambers of the heart that collect blood from veins.
- ✓ **Ventricles** – lower chambers of the heart that pump blood out through arteries.
- ✓ **Valves** - prevent the backflow of blood.
- ✓ **Deoxygenated** – venous blood (in veins) that does not carry oxygen.
- ✓ **Oxygenated** - arterial blood (in arteries) that carries oxygen.
- ✓ **Arteries** - blood vessels that mainly carry oxygenated blood away from the heart.
- ✓ **Capillaries** - tiny, thin walled blood vessels that join arteries (which carry blood away from the heart) and veins (which carry blood back to the heart).
- ✓ **Alveoli** - tiny air sacs in the lungs.
- ✓ **Veins** - blood vessels that mainly carry deoxygenated blood back to the heart.
- ✓ **Trachea** - tube connecting the mouth and nose to the lungs.
- ✓ **Lungs** - large spongy organs in chest; used for gas exchange.
- ✓ **Bronchi** - airways that lead from the trachea into the lungs.
- ✓ **Bronchioles** - air passages inside the lungs that connect the bronchi to the alveoli.
- ✓ **Diaphragm** - dome-shaped muscle causing inhalation and exhalation.
- ✓ **Radial pulse** - heart rate that can be felt at the wrist.
- ✓ **Carotid pulse** - heart rate that can be felt at the neck.
- ✓ **Vasoconstriction** – reduction in the diameter of a blood vessel to reduce blood flow through that vessel.
- ✓ **Vasodilation** - widening in the diameter of a blood vessel to increase blood flow through that vessel.
- ✓ **Cardiac output** – the volume of blood that the heart is able to pump out in one minute.
- ✓ **Stroke volume** – the volume of blood that leaves the heart during each contraction.

Topic Area 2: The musculo-skeletal system and how the use of technology supports different types of sports and their movements

Key Terms:

- ✓ **Clavicle** - the collarbone.
- ✓ **Scapula** - the shoulder blade.
- ✓ **Humerus** - bone in the upper arm.
- ✓ **Radius** - bone of the forearm; attaches to the thumb side of the wrist.
- ✓ **Ulna** - bone of the forearm; forms the point of the elbow.
- ✓ **Cranium** - skull bone, which surrounds the brain.
- ✓ **Ribs** - bones surrounding the heart and lungs, forming the chest cavity.
- ✓ **Sternum** - flat bone at the front of the chest, sometimes called the breastbone.
- ✓ **Vertebrae** - many single bones joined together to form the backbone.
- ✓ **Femur** - long bone of the thigh or upper leg, which extends from the hip to the knee.
- ✓ **Tibia** - the shin bone; forms knee joint with the femur.
- ✓ **Fibula** - bone in the lower leg that forms the ankle.
- ✓ **Patella** - the kneecap; covers the knee joint.
- ✓ **Deltoids** - muscles on shoulder joint that move the upper arm.
- ✓ **Trapezius** - muscle at the top of the back that moves the scapula and head.
- ✓ **Latissimus dorsi** – muscle at the side of back that moves the upper arm.
- ✓ **Pectorals** - muscles in the chest that move the upper arm.
- ✓ **Biceps** - muscles at the front of the upper arm.
- ✓ **Triceps** - muscles at the back of the upper arm.
- ✓ **Abdominals** – stomach muscles that protect internal organs.
- ✓ **Gluteals** - buttock muscles, which are used when running.
- ✓ **Hamstrings** - muscles at the back of the upper leg.
- ✓ **Quadriceps** - muscles at the front of the upper leg.
- ✓ **Gastrocnemius** - one of the calf muscles; used in walking.
- ✓ **Soleus** - one of the calf muscles; used in walking.

Big Questions

- 1) What is the function and role of the cardio-respiratory system?
- 2) How is technology used to inform us about the cardio-respiratory system?
- 3) What are the components and role of the musculo-skeletal system?
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- 8) What are the long-term effects of exercise on the musculo-skeletal system?

Key Terms (continued Topic 1):

- ✓ **Systolic blood pressure** - blood pressure when the heart is contracting.
- ✓ **Diastolic blood pressure** - blood pressure when the heart is relaxed.
- ✓ **Inhalation** - breathing in.
- ✓ **Exhalation** - breathing out.
- ✓ **Intercostal muscles** - muscles located between the ribs.
- ✓ **Diffusion** - the movement of a gas from an area of high concentration to an area of low concentration.
- ✓ **Wearable technology** - technology worn on the body during exercise to provide data.
- ✓ **Laboratory-based technology** - the use of technology inside a laboratory to provide data.
- ✓ **Field-based technology** - technology that can be used to provide data outside of a laboratory in the setting where sports take place, for example a football pitch.
- ✓ **Spirometer** - machine that produces a spirometry trace of breathing volumes.
- ✓ **Vital capacity** - amount of air expelled from your lungs when you take a deep breath and then exhale fully.
- ✓ **Pulse oximeter** - device used to measure how efficiently oxygen is being carried to the extremities by the heart (blood oxygen level).



Figure 3.18 Smartwatch

Topic Area 3: Short-term effects of exercise on the cardio-respiratory and musculo-skeletal systems

Key Terms:

- ✓ **Anticipatory rise** - slight increase in heart rate before exercise.
- ✓ **ROM** - range of movement.

Key Terms (continued Topic 2):

- ✓ **Synovial joint** - a freely moveable joint.
- ✓ **Ball and socket joint** - ball shaped end of bone fits into the socket of another, for example the hip.
- ✓ **Hinge joint** - end of bone fits against another bone allowing movement in only one direction, for example the knee.
- ✓ **Gliding joint** - one bone can slide over another, for example the carpals in the wrist.
- ✓ **Pivot joint** - rounded end of one bone fits into a ring formed by the other bone, for example the vertebrae of the neck, which allow head rotation.

Topic Area 4: Long-term effects of exercise on the cardio-respiratory and musculo-skeletal systems

Key Terms:

- ✓ **Fast twitch fibres** - muscle fibres that contract quickly and/or with high force; used during high-intensity work.
- ✓ **Slow twitch fibres** - muscle fibres that contract with a low force but do not fatigue quickly.
- ✓ **Bradycardia** - decrease in the resting heart rate because of training.
- ✓ **Goniometer** - device used to measure flexibility (range of movement at a joint).
- ✓ **Lung capacity** - the amount of air the lungs can hold.
- ✓ **Tidal volume** - the amount of air breathed in and out at rest.
- ✓ **Bone density** - the amount of bone mineral in bone tissue.
- ✓ **Capillarisation** - an increase in the number of capillaries as a result of endurance training.
- ✓ **Heart disease** - when the heart's blood supply is blocked or interrupted by a build-up of fatty substances in the coronary arteries that supply the heart with blood.
- ✓ **Heart attack** - medical emergency in which the supply of blood to the heart is suddenly blocked.

Religion
Relationships + family

Year: 10
Term: 4

Big Questions

1. Should we be allowed to love who we want?
2. What is gender?
3. What is family?

What is gender?

A person's gender is how they identify internally and how they express this externally. People may use clothing, appearances, and behaviours to express the gender that they identify with.

Genderfluid

A person who identifies as **genderfluid** has a gender identity and presentation that shifts between, or shifts outside of, society's expectations of gender.

Nonbinary

A person who identifies as **nonbinary** does not experience gender within the gender binary. People who are nonbinary may also experience overlap with different gender expressions, such as being gender non-conforming.

Transgender

This is an umbrella term that encompasses all people who experience and identify with a different gender than that which their assigned sex at birth would suggest.

Although most people think of trans men and trans women when hearing the word transgender, this term also encompasses people who identify as a gender other than man or woman, including nonbinary and genderfluid.

Is divorce okay?

The Christian teachings on divorce differ between denominations. Generally, divorce is frowned upon, as marriage is considered a sacrament and the couple have made promises in front of God to stay together for life.

"Therefore, what God has joined together, let no one separate" (Mark

10:9). The **Catholic** Church does not recognise divorce. A marriage can only end when one partner dies or if there are grounds for an **annulment**. Catholics believe that an annulment is the only way a marriage can be ended. An annulment can only happen if the marriage has not been consummated or it can be proved that the marriage should never have taken place. A couple may be granted a civil divorce and be divorced in the eyes of the state, but their marriage will continue 'in the eyes of God'. This means that neither of the partners can remarry in a Catholic church. The **Church of England** and the **Church in Wales** do not advocate divorce, but it is allowed if the marriage has truly broken down and cannot be repaired. Someone who is divorced can now remarry in an Anglican church.

