Knowledge Organiser

Year 11
Cycle 3
ALL SUBJECTS

Name:

Tutor Group:

What is a Knowledge Organiser and why are they important?

A knowledge organiser is designed to summarise the key information, concepts, and vocabulary for a specific topic or unit of work in each subject. Its purpose is to help students:

    o Understand what they are expected to learn.

    o Make connections between ideas.

    o Retain and recall essential knowledge more effectively.

    o Support independent study and revision

Your Knowledge Organiser contains the essential knowledge that we expect every student to know. Regular use of the Knowledge Organiser helps you to recap, revise and revisit what you have learnt in lessons. This can be part of your homework in some subjects or as independent revision The aim is to help remember this knowledge in the long term and to help strengthen your memory.

Each cycle there is an assessment in every subject and you will be assessed on the knowledge from your Knowledge Organiser; the more you revisit information the more likely it will be remembered for lessons, assessments and exams.

How we learn anything

We learn by focusing our attention on something. If we are distracted by other things in our environment (eg mobile phones, listening to music) it will affect how much/what we learn.

Information we pay attention to goes into our working memory, but our working memory is not very good and we quickly and easily forget things.

Learning happens when we think about, process or practise doing something so that it is stored in our long-term memory. Even then it can still be forgotten if we do not regularly think about it and go over it. *We remember what we think about*. Using your Knowledge Organiser outside of lessons helps you to remember things in the long-term.
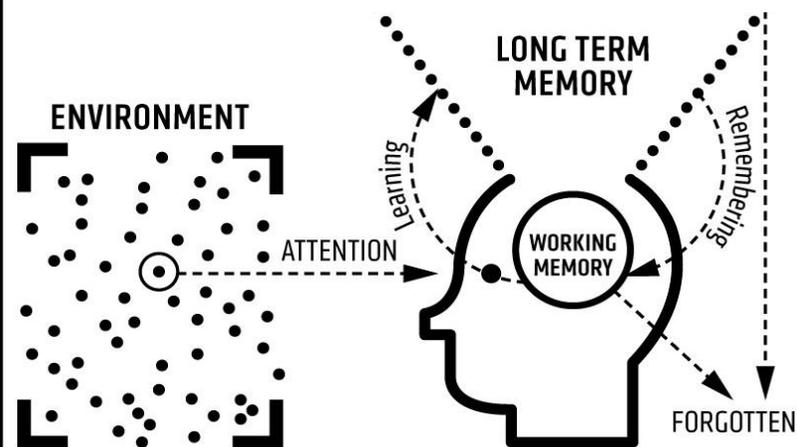
Homework in Year 10-11

The purpose of homework

Homework plays a crucial role in reinforcing what you learn in the classroom, helping you to develop a deeper understanding of the material. It encourages independent learning, time management, and responsibility: skills that are essential for success both in school and in life.

Homework fosters a strong work ethic and a sense of discipline, preparing you for future academic and professional challenges. Homework is not just about completing tasks, it is about building lifelong learning habits. Learning is defined as a change in the long-term memory. You attend 5 hours of lessons per day, which is a lot of new information being taken in. Without additional opportunities to practise remembering, much of that information would be quickly forgotten.

Homework expectations

In Years 10-11 we expect every student to complete around 1 hour of homework a day, 5 days a week. English, Maths and Science will set around 1 per week each and the other GCSE subjects will be around 30 minutes each using the following timetable:

	Monday	Tuesday	Wednesday	Thursday	Friday
Subject 1	Science	Geog/History	Maths	Option Block F	Maths
Subject 2	English	Option Block E	English	Science	Option Block G

Maths and Science homework will be completed on Sparx. All other subjects may be a mixture of Seneca, Knowledge Organiser work and worksheets/tasks. Homework will be recorded on Class Charts to help students and parents keep track of what to do.