What is family?

Nuclear family - a family unit consisting of two adults and any number of children living together. The children might be biological, step or adopted.

Extended family - grandparents, aunts, uncles, and cousins, either all living nearby or within the same household. For example, if a married couple lives with either the husband or wife's parents the family changes from a nuclear to extended household.

Reconstituted family - also known as a step-family. A family where one or both adults have children from previous relationships living with them.

Single parent family - consists of a parent not living with a partner, who has most of the day-to-day responsibilities for raising the children. The children will live with this single parent for the majority of the time, but they may still have contact with their other parent.

Same-sex family - since civil partnerships were legalised in 2005, the number of same sex families has been growing (same-sex marriage was legalised in 2014). Same-sex couples cannot conceive together, so their children may be adopted or be the biological children of one member of the couple. They may also be from a sperm donor or a surrogate birth mother.

Most Buddhists

accept **divorce** and **remarriage** because:

- there is no religious content to a marriage in between Buddhists and so 'undoing' that marriage is not a religious problem
- unhappiness may prevent the couple from achieving **enlightenment**
- an unhappy marriage may cause suffering, therefore Buddhists may feel divorce is the best option to avoid further suffering
- divorce may be considered a **compassionate** action
- remarriage can make the person happier and may cause less suffering than being alone

Key words:

- Civil marriage – non religious marriage ceremony.
- Civil partnership – the legal union of two people.
- Cohabitation – living together.
- Annulment – the cancellation of a marriage.
- Arranged marriage – a marriage of two people which has been agreed to by the parents.
- Vows – promises made in a wedding ceremony.
- Gender discrimination – acting on prejudice against someone because of their gender.
- Gender equality – the idea men and women are equal.
- Gender prejudice – the idea men and women are **not equal**.

BIG QUESTIONS

What is characterisation?

How can physical performance skills and vocal skills be incorporated into a performance?

How can drama techniques be incorporated into a performance?

Why is discipline important in a performance?

What are the differences between the two styles – Naturalism and Abstract Theatre?

What is the difference between devising and a scripted performance?

Performance Skills

Planned Movement	Physical actions that are organised prior to the performance and then rehearsed.
Positioning	Arranging an actor in a place/way. Where the actor is facing.
Posture	How the body is held.
Body Language	Movements with the body, that communicate feeling.
Eye Contact	Where the actor is looking.
Space	How the environment is used.
Levels	How high or low an actor is positioned on stage.
Vocal Skills	How the voice is used to communicate emotion and character.
Gestures	Using your hands to further express meaning or emotion.
Facial Expressions	Showing mood through the movement of your face.

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Physical performance skills are the ways the use body can be used to communicate character or meaning.

Always remember to remain disciplined when performing.

Vocal Skills

Pitch	How high or low your voice is.
Pace	How fast or slow you speak.
Pause	A moment of silence.
Projection	How far and clearly you speak enable your voice to travel across the room.
Tone	Using your voice to show mood.
Emphasis	Exaggerating particular words or phrases in a sentence.
Accent	A distinctive pronunciation which shows location. This can be linked to country or area.
Volume	How loud or quiet you are speaking.

4P'STEAV

The way in which the voice is used to communicate. Vocal skills can be used to communicate character. The more the audience can understand about a character, the greater the understanding of the narrative of the performance.³⁷

Drama Techniques	What would it look like on stage?
Thought Track	Character telling their thoughts to the audience
Monologue	A speech spoken by one character
Choral Speaking	A group of actors speaking at the same time
Slow motion	Slowing movement down
Flashback	A scene from the past
Cross Cutting	Mixing up the order of scenes
Narration	A spoken commentary for the audience about the action on stage
Organic Sound	A sound made by the actors (not recorded)
Synchronisation	Actors moving at the same time
Canon	Moving one after the other
Multi-role	One actor playing more than one role
Hot Seating	Questioning an actor in role
Still Image	A frozen moment in a scene
Physical Theatre	Using your body to create objects
Mime	Performing an action with no props
Mirroring	2 actors facing each other moving at the same time
Split Role	One role that is played by more than one actor
Flash forward	A scene from the future
Tableau	A still image that captures the whole scene/story
Repetition	A sound/movement that is repeated
Marking the Moment	When a moment in a scene is emphasised

Style: Naturalism

Naturalism uses realistic acting and in-depth characterisation.

- Subtext
- Relationships
- Personality
- Situation
- Motivation

Movement is planned carefully, making sure every action has a meaning behind it.

Set/costume/props/sound are used as part of a Naturalistic performance however drama techniques are NOT used!

Style: Abstract Theatre

Theatre that is non-naturalistic.

Drama techniques are included in performances to present a narrative or theme in an alternative or unconventional way.

Drama techniques are used to enhance an abstract performance, making it more engaging for the audience.



Dance Shadows	Year: 10 Term: 4	
BIG QUESTIONS How does the lighting contribute to the audience's understanding of the choreographic intent of Shadows? How does the costume contribute to the audience's understanding of the choreographic intent of Shadows? How does the set design contribute to the audience's understanding of the choreographic intent of Shadows? How does the music contribute to the audience's understanding of the choreographic intent of Shadows? How does the choreographic approach support our understanding of Shadows? How does the aural setting support our understanding of Shadows? How does the choreographic content support our understanding of Shadows? How does the structure support our understanding of Shadows? How does the dance style support our understanding of Shadows? Why has the choreographer made the decisions regarding each component? What is the impact of that decision?	Choreographer: Christopher Bruce Christopher Bruce trained at the Ballet Rambert School, joining Ballet Rambert in 1963. He is the last major choreographer to have been nurtured by Marie Rambert. Performed by: From Leeds, Phoenix Dance Theatre is one of the UK's leading contemporary dance companies. Founded in 1981 Phoenix Dance Theatre began by performing work created within the company. Performance: Premiered 26th November 2014 Dancers: 2 male / 2 female = 4 in total Duration: 12 minutes. Dance Styles: Stemming from his own training, Christopher Bruce's signature movement style is grounded in modern dance techniques with a combination of classical and contemporary dance language termed "neo-classical". Structure: Semi-narrative. Solo, duet, trio, quartet.	
	Choreographic Intent: Christopher Bruce's works are often 'politically aware', in reference to past or current political events happening across the world, exploring their effect on human life. In this piece, Bruce invites the audience into the world of a small family, possibly set in Eastern Europe (though this is left up to individual interpretation) coming to terms with deprivation, poverty, and the realities of what lies outside their intimate family home. Bruce describes this piece as "a darker work, with a sort-of narrative", allowing the audience to apply their own context to the material danced on stage.	
	Stimulus: • Arvo Part's <i>Fratres</i> for violin and piano was the starting point for the work. • For Bruce, the music "evokes images of a European history and tradition steeped in over a thousand years of suffering and human experience." • In <i>Shadows</i>, Bruce translates this vision into an exploration of a family dynamic, examining the relationships between each member (son, daughter, mother and father) as they deal with an unseen but ever-present outside force.	Choreographic Approach: Bruce does not prepare movement before entering the studio, preferring to wait and work with the dancers so that he can be influenced by them. For Bruce, as well as being appropriate to the piece, the movement must also sit well on the dancers. He started <i>Shadows</i> with the idea of a family unit sitting around the hearth or around a dinner table and knew that the furniture would become an intrinsic part of the choreography as opposed to being a static set. The "anxiety of the music" greatly influenced the movement content, with the form of the piece allowing each member of the family to have a voice and tell their story.

Aural Setting:

The accompaniment is Arvo Part's *Fratres* (composed in 1977), the version for violin and piano pre-recorded for use in performance. The music has no break in tempo, following Part's signature style of composition – using broken chords and diatonic scales. The music is in a minor key and is integral to the dark, solemn atmosphere of the piece. There is a clear correlation between the movement vocabulary and accompaniment in terms of speed and dynamics, often used to introduce each character and their emotional response to their environment.

- Theme and variation.
- Harsh, rapid violin at high pitch with notes running this way and that - especially for the children
- Softer, more fluid piano and violin melody for the parents
- Low booming piano notes mark the end of each section
- The ending is much quieter and slower, the whole dance finishing on the low piano notes.

Staging and Set:

- End stage
- Staging/set Designed by Christopher Bruce.
- Minimal set within a black-box
- The piece includes a table, a bench, two stools, a coat stand and suitcases – all worn-looking, and somewhat drab: confirming the notion of hardship within the family. The space created allows the audience to enter the heart of the home, the kitchen. This is where the narrative of the choreography and the relationships between the family members unfolds.
- Set and lighting work together - empty black box allows lighting squares to stand out.

Costume:

Designed by Christopher Bruce. The costumes are **clearly gendered**, depicting the era of the 1930s -1940s: simple shirts, skirts, trousers and dresses as well as large overcoats worn at the very end of the piece. **Colours are muted and worn down - again symbolising deprivation and poverty.** There are no costume changes in the piece. Towards the end of the piece the dancers/family prepare to leave the house by putting on shoes and coats. It is clear that these jackets are oversized for the son/daughter, again referencing to the fact that the family are living in poverty.

- Mother: floral 1940's tea dress, pink flowers, short puffed sleeves, calf length flared skirt, fitted waist, hair in bun
- Father: collarless cotton white shirt with faint stripes, rolled up sleeves, grey trousers, brown waistcoat
- Son: collarless white shirt, untucked, buttons undone at top, rolled up sleeves, grey trousers.
- Daughter: delicate pastel cotton blouse, puffed short sleeves, pleated front, grey below the knee A line skirt, hair in ponytail

Lighting:

Designed by John B Read, who uses the lighting to create an intimate space on stage depicting the feeling of 'a room', as well as to indicate what is waiting for the family outside that they are so reluctant to step into.

- White sidelighting from stage right and left
- One white sidelight shining from downstage right corner, throwing a shaft of light on a diagonal pathway towards upstage left

Homework Links

VLE – video links

<https://www.phoenixdance theatre.co.uk/production/shadows/>



Key Vocabulary

Costume

Lighting

Set design / Physical Setting

Accompaniment

Choreographic intent

Choreographic approach

Stimulus

Artistic intention

Contribution

Enhances

Highlights

BIG QUESTIONS

Can you identify and offer specific movement examples of the 5 basic body actions?

How do expressive skills contribute to the overall performance of a piece of dance?

How do physical skills contribute to the overall performance of a piece of dance?

What is the difference between mental skills for process and mental skills for performance?

How might a dancer improve their expressive skills?

How can a physical skill be improved over time?

Physical Skills: aspects enabling effective performance

Posture – The way the body is held

Alignment – Correct placement of body parts in relation to each other

Balance – A steady or held position achieved by an even distribution of weight

Coordination – The efficient combination of body parts

Control – The ability to start and stop movement, change direction and hold a shape efficiently

Flexibility – The range of movement in the joints (involving muscles, tendons and ligaments)

Mobility – The range of movement in a joint; the ability to move fluently from action to action

Stamina – Ability to maintain physical and mental energy over periods of time

Extension – Lengthening of one or more muscles or limbs

Isolation: an independent movement of part of the body

Expressive Skills: aspects that contribute to performance artistry and that engage the audience.

Projection – The energy the dancer uses to connect with and draw the audience in

Focus – The use of the eyes to enhance performance or interpretative qualities

Spatial awareness – Consciousness of the surrounding space and its effective use

Facial expressions – use of the face to show mood, character or feeling

Phrasing – The way in which the energy is distributed in the execution of a movement phrase

Musicality – the ability to make the unique qualities of the accompaniment evident in performance

Sensitivity to other Dancers – Awareness of and connection to other dancers

Mental Skills: skills in preparation for a performance

Systematic repetition – repeating something in an ordered way

Mental rehearsal – thinking through or visualising the dance

Rehearsal discipline – attributes and skills required for refining a performance – effective use of a rehearsal and time

Planning of rehearsal – organisation of when to go over material

Response to feedback – implementing changes and making improvements based on feedback/opinion given to you

Capacity to improve – willing to make changes and better, relearn, implement or adapt to make something better

Mental Skills: skills needed during a performance

Movement memory – the automatic recall of learned movement material without conscious thought

Commitment – dedication to a performance

Concentration – the power to focus all of one's attention

Confidence – the feeling or belief that one can have in one's performance or work

Technical Skills: the accuracy of content

- **Action Content**; 5BBA, use of different body parts
- **Spatial Content**; size, direction, level, pathway
- **Dynamic Content**; flow, speed, force
- **Relationship Content**; lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations
- **Timing Content**
- **Rhythmic Content**

The Five Basic Body Actions: 5BBA
Jump, Turn, Travel, Stillness and Gesture

Can you define each of the 5 basic body actions?

What is the overall impact of technical skills in a performance?

What is the acronym to remember physical skills/expressive skills/technical skills and mental skills?

Homework Links

<https://www.aqa.org.uk/resources/dance/gcse/dance/teach/subject-specific-vocabulary>

Key Vocabulary

You must be able to identify and define **ALL** vocabulary listed.

You must be able to distinguish what category each skill falls under

EG: strength is a physical skill NOT a mental skill

BIG QUESTIONS

How can a motif be developed through action content?

How can a motif be developed through spatial content?

How can a motif be developed through dynamic content?

How can a motif be developed through relationship content?

Can you identify and define each content category?

What is action content?

What is dynamic content?

What is relationship content?

What is spatial content?

What is rhythmic content?

Technical Skills: These include accuracy of action, timing, dynamic, rhythmic and spatial content and the reproduction of movement in a stylistically accurate way.

There are 6 technical skills. Each category is followed by the word 'content'.

1. **Action content**
2. **Dynamic content**
3. **Spatial content**
4. **Relationship content**
5. **Timing content**
6. **Rhythmic content**

Action Content: the movement

A range of action content must be used in your practical work.

You must show variation of the 5 Basic Body Actions; travel, turn, gesture, stillness and jump

You may choose to develop a motif through action content using the checklist below.

- Adding an action to a phrase
- Taking an action away
- Repeating an action
- Performing an action on a different body part
- Re-order motif

Example:

Motif = jump, turn, seat roll, reach arms to ceiling, fall

Motif developed = jump, jump, seat roll, reach arms to ceiling, fall
handstand (jump repeated, turn taken away, new action added)

Dynamic Content: how an action is performed

A range of dynamic content must be used in your practical work.

Fast/slow – **speed**

Sudden/sustained – **execution**

Acceleration/deceleration – **tempo**

Strong/light – **force**

Direct/indirect – **route**

Flowing/abrupt - **flow**

A range of dynamics must be included in your practical work. When describing a movement always refer to a dynamic.

Example:

- jump slowly
- abruptly turn to face the front and then reach your arms out to the sides in a strong motion

Rhythmic Content: repeated patterns of sounds or movements

A range of rhythmic content must be used in your practical work.

Relationship Content: with who the action is performed

A range of relationship content must be used in your practical work.

Mirroring – reflecting the actions of another dancer as if there is a mirror line

Example: dancer 1 extends right arm whilst leaning to the right but dancer 2 extends left arm to the left

Action and reaction – a dancer responds to the action of another dancer's action

Example: dancer 1 elbows to left, dancer 2 falls to floor after dancer 1 has performed their action

Accumulation – the movements are added to existing movements in a successive manner

Example: A, AB, ABC = jump, jump + turn, jump + turn + slide

Complementary – perform actions or shapes that are similar but not exactly the same as another dancer's actions

Example: dancer 1 performs seat roll whilst dancer two performs an elevated turn

Contrast – movements or shapes that have nothing in common

Example: fast dynamics of sharp elevated actions vs slow fluid arm gestures

Counterpoint – when dancers perform different phrases simultaneously

Example: floor phrase in one place vs elevation

Contact – a moment of physical contact which could be in the form of a counterbalance, touch or lift

Example: fan lift, hand on shoulder, and sacrifice lift

Formations – where the dancers stand in the space

Example: zig zag, circular, vertical line, diagonal line, horizontal line, cluster, sporadic

Spatial Content: where an action is performed

A range of spatial content must be used in your practical work.

Pathways; circular, linear, diagonal, zig – zag

Levels; floor work, mid-level, standing, elevation

Direction; left, right, front, back, diagonal front, diagonal back

Size of movement; small, medium and large

Spatial design; upstage, centre stage, downstage, stage right, stage left

You may choose to develop a motif through spatial content using the checklist above.

Example:

Change of levels

Version 1: Reach right arm to ceiling, left arm up to ceiling whilst jumping in the air.

Version 2: The dancer could kneel and perform the same arm actions.

Timing Content: The use of time or counts when matching movements to sound and/or other dancers

A range of timing content must be used in your practical work.