Art

A. Visual Elements Keywords

Line	Line is the path left by a moving point. A line can be horizontal, diagonal or curved and can also change length.
Shape	A shape is an area enclosed by a line. Shapes can be geometric or irregular.
Form	Form is a three dimensional shape, such as a cube, sphere or cone.
Tone	This refers to the lightness or darkness of something. This could be a shade, or how dark or light a colour appears.
Texture	This is to do with the surface quality of something. There are two types of texture: Actual texture really exists, so you can feel it or touch it; Visual texture is created using marks to represent actual texture.
Pattern	A design that is created by repeating lines, shapes, tones or colours.
Colour	Red, yellow and blue are primary colours, which means they can't be mixed using any other colours.

B. Key Knowledge 1: AO1 – TICK OFF ONCE DONE

- ❑ I have created a double page mind map and mood board about my theme
- ❑ I have completed two critical studies with in depth annotation using my booklet for guidance
- ❑ I have completed some further research around my theme
- ❑ I have added in further critical studies as my ideas have developed and changed

AO2 – TICK OFF ONCE DONE

- ❑ I have completed one type of collage work
- ❑ I have experimented with drawing in monoprint
- ❑ I have experimented with colour
- ❑ I have experimented with printmaking, textiles or 3D work
- ❑ I have refined two of the above with a further experiment

AO3 – TICK OFF ONCE DONE

- ❑ I have completed a photoshoot
- ❑ I have drawn from life
- ❑ I have drawn from found images and my own photos
- ❑ I have drawn in pencil – tonal, Pen – mark making and tried continual and blind drawing.

AO4 – TICK OFF ONCE DONE

- ❑ I have written a statement of intent
- ❑ I have sketched and annotated thumbnails of final outcome ideas
- ❑ I have refined work and practiced elements of my final piece
- ❑ I have a final outcome that is meaningful, clearly relates to my developments and shows my best skills.

ART & DESIGN Project – YEAR 11. Groups, types and places.
Threshold Concept -#2 Art communicates, in every sense.
#5 Artists play – with ideas, materials and failures
#6 Art engages heads, hands and heart
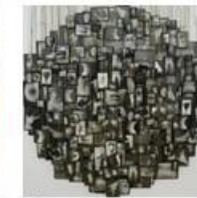
C. Expert Modelling:

Katie Scott

Kurt Jackson

David Hockney

Michael Wolf

Annette Messager

Alexandra Dillon

What Visual Elements can you see in this work?

E. IDENTIFYING SUCCESSES IN YOUR WORK

- Identify three formal elements in your work and explain why they are important
- Explain how you will refine a process further to develop your practical work
- Identify a gap or weakness you would like to improve.

D. Wider thinking, reading and doing:

- Create a conceptual page
- Do a large abstract experimental piece
- Contact an artist or organisation

Knowledge Organiser: Networks

KEY VOCABULARY	
Stand Alone	A single machine, not connected to another
Network	A collection of machines which can communicate with one another
Transparent	The end-user has no need to know the specifics of a network's infrastructure
Node	A device on a network (PC or other device)
Link	The connections between nodes
LAN	Local Area Network (Single location)
WAN	Wide Area Network (Multiple connected locations)
VPN	Virtual Private Network
UTP	Unshielded Twisted Pair – a type of cable
Client	The user machines on a network
Server	The central 'controller' machine on a network, including main data storage
P2P	Peer-2-Peer. A network without a server.
WAP	Wireless Access Point
NIC	Network Interface Controller
Router	Controls the sending of data around a network
Hub	A central connection for a small network, which broadcasts all data to all clients
Internet	A worldwide collection of networks

Tethering

- Tethering means linking devices using Bluetooth
  - This creates a localised personal area network
  - This may enable one device to use another's 3G Internet connection by creating a personal hotspot

WHAT IS A NETWORK?

A network is where two or more computers are joined together to share files and resources.

There are many reasons to create networks of computers, and increasingly few reasons not to.