Homework Links

<https://www.aqa.org.uk/resources/dance/gcse/dance/teach/subject-specific-vocabulary>

Key Vocabulary

You must be able to identify and define ALL vocabulary listed. You **MUST be able to give movement examples of each skill listed.**

BIG QUESTION S

- Can you identify some possible HR issues in a business?
- Can you state the key employment law and explain how it protects workers?
- How do businesses recruit staff?
- Can you explain the main responsibilities of a HR department?

The role of human resources

Businesses need staff to carry out their day-to-day activities.

Human resources refers to the coordination of all issues relating to the people a business employs, to ensure that the business is able to operate.

The human resources function of a business is responsible for all staff-related issues, including:

- the recruitment of new staff
- the **induction**, training and development of staff
- staff performance systems
- disciplinary procedures
- ending employment
- complying with relevant **government legislation**

Complying with Employment Law

Workers will feel more motivated if the business is treating them well and complying with the law. This will make the business more efficient.

If workers are treated respectfully in terms of the legal requirement, this can lead to improved retention and therefore will reduce recruitment costs as there will be less need to replace staff.

Firms with a good reputation for looking after staff and complying with law will find it easier to attract staff

Equality Act 2010

The Act is designed to protect the rights of individuals and advance the equality of opportunity for all.

Discrimination at work can affect the following:

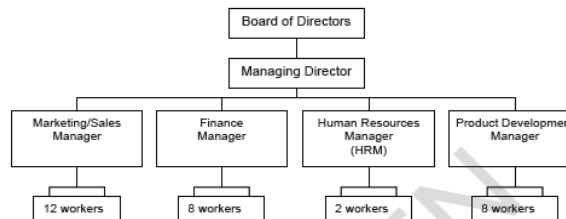
- Recruitment
- Promotion opportunities
- Pay
- Terms and conditions of work
- Training opportunities

BIG QUESTION S

- Do you know the difference between a flat and a tall structure?
- Why do you think businesses choose to delay?
- Can you explain the benefits and drawbacks of having a tall structure?
- Can you explain the benefits and drawbacks of having a flat structure?

(b) Fig. 1 shows the organisation chart for AP plc.

Fig. 1 Organisation chart for AP plc



- (i) What is the Managing Director's span of control?
..... [1]
- (ii) Explain what is meant by delegation. Use an example from Fig. 1 to support your answer.
.....
.....
..... [2]

Organisational Charts Key terms: Match up the key term to the definition

Delegation

The route that a message travels between the sender and the receiver

Accountability

The link between the layers of authority from those at the top to those at the bottom

Line manager

Giving an order to a subordinate to make a decisions, but keeping responsibility of the consequences

Lines of communication

The responsibility someone has for a job meaning that they take the blame if it goes wrong

Chain of Command

This person is **directly** responsible for other workers in the organisation

Homework:

Using the Phones R U organisational chart, answer the following questions in full sentences:

Is this a tall or a flat structure?
How many levels of hierarchy are there?

Who is the most important in Phones R Us?

How many people are in the Managing Director's span of control?

Who would Teresa delegate work to?

Describe the impact of this organisational structure on communication.

BIG QUESTIONS

- How do I answer the 9 mark GCSE question?

THINK DACE!

Definition

Application

Counter-argument

Evaluation

Definition - Is there a term in the question that can be defined? (if no, do not force a definition, go straight into Application.)

Example – Analyse the effectiveness of a partnership as a form of business ownership?
‘A partnership is when two or more people come together to start a business.....’

Application - Apply your understanding/knowledge
- Link the answer to the case study **(A02)**
- What are the **advantages**?
- Make sure to **explain** all knowledge applied

Example – One advantage of a business taking the form of a partnership would be.....This is an advantage because.....

Counter-argument - Are there **disadvantages**?
- Link answer to counteract the advantages. **(A02)**
(A03a) - No disadvantages? What would happen to the business without it?

Example – However, a disadvantage of this business ownership would be.....This is a disadvantage because.....

Evaluation (A03b) - Summarise the advantages against the disadvantages! State your opinion, make sure you explain why you have come to this decision? Relate back to the business and the effects it would have.

Example – In conclusion, I think a partnership is an effective form of ownership because...

Big Question – How do I achieve A02 (application) marks?

A number of questions in the exam will ask you a direct question about a particular business from the case study. You need to make sure that you always **APPLY** your knowledge to that particular business in your answer. This will allow you to achieve an additional A02 mark (APP) every time.

Here's an example....

Question - Analyse one way in which Redrow Homes could use Group Activities when selecting new apprentices? (3 marks)

Answer 1 - Redrow Homes could use group activities as it would allow them to see how well potential apprentices work together on a task. ✓ This will highlight if they have good communication skills. ✓ (Only 2 marks have been awarded here as the answer was not applied specifically to the business).

Answer 2 - Redrow Homes can assign a task where all the applicants work together to solve a problem relating to a scenario on a building site. ✓ This allows the interviewers to observe candidates' interpersonal skills ✓ (3 marks have been awarded as the answer is applied to Redrow Homes and a scenario using a building site).

Don't forget the TESCO TEST!



Remember that the application mark (A02) is more than just writing the name of the business. If you can put TESCO in your answer and it still makes sense, you have not specifically applied it to the business from the case study.



***Answer 2** would not make sense if you replaced Redrow Homes with Tesco. This is because the answer specifically talks about a building site. Application mark secured! ✓

BIG QUESTIONS

1. What is the difference between data and information?
2. Can you represent qualitative and quantitative data in a graph or table?
3. What is the difference between primary and secondary data?
4. What is data validation and how can this keep your spreadsheets accurate?
5. How can you keep your data safe?

DATA

- Raw facts & figures
- Has no meaning or context.
- Has no structure & hasn't been processed.

VALIDATION

- A check to ensure that data entered is sensible & reasonable.

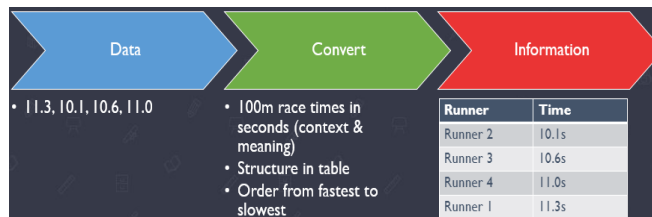
INFORMATION

- Data that has been processed.
- Has been given meaning, context & structure.

VERIFICATION

- A check to ensure that data entered matches the original source.

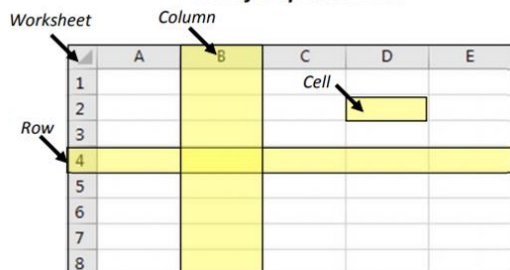
Text	Numbers	Tables	Graphs/Charts	Infographics
				
 Books, reports, presentations, websites, etc. use this.	 Used in statistical analysis, such as scientific readings.	 Used with both text & numbers.	 Usually used with numbers.	 Combines many types of information.
 Particularly useful for qualitative information.	 Numbers are quantitative information.	 Good for organising information.	 Good for summarising information.	 Also very good for summarising information.
 Difficult to analyse the information in this form.	 Can be easy to analyse but difficult to interpret on their own.	 Makes data easier to analyse & interpret.	 Makes it much easier to interpret information.	 Very attention grabbing & easy to interpret.



Range Check – Ensures numbers are between a maximum & minimum size.
Type Check – Ensures data entered is of the right data type.
Lookup Check – Data can only be entered from a pre-defined list of options.
Presence Check – Ensures some data has been entered (not left blank).
Length Check – Ensures text is between a maximum & minimum number of characters.