Advantages	Disadvantages
Communication between users Sharing of files Sharing of peripheral devices such as printers and scanners You are able to monitoring user activity Access control or other security features Centralised administration of machines Multiple work stations available for users Possible to distribute workload for large tasks	Higher cost than single machines Requires additional hardware Requires administration Security risks—Open to attacks System failure could lead to downtime

Local Area Network (LAN)

A LAN operates on a single site such as a school or small business using their own cabling systems

Wide Area Network (WAN)

- Any network in which the computers communicate using resources supplied by a "third party carrier" such as British Telecom, is a Wide Area Network
- Often under collective or distributed ownership
- A WAN uses cables, telephone lines, satellites and radio waves to connect, usually spread over a wide geographical area
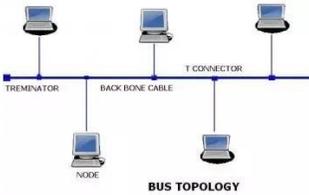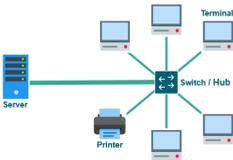
PERSONAL AREA NETWORK (PAN)

- Personal Area Network centred around a single user
- Bluetooth used to connect devices
- Tethering devices – creating your own personal hotspot with your mobile phone, to connect other devices such as tablets

	Benefits	Risks
Wired	• Faster connection • Higher bandwidth • Greater security	• Cables can be hazardous and unsightly • Not all devices can connect via cable • Can be expensive to set up
Wireless	• No wires • Easy to connect new devices • Can be used freely within range	• Connection can be slower • Subject to interference from walls, objects and other electronic devices • Less secure

| Bus | | Bus or Line topology is a network where all nodes are connected to a single cable (backbone). | Works well with small networks

Easiest option for connecting nodes with shared peripherals

Least costly in terms of hardware and cabling | Difficult to fault test because who network crashes when there are errors

Additional devices slow down the network |
| Star | | Each node connects to a hub or switch. A central machine acts as **server** whilst the outer nodes are **clients.** | Centralised management through the server

Easy to add more machines to the network

If 1 machine fails, the others are unaffected | Potentially higher set up costs, especially in server and switch set ups.

Central server determines the speed of the network and the number of possible nodes

If the server fails then the network fails |

KEY VOCABULARY	
WAN	Wide Area Network
VPN	Virtual Private Network
Client	The user machines on a network
Server	The central 'controller' machine on a network, including main data storage
Internet	A worldwide network of networks
DNS	Domain Name Server
Hosting	Storing a file on a web-server for access via the internet
Cloud	A service which is stored remotely
TCP/IP	Transmission Control Protocol / Internet Protocol. These are the standards that allows network nodes to communicate with one another on the internet
WWW	World Wide Web - Pages of content
email	Electronic mail, sent through the internet
URL	Unique Resource Location

NETWORK HARDWARE
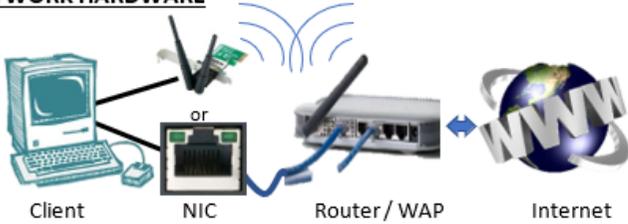
All clients need an NIC to connect to a ROUTER. This could be a wireless adapter or a network card.
The Router in this simple connection can host multiple clients, but more advanced hardware is needed for bigger networks

Client   NIC   Router / WAP   Internet

- **Router**
  - Sends data packets on their way in the best direction

- **Switch**
  - Smart multi-plug adaptor that only sends packets to the intended recipient, using their destination MAC address

Wireless networks come with their own set of risks:

- Theft of bandwidth from neighbouring users within range
- Compromised confidentiality without adequate encryption
- Easier to intercept data or 'hack'

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Knowledge Organiser: Networks

Circuit Switching	•When you make a telephone call, a dedicated connection is set up between you and the person you are calling for the duration of the call •With circuit switching, we are building a connection between different locations so that we can then send data over those lines.
Packet Switching	The method in which packets are sent across a network from one router to the next is called **packet switching**. A file is split down into equal packets. It uses the destination IP address to find the recipient's location. The chosen route that the packets take is dependent on the traffic conditions, so it is unlikely that all packets will follow the same route and so they may arrive in an incorrect sequence. This is another reason why the control

Sender's IP address	Recipient's IP address	Protocol used	Packet sequence number	Payload *(the actual data)*	Checksum

WHY LAYER? Layering allows problems to be broken down into small chunks, and then smaller solutions created to specific parts of the problem. These small parts interact in an agreed manner, allowing the solution to be built by different teams or companies.