Parts of a Spreadsheet

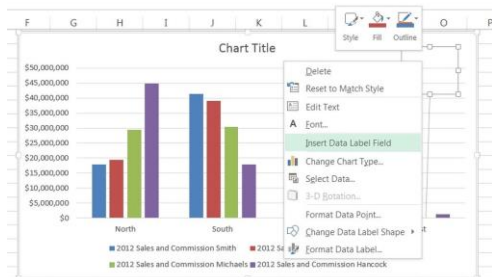


Cell references begin with a letter, and finish with a number. EG: **A1**

	A	B	C	D	E	F	G
1							
2							
3							
4							
5							

A range is a selection of cells. EG: **A2:F4**

	A	B	C	D	E	F	G
1							
2							
3							
4							
5							



Spreadsheet vocab

Spreadsheet	An electronic document in which data is arranged in the rows and columns of a grid and can be manipulated.
Excel	Software within the Microsoft Office package used to create spreadsheets.
Cell	A cell is a single unit of storage within a spreadsheet program.
Active Cell	The currently selected cell.
Row	A horizontal line of cells in a spreadsheet (numbers in Excel).
Column	A vertical line of cells in a spreadsheet (letters in Excel).
Cell reference	The specific location of a cell within a spreadsheet (e.g. D2)
Range	A cell reference which links to a group of connected cells (e.g., D2:F6)
Formula	An expression used in a spreadsheet to perform a calculation.
Data	Facts or information collected which has no meaning on its own (e.g., numbers or symbols)
Information	Data which has been put into context to provide meaning (e.g., a list of people's ages)
Sort	Organise data or information into order.
Ascending	Sorting data to get larger each time (A-Z and 1,2,3...)
Descending	Sorting data to get smaller each time (Z-A and 3,2,1...)
Search	Look through data or information to find results that meet a certain criteria.
Filter	Setting conditions so that only certain data is displayed.
Conditional Formatting	Changing the formatting of cells based on whether a formula is true or not.
Worksheet	An individual page within a spreadsheet document.
Workbook	A collection of worksheets that make up an spreadsheet document.

Homework Links

Homework 1: visit the site below and revise each of the section. Take the test and share the result with your teacher.

<https://www.bbc.co.uk/bitesize/guides/znjmn39/revision/1>

Homework 2: Create a one page document/PowerPoint that explains the difference between the following:

- 1.Data and Information
2. Validation and verification.

Homework 3: What is GDPR? Review the previous lesson and create a simple fact file in Word or PowerPoint that defines its purpose, giving examples where possible.

Key Vocabulary

Data

Fields

Record

Qualitative

Quantitative

Infographics

Verification

Validation

Primary

Secondary

Model

GDPR

Big Questions

- How do you manipulate an image?
- How do you wrap text?
- How do you create a visual hierarchy?
- How can typography be used to create meaning?

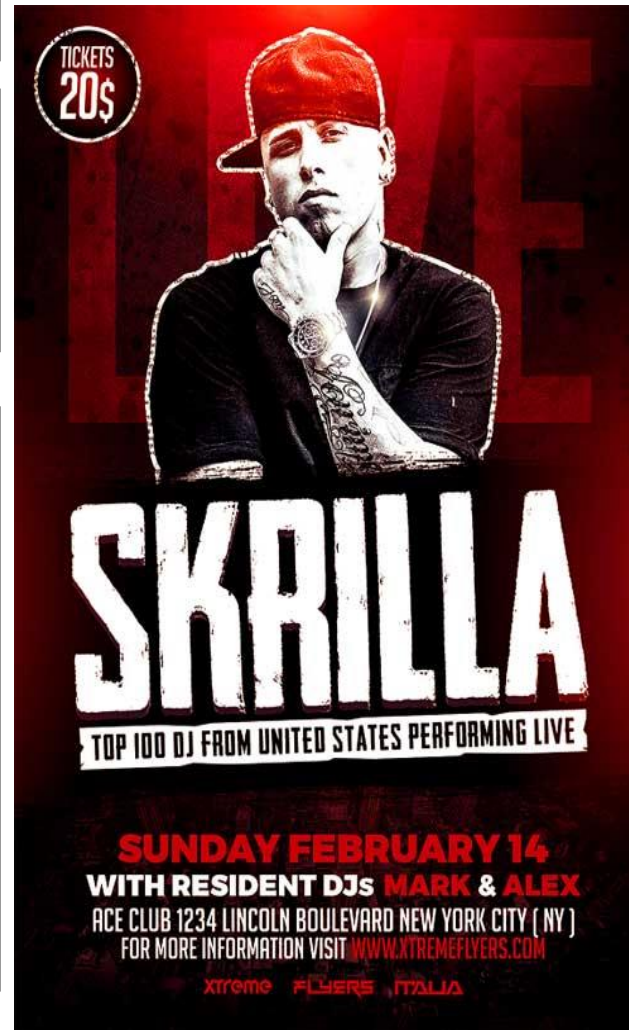
In this unit you need to demonstrate that you can **manipulate** an image and adapt it to fit your purpose.

For example in the image on the gig poster the background has been removed and the colour gradient has been changed to look black and white. Also there is a red overlay on the hat.

The image in the bottom right hand corner demonstrates **text wrapping**, where you ensure that there is no wasted space and you create an interesting look by wrapping the text around different shaped objects.

In the poster you can see **visual hierarchy** at work. This is where you draw your audiences eye to different parts of the poster by making certain parts stand out over others. For example the name of the artist is the most important piece of text and this is made to stand out above the other parts by having it larger and bolder and more central than the other text.

They **typography** (text/font) also helps create interesting looks and demonstrates the genre of the music. Think carefully before settling on a font and make sure you visit 100fonts.com



BIG QUESTIONS

- Où vas-tu en vacances normalement?**
Where do you normally go on holiday?
- Comment voyages-tu?**
How do you travel?
- Avec qui pars-tu?**
With whom do you go?
- C'est comment?**
What is it like?
- Je peux vous aider?**
Can I help you?
- Tu aimes voyager comment?**
How do you like to travel?
- Tu veux rester où?**
Where do you want to stay?
- Quelle sorte de chambre voulez-vous?**
What sort of room do you want?

Voyager

l'aéroport (m)
le billet
le conducteur/la conductrice
le contrôle des passeports
le guichet
le/la pilote
le quai

Travelling

airport
ticket
driver
passport control
ticket office/counter
pilot
platform

l'autoroute (f)
la ceinture de sécurité
la circulation
la douane
la gare
la route
les bagages

motorway
seatbelt
traffic
customs
station
road
luggage

Au guichet

Je peux vous aider?
Je voudrais un aller simple/
un aller-retour pour (Lyon),
s'il vous plaît.
En quelle classe?
En première/deuxième classe.

At the ticket counter

Can I help you?
I would like a single/a return to
(Lyon), please.

In which class?
In first/second class.

C'est quel quai?
Le train part à quelle heure?
Le voyage dure combien de temps?
Est-ce qu'il faut changer?
C'est un train direct.

Which platform is it?
What time does the train leave?
How long does the journey last?
Do I/we have to change?
The train is direct.

Moyens de transports préférés et raisons

Je voyage toujours (en train, etc.)
parce que c'est ...
plus rapide/plus confortable
plus pratique/plus vert

Favourite means of transport and reasons

I always travel (by train, etc.)
because it's ...
faster/more comfortable
more practical/greener

plus aventureux
mieux pour la planète
moins ennuyeux/fatigant
moins cher

more adventurous
better for the planet
less boring/tiring
less expensive

Les activités en vacances

Je fais de la planche à voile.
Je fais de la voile.
Je fais de l'accrobranche.
Je fais du ski.
Je visite les musées.
Je visite les monuments.
Je vais à la pêche.
Je vais à la plage.

Holiday activities

I go windsurfing.
I go sailing.
I do a tree-top adventure.
I go skiing.
I visit the museums.
I visit the monuments.
I go fishing.
I go to the beach.

Je joue à la pétanque.
Je me baigne.
Je me promène.
Je me repose.
Je me lève (tôt/tard).
Je m'habille.
Je ne m'ennuie pas.
Je sors au restaurant.

I play French bowls.
I swim (in the sea).
I go for a walk.
I rest.
I get up (early/late).
I get dressed.
I don't get bored.
I go out to a restaurant.

Au restaurant

Voici la carte.
Le plat du jour, c'est ...
Vous avez fait votre choix?
Pour commencer, je vais prendre ...
Comme plat principal, je voudrais ...
Je vais prendre le menu (à 30 euros).

Et comme boisson?

At the restaurant

Here is the menu.
The daily special is ...
Have you made your choice?
To start, I am going to have ...
As a main course, I would like ...
I am going to have the (30 euro)
set menu.
And to drink?

Qu'est-ce que vous avez comme
desserts?
Vous avez besoin d'autre chose?
On a besoin de l'addition.
J'ai faim.
J'ai soif.
J'ai envie d'un dessert.

What desserts do you have?

Do you need anything else?
We need the bill.
I am hungry.
I am thirsty.
I want a dessert.

BIG QUESTIONS

1. Où vas-tu en vacances normalement?

Where do you normally go on holiday?

2. Comment voyages-tu?

How do you travel?