Layering is not unique to computing. In the car industry, a Ford engine might be used with a Jaguar gearbox in a Mazda car. By separating these 'layers', but agreeing on the interface between the layers, each company is free to develop their layer as they see fit, without affecting the other layers. It is also possible to swap one layer out, and replace it with another one – such as swapping an engine for a more powerful one.
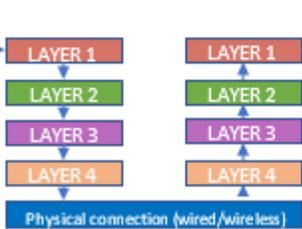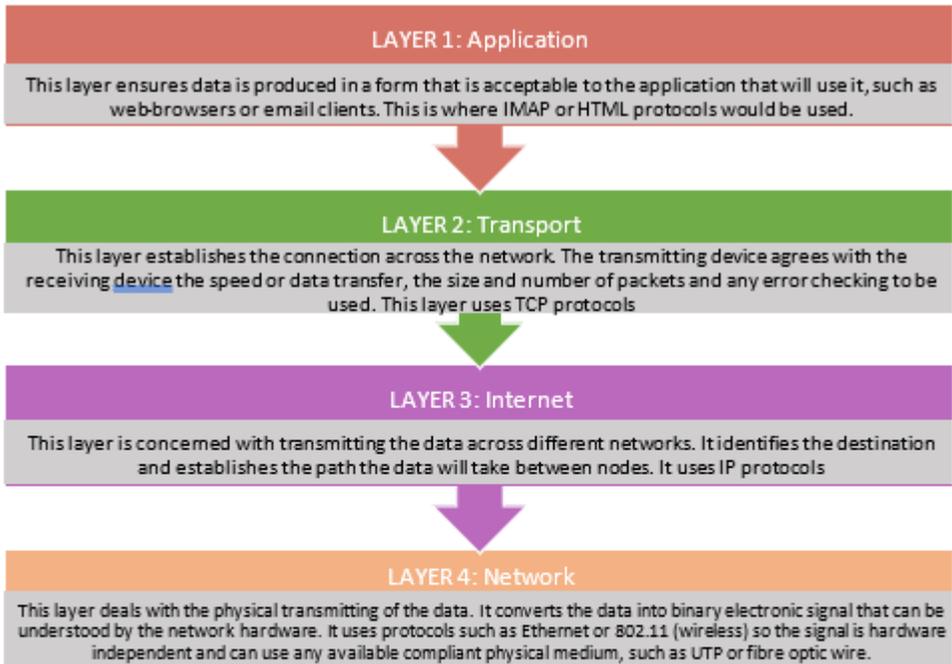
This *interoperability* is important as it allows data (in computing) to be passed from one layer to the next. Interoperability The ability for different systems and software to communicate, exchange data and use the information

In networking, **layering** means to break up the sending of messages into separate components and activities. Each component handles a different part of the communication. This can be referred to as the Transmission Control Protocol/Internet Protocol - TCP/IP - model.

Layering enables standards to be put in place and simply adapted as new hardware and software is developed.

TCP/IP Layering Model

LAYER 1: Application
This layer ensures data is produced in a form that is acceptable to the application that will use it, such as web-browsers or email clients. This is where IMAP or HTML protocols would be used.

LAYER 2: Transport
This layer establishes the connection across the network. The transmitting device agrees with the receiving device the speed or data transfer, the size and number of packets and any error checking to be used. This layer uses TCP protocols

LAYER 3: Internet
This layer is concerned with transmitting the data across different networks. It identifies the destination and establishes the path the data will take between nodes. It uses IP protocols

LAYER 4: Network
This layer deals with the physical transmitting of the data. It converts the data into binary electronic signal that can be understood by the network hardware. It uses protocols such as Ethernet or 802.11 (wireless) so the signal is hardware independent and can use any available compliant physical medium, such as UTP or fibre optic wire.