3. Avec qui pars-tu?

With whom do you go?

4. C'est comment?

What is it like?

5. Je peux vous aider?

Can I help you?

6. Tu aimes voyager comment?

How do you like to travel?

7. Tu veux rester où?

Where do you want to stay?

8. Quelle sorte de chambre voulez-vous?

What sort of room do you want?

Les plats

les entrées
 les brochettes de crevettes
 les escargots
 la soupe à la tomate
 la tarte à l'oignon
 les plats principaux
 l'épaule d'agneau
 la cuisse de canard
 les lasagnes végétariennes
 le loup de mer

Dishes

starters
 prawn skewers
 snails
 tomato soup
 onion tart
 main dishes
 shoulder of lamb
 duck leg
 vegetarian lasagne
 sea bass

le poulet basquaise
 le rôti de veau
 les desserts
 la crème brûlée
 la mousse au chocolat
 le roulé au chocolat
 le sorbet
 la tarte au citron
 la tarte aux pommes
 l'eau gazeuse

Basque-style chicken
 roast veal
 desserts
 crème brûlée
 chocolate mousse
 chocolate roll
 sorbet
 lemon tart
 apple tart
 sparkling water

Critiques

J'y suis allé(e) pour le déjeuner/
 le dîner.
 Le service était lent/exceptionnel.
 Le serveur/La serveuse était/
 n'était pas (très) poli(e).

Reviews

I went there for lunch/dinner.
 The service was slow/exceptional.
 The waiter/waitress was/wasn't ...
 (very) polite.

C'était ...
 délicieux/bien cuit.
 La nourriture était froide/trop salée.
 La nourriture n'était pas cuite.
 Je recommande/J e ne recommande
 pas ce restaurant.

It was ...
 delicious/well cooked.
 The food was cold/too salty.
 The food wasn't cooked.
 I recommend/I don't recommend
 this restaurant.

Des vacances catastrophiques

J'ai oublié mon passeport.
 J'ai pris un coup de soleil.
 J'ai cassé mon appareil photo.
 J'ai été malade.
 On m'a volé mon sac.
 Il a plu tous les jours.
 Il y avait des cafards dans notre
 chambre.
 J'ai raté l'avion.
 J'ai dû aller chez le médecin.

Catastrophic holidays

I forgot my passport.
 I got sunburnt.
 I broke my camera.
 I got sick.
 Someone stole my handbag.
 It rained every day.
 There were cockroaches in
 our room.
 I missed the plane.
 I had to go to the doctor.

J'ai perdu mes photos.
 J'ai vomi.
 J'ai dû aller au commissariat.
 Il n'y avait rien à faire.
 On a dû chercher un autre hôtel.
 La prochaine fois, je vais ...
 faire plus attention
 mettre de la crème solaire
 loger dans un camping

I lost my photos.
 I vomited.
 I had to go to the police station.
 There was nothing to do.
 We had to look for another hotel.
 Next time, I am going ...
 to be more careful
 to put on sun cream
 to stay on a campsite

Les mots essentiels

d'habitude
 normalement
 tous les ans
 le lendemain
 à l'avenir
 toujours
 parfois

High-frequency words

usually
 normally
 every year
 the next day
 in future
 always/still
 sometimes

un peu
 plutôt
 enfin
 évidemment
 malheureusement
 y
 gratuit

a bit
 rather, quite
 finally
 obviously
 unfortunately
 there
 free

BIG QUESTIONS

1. **¿Qué hay en tu ciudad?**
What is in your town/city?
2. **¿Dónde está el / la...?**
Where is the...?
3. **¿Cómo es tu zona?**
What is your región like?
4. **¿Qué se puede hacer?**
What can you do there?
5. **¿Tiene información sobre...?**
Do you have information about...?
6. **¿Cuál es lo mejor de tu ciudad?**
What is the best thing about your town/city?
7. **PAST: ¿Cómo era la ciudad antes?**
What was the town/city like before?
8. **¿Qué más necesita la ciudad?**
What do you need most in your town/city?

En la oficina de turismo

¿Tiene...?
 más información sobre
 la excursión a...
 un plano de la ciudad
 ¿Cuándo abre...?
 ¿Cuánto cuesta una entrada?

At the tourist office

Do you have...?
 more information about
 the trip to...
 a map of the town / city
 When does... open?
 How much is a ticket?

para adultos / niños
 ¿Dónde se pueden
 comprar las entradas?
 ¿A qué hora sale el autobús?
 cada media hora

for adults / children
 Where can you
 buy tickets?
 What time does the bus leave?
 every half an hour

¿Qué harás mañana?

Visitaré la catedral.
 Sacaré muchas fotos.
 Subiré al teleférico.
 Nadaré en el mar.
 Descansaré en la playa.
 Iré al polideportivo.
 Jugaré al bádminton.
 Haré una excursión...
 en barco / en autobús
 Veré delfines.
 Iré de compras.
 Compraré regalos.
 El primer día

What will you do tomorrow?

I will visit the cathedral.
 I will take lots of photos.
 I will go up the cable car.
 I will swim in the sea.
 I will relax on the beach.
 I will go to the sports centre.
 I will play badminton.
 I will go on a... trip
 boat / bus
 I will see dolphins.
 I will go shopping.
 I will buy presents.
 On the first day

El segundo día
 Otro día
 El último día
 Si...
 hace sol
 hace calor
 hace mal tiempo
 hace viento
 llueve
 hay chubascos
 ¡Qué bien!
 ¡Qué guay!
 ¡Buena idea!
 De acuerdo.

On the second day
 Another day
 On the last day
 If...
 it's sunny
 it's hot
 it's bad weather
 it's windy
 it rains
 there are showers
 How great!
 How cool!
 Good idea!
 OK.

Las tiendas

el banco
 el estanco
 la carnicería
 la estación de trenes
 la frutería
 la joyería
 la librería
 la panadería
 la pastelería
 la peluquería

Shops

bank
 tobacconist's
 butcher's
 train station
 greengrocer's
 jeweller's
 book shop
 bakery
 cake shop
 hairdresser's

la pescadería
 la zapatería
 sellos
 horario comercial
 de lunes a viernes
 abre a la(s)...
 cierra a la(s)...
 no cierra a mediodía
 cerrado domingo y festivos
 abierto todos los días

fish shop
 shoe shop
 stamps
 hours of business
 from Monday to Friday
 it opens at...
 it closes at...
 it doesn't close at midday
 closed on Sundays and public
 holidays
 open every day

Recuerdos y regalos

¿Me puede ayudar?
 Quiero comprar...
 el abanico
 el llavero
 el oso de peluche

Souvenirs and presents

Can you help me?
 I want to buy...
 fan
 key ring
 teddy bear

los pendientes
 la gorra
 las pegatinas
 Es para...
 ¿Tiene uno/a más barato/a?
 ¿Cuánto es?

earrings
 cap
 stickers
 It is for...
 Do you have a cheaper one?
 How much is it?

Quejas

Quiero devolver...
 Está roto/a.
 Es demasiado estrecho/a / largo/a.
 Tiene un agujero / una mancha.
 ¿Puede reembolsarme?
 Podemos hacer un cambio.

Complaints

I want to return...
 It is broken.
 It is too tight / long.
 It has a hole / a stain.
 Can you reimburse me?
 We can exchange (it).

Aquí tiene el recibo.
 ¿Qué me recomienda?
 ¿Qué tal...?
 ¿Qué te parece(n)...?
 ¿Me puedo probar...?
 una talla más grande
 Me lo/la/los/las llevo.

Here is the receipt.
 What do you recommend?
 How about...?
 What do you think of...?
 Can I try on...?
 a bigger size
 I'll take it / them.

BIG QUESTIONS

1. **¿Qué hay en tu ciudad?**
What is in your town/city?
2. **¿Dónde está el / la...?**
Where is the...?
3. **¿Cómo es tu zona?**
What is your región like?
4. **¿Qué se puede hacer?**
What can you do there?
5. **¿Tiene información sobre...?**
Do you have information about...?
6. **¿Cuál es lo mejor de tu ciudad?**
What is the best thing about your town/city?
7. **PAST: ¿Cómo era la ciudad antes?**
What was the town/city like before?
8. **¿Qué más necesita la ciudad?**
What do you need most in your town/city?

¿Te gusta ir de compras?

(No) me gusta ir de compras.

Normalmente voy...

Suelo ir...

al centro comercial

Prefiero / Odio comprar...

en grandes almacenes

en tiendas de moda

en tiendas de segunda mano

en tiendas de diseño

en línea

Do you like going shopping?

I (don't) like going shopping.

Usually I go...

I tend to go...

to the shopping centre

I prefer / I hate buying...

in department stores

in fashion shops

in second-hand shops

in designer shops

online

por Internet

porque...

es muy divertido

es mucho más cómodo

hay más variedad

puedes encontrar gangas

se puede comprar de todo

la ropa alternativa

artículos de marca

hacer cola

esperar

on the internet

because...

it's a lot of fun

it's much more convenient

there's more variety

you can find bargains

you can buy everything

alternative clothing

branded items

to queue

to wait

Los pros y los contras de mi ciudad

Lo mejor de mi ciudad es que...

hay tantas diversiones

el transporte público

es muy bueno

las tiendas están tan cerca

hay muchas posibilidades

de trabajo

Lo peor es que...

es tan ruidoso/a

hay tanto tráfico

hay tantas fábricas

The pros and cons of my town/city

The best thing about my city is that...

there are so many things to do

the public transport

is very good

the shops are so close

there are lots of job

opportunities

The worst thing is that...

it's so noisy

there is so much traffic

there are so many factories

hay pocos espacios verdes

En el campo...

la vida es más relajada

no hay tanta industria

hay bastante desempleo

la red de transporte público no

es fiable

no hay tantos atascos

Necesitamos más...

zonas verdes

zonas peatonales

rutas para bicis

there are few green spaces

In the countryside...

life is more relaxed

there's not as much industry

there is quite a lot of

unemployment

the public transport network is

not reliable

there are not as many traffic jams

We need more...

green spaces

pedestrian zones

cycleways

Destino Arequipa

Vi sitios de interés.

Hicimos una visita guiada.

Visité el centro a pie.

Alquilé una bici de montaña.

Subí a...

Aprendí mucho.

Comí pollo y patatas.

Probé el rocoto relleno.

Había vistas maravillosas.

Destination Arequipa

I saw some sights.

We did a guided tour.

I visited the centre on foot.

I hired a mountain bike.

I went up to...

I learned a lot.

I ate chicken and potatoes.

I tried stuffed peppers.

There were amazing views.

La ciudad era muy acogedora.

La gente era abierta.

La comida estaba muy buena.

Me gustó (el clima).

No me gustaron (los taxis).

¡Qué miedo!

Volveré algún día.

Visitaré otras ciudades.

Iré a (Trujillo).

The city was very welcoming.

The people were open.

The food was very good.

I liked (the climate).

I didn't like (the taxis).

What a scare!

I will go back some day.

I will visit other cities.

I will go to (Trujillo).

BIG QUESTIONS

To understand the way that children learn through play

- ✓ How can children be supported through play
- ✓ What type of activities are there to support play?
- ✓ How can children's play be organised to support learning



Learning aim B: Demonstrate how children's learning can be supported through play

B4 Social play

Learning through social play:

- development of friendships and relationships - build bonds, trust, emotional support networks
- sharing, turn-taking, compromise.

Activities and resources to support social play and learning:

- team games and activities
- group activities such as gardening, mud kitchen
- role play
- board games.

B5 Emotional play

Learning through emotional play:

- expression of feelings, including teaching children how to self-manage feelings and behaviours
- promote independence
- improve self-confidence, self-esteem and self-awareness
- build on relationships.

Activities and resources to support emotional play and learning:

- puppets and dolls
- role-play activities
- emotion faces, 'how I feel today' mirrors
- circle time/carpet time.

B6 How play can be organised to promote learning

Learners must be able to describe how play can be organised and the potential advantages and disadvantages of each style.

Adult-led play:

- adults plan, organise and lead the children in a play activity
- potential benefits - can include higher-risk activities where children can learn specific skills and how to use resources and equipment safely, the adult can introduce new vocabulary
- potential disadvantages - learning is limited by the adult's choice of activity and time given to it, limited repetition of the activity to enhance learning new skills.

Adult-initiated play:

- adult puts out resources and toys that prompt children to play in a certain way
- potential benefits - encourages children to try playing in new ways and develop new skills, more effective for promoting independent learning skills
- potential disadvantages - children may not learn expected skill or concept.

Child-initiated play:

- children choose resources and how to play with them
- potential benefits - children can develop their own ideas more freely, increased opportunities for the development of social skills
- potential disadvantages - a child may focus on one area of learning or development repeatedly, ignoring others, learning may be limited without an adult to expand on learning opportunities.

Homework

1.1. Design a game the will help a child to grow and learn.

Homework Links

Research from the following websites-

- ✓ www.education.gov.uk
- ✓ www.foundationyears.org.uk
- ✓ www.earlyyearsmatters.co.uk/eyfs/a-unique-child/play-learning/
- ✓ <http://www.earlyyearsmatters.co.uk/eyfs/positive-relationships/key-person-attachment/>
- ✓ <http://www.playengland.org.uk/media/120426/free-play-in-early-childhood.pdf>
- ✓

Key Terms LA-A/b

Adult-Led play-adults make and lead an activity for children to complete

Social Skills-used when interacting with each other

Adult-initiated play- provide resources for an activity, but let children play with them in the way they choose

Child-initiated play- organise their own play activities without the support of adults

Repetition-repeating something

Enhance-increase or improve something

BIG QUESTIONS

Learning aim A:

Understand different types of health and social care services and barriers to accessing them

1. What is the difference between primary, secondary and tertiary care?

2. Who provides formal or informal social care?

3. Why do some people need extra support?

4. What barriers stop individuals accessing services



Health and Social Care

A1: Primary Care Services

Explore how the health and social care services that are available and why individuals may need to use

Different health care services and how they meet service user needs:

- Primary care, e.g. GPs, dental care, optometry, community health care
- Secondary and tertiary care, e.g. specialist medical care
- Allied health professionals, e.g. physiotherapy, occupational therapy, speech and language therapy, dieticians.
- Different social care services and how they meet service user needs: services for children and young people, e.g. foster care, residential care, youth work services for adults or children with specific needs (learning disabilities, sensory impairments, long-term health issues), e.g. residential care, respite care, domiciliary care services for older adults, e.g. residential care, domiciliary care
- The role of formal carers and the types of service they provide
- The role of informal social care provided by relatives, friends and neighbours



A2: Barriers affecting accessing services

Understand the types of barriers and how they can be overcome by the service providers or users

- a. Physical barriers, e.g. issues getting into and around the facilities
- b. Sensory barriers, e.g. hearing and visual difficulties
- c. Social, cultural and psychological barriers, e.g. lack of awareness, differing cultural beliefs, social stigma, fear of loss of independence or language barriers, e.g. differing first language, language impairments
- d. Geographical barriers, e.g. distance of service provider, poor transport links to intellectual barriers, e.g. learning difficulties, resource barriers for service provider, e.g. staff shortages, lack of local funding, high local demand, financial barriers, e.g. charging for services, cost of transport, loss of income while accessing services

Section 1

For this section, you must explain how the health and social care services in your area will meet the needs of each of the individuals in your chosen case study.

- Explain how health and social care services meet the needs of individuals in a given scenario.
- Analyse the extent to which health and social care services meet the needs of individuals in a given scenario, explaining how barriers for one service can be overcome.

Homework Links

Research from the following websites-

- ✓ www.nhs.gov.uk
- ✓ www.healthcare.gov.uk
- ✓ www.bupa.co.uk
- ✓ Community Care.



Health and Social Care

Key Terms LA-A

Physiotherapy- involves massages, exercise and other treatments to help people gain physical health

Neurological- problems related to the brain, spinal cord and nerves, i.e. brain injury, stroke or multiple sclerosis

Identity- is how you describe yourself

Sensory impairment- is a weakness or difficulty that prevents a person from doing something.

Respite Care- provided temporary care for an individual, which will give the usual carer a short break.

Domiciliary Care- is care and support given at home by a care worker to help a person with their daily life

Stigma- is when you feel that others disapprove of your circumstances and you have strong feelings of shame or embarrassment about something

Confidentiality - is not passing on information or discussing a private conversation to anyone else.

Burnout- is when a person becomes exhausted and stressed usually due to excess pressure and frustration at work.



BIG QUESTIONS

What are the essential qualities of a theatrical prop?

What does a theatrical prop designer do?

What sorts of props would be needed for a production of Shakespeare's 'Romeo and Juliet' set in Venice in....?

Can you research and record information from sources to support the development of your ideas?

Can you plan and record a range of ideas to meet the brief?

Can you present a personal and meaningful response to the brief?

Overarching Big Question

Work with the Design Process to create a 3D object for a theatrical prop brief.

Research and evaluate work by theatrical prop designers.

Learn about the processes and techniques involved in working with papier mache, wire and modroc.

Continue to develop your understanding of 'Visual Language'.

Develop exciting ideas and create a personal response to the brief.

A prop is considered to be anything movable and touched by the actors - otherwise it is considered part of the set. Usually the design of props is the set designer's responsibility, but costume designers are responsible for any props that form part of a costume, eg umbrellas and bags.



RECORD I will learn to record... • my design ideas showing their 3D qualities • my observations and insights through drawing, making and annotation • my knowledge and opinions about the work of other designers in an articulate way	DEVELOP I will learn how to develop... • my knowledge about 3D design and designers • my understanding of the Design Process • my understanding of 'Visual Language' • my communication skills through drawing • my skills working with 3D materials • ideas in response to a brief
REFINE I will learn how to... • explore and exploit the properties of 3D materials, techniques and processes • select and improve initial ideas for a final outcome through self and teacher-led evaluation	EVALUATE I will learn how to... • evaluate the work of other artists and designers, forming my own opinions and using analytical writing skills • analyse and reflect on the development of my own work, in order to realise the potential of my ideas
PRESENT OUTCOMES I will learn how to... • produce and present one or more finished outcome(s) in 3D	



Useful links:

Designing for Productions

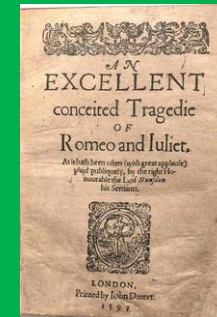
<https://www.bbc.co.uk/bitesize/guides/z7p4vk7>

RSC Theatrical Prop Design

[Making Props | Royal Shakespeare Company](https://www.rsc.org.uk/making-props)
([rsc.org.uk](https://www.rsc.org.uk))

Homework Links

*Tasks linked to the theme
'Theatrical Prop Design' (2
hours per cycle)*



2D Formal Elements

*Line/Shape/Tone/
Texture/Colour*

3D Formal Elements

*Form/Space/Scale/
Balance*

I will be expected to recall keywords learned in previous projects and use them in the appropriate context.

BIG QUESTIONS

Describe the process of development in artists work.

Explain why primary sources are the richest form of research.

How can Secondary sources enrich the development of 3D ideas?

Show different ways of recording your observations

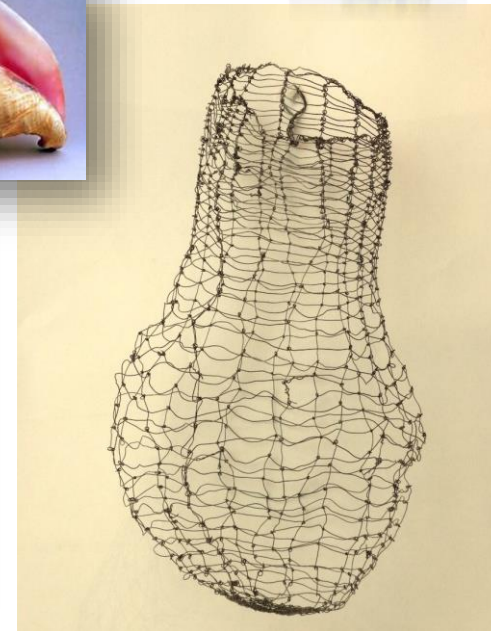
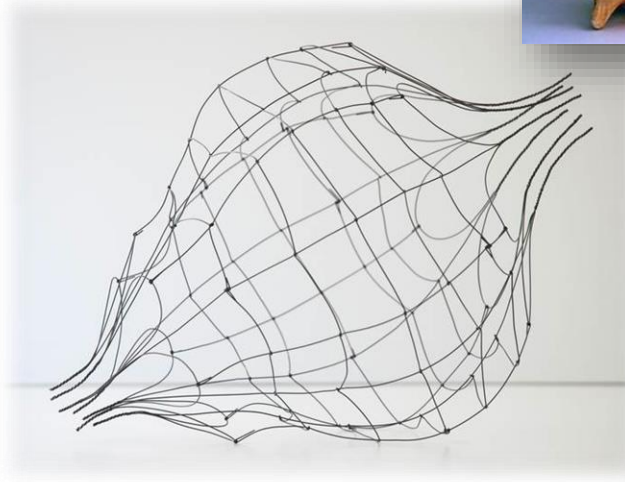
Why should you plan a wide range of ideas before selecting a final one?

How can the refining process help you to fully realise intentions?

Why is it important to evaluate?

What is a prototype?

Client Brief- Design and make a prototype of a lamp to be sold in the lighting section of the DIY Homeware store. The client is launching a range of organic themed products inspired by Biomimicry, your designs will include elements of natural forms using.



Key Skills

RECORD

I will learn to record...

- images and information appropriate for the organic form theme
- using 2D & 3D media
- using technical drawing and photography
- building on my knowledge and understanding of how artists/designers use materials and imagery to create meaningful work
- ideas for a sculpture inspired by organic forms

DEVELOP

I will learn how to develop...

- my observation skills using a range of media, techniques and processes.
- my knowledge and understanding of 3D styles and techniques
- my drawing and planning skills
- ideas in response to a given theme, linking to artists work.
- my higher order thinking skills

REFINE

I will learn how to...

- select and experiment with a range of 3D media and techniques
- select ideas to adapt and improve e.g. adjustments to size, colour and composition.
- develop a piece of work from one media into another

EVALUATE

I will learn how to...

- analyse and reflect on the development of my own work, through annotation making connections to artists and suggesting ways I could improve.
- evaluate artists using analytical writing skills and forming opinions

PRESENT OUTCOMES

I will learn how to...

Produce one or more finished prototypes in 3D



Homework Links

*Tasks linked to the theme
'Organic Forms' (2 hours per
cycle)*



Key Vocabulary

*Shape/Form/Scale/
Texture/Wire/Weave/Pri
mary Source/Secondary
Source/Isometric*

I will be expected to recall keywords learned in previous projects and use them in the appropriate context.

EVALUATING ARTISTS'/DESIGNERS' WORK

1. Describe the piece of art/design you are looking at
2. What is the name of the artist/designer or type of art/design?
3. What part of the world does the art/design come from?
4. Research and list 5 or more things about the artist/designer?
5. Describe the materials used to make the art/design
6. How has the artist/designer made the work?
7. What is being communicated through the art/design?
8. Which of these words best describes the mood of the picture/artefact?
EMOTIONAL/POWERFUL/HUMEROUS/USEFUL/SERIOUS/BUSY/SLOW/PEACEFUL/WARM/COLD/HAPPY/SAD/CALM/INTENSE/ SCARY can you think of any other words?
9. What do you like or dislike about the picture/artefact? Explain your reasons...

ANNOTATING YOUR OWN WORK

- In this piece of work I was trying to...
- The artist/designer that has influenced my work is...
- In my work I used the technique of...
- The source I have used is...
- The media I have used is...
- I like this piece because...
- My idea links to the brief because...
- I can improve this piece by...
- Next, I'm going to.....

Annotate means to explain your own creations
Artist evaluation is when you write about the artist
Project evaluation is written about the whole project at the end

END OF PROJECT EVALUATION

1. Describe each stage of the project from start to finish
2. What media/materials did you use to produce your work? E.g. Paint/Pencil/Clay etc.
3. Describe how you used different techniques in your project? E.g. painting/drawing/modelling with clay etc.
4. Which artist/designer/culture have you looked at?
5. Write down two or more similarities between your work and the artist/designers' work.
6. Which piece of your work best shows the Artist/Designers' style or the influence of another culture and why?
7. Describe some of your own ideas...
8. Have you used a primary or a secondary source?
9. Have you included the secondary source in your work? Where did you find it?
10. Imagine if your final piece was displayed in a public place.... Describe the effect looking at your work might have on people and society. E.g. relax them, make them feel sad, curious, happy, angry, thoughtful, surprised, confused, nostalgic etc. explain why e.g. because of your use of colour, images, content, arrangement? etc.
11. Explain any other influences on your work e.g. personalities (*including your own*), places, memories, objects, politics, events, activities, religion, fact, fiction etc.
12. Describe how your work links to the project brief?
13. Explain what you have done well...
14. Explain how you could improve...
15. What would you do differently, if you were to repeat any part of this project