LAYER 1 | LAYER 1
LAYER 2 | LAYER 2
LAYER 3 | LAYER 3
LAYER 4 | LAYER 4
Physical connection (wired/wireless)

Data transfer occurs by breaking the file into small *packets,* adding each layer to the packet in order at the sending device, then decoding in reverse order at the receiving device before rebuilding the file.

KEY VOCABULARY

Encryption	Encryption is taking a message and changing the letters in such a way that it is not readable. The correct recipient knows how to unscramble the message and can read the text. Modern encryption is 128bit and secure against brute force attacks **PUBLIC KEY ENCRYPTION** Public Key Encryption is a method of securely sending data over the internet. The recipient's computer uses an algorithm to produce 2 linked keys: a public key and a private key. Alice (the sender) requests Bob's (the recipient) public key. This is shared. Alice uses Bob's public key to *encrypt* the message she wishes to send The encrypted document is sent over the internet – it is secure. When Bob receives the encrypted document he combines his public key with the secret private key. This allows the message to be decrypted and turned back into plain text
Protocol	The rules and standards that are agreed in order to make it possible for different devices to talk to one another
IP Address	Each node on a network is given a unique 32 bit address (4x8bits) for example 192.168.0.1 There are 4 billion possible combinations. Geographical location
DHCP	Dynamic Host Configuration Protocol – this protocol allows the network server to control the allocation of IP addresses
MAC Address	Media Access Control Unique addresses hard-coded into the network interface controller. Gives the manufacturer, NIC type and unique identifying number. 48 bits displayed as Hex (eg 01-23-45-67-89-ab-cd-ef) MAC Address links to actual individual address

TCP/IP	Transmission Control Protocol / Internet Protocol	A set of protocols that governs the transfer of data over a network
HTTP	Hyper Text Transfer Protocol	Standards for writing webpages to display content for display
HTTPS	*Hyper Text Transfer Protocol Secure*	*Client-server protocol for requesting (client) and delivering (server) resources, such as HTML, securely*
FTP	*File Transfer Protocol*	*Used to directly send files from one node to another over the internet. Commonly used for uploading files to webservers*
POP	Post Office Protocol	Used by email clients to download email from the remote email server and save it onto the users computer. More or less redundant now, and has been replaced by IMAP
IMAP	Internet Message Access Protocol	An alternative to POP, allowing more control such as the complete control of remote mailboxes
SMTP	Simple Mail Transfer Protocol	An old standard for transmission of email. SMTP can only be used to *push* mail to client machines, whilst both POP and IMAP ae used by clients to *retrieve* mail.

'DNA' by Dennis Kelly Knowledge Organiser

CHARACTERS		CONTEXT		PERFORMANCE SKILLS	
PHIL	Menacing, Cold, Sinister	**Original performance**		**Vocal**	
JOHN TATE	Controlling, Manipulative, Tyrannical	**When?**	16th February 2008	**Pitch**	How high or low the voice is.
LEAH	Insecure, Loyal, Insightful	**Where?**	Cottesloe Theatre, National Theatre, London	**Pace**	The rhythm and speed with which words are spoken.
MARK	Cruel, Malicious, Ruthless				
JAN	Bullying, Intimidating, Gullible	**Why?**	Intended for schools and youth groups.	**Projection**	(or volume) How loud or quiet the voice is.
RICHARD	Insecure, Confident, Sycophant (flatterer)	**Director**	Paul Miller	**Pause**	Stopping to emphasise a point or provide contrast and variation.
CATHY	Volatile, Sadistic, Merciless	**Designer**	Simon Daw (Set, Costume and Video)		
BRIAN	Nervous, Introverted, Vulnerable	**Designer**	Paule Constable (Lighting)	**Intonation**	The rise and fall of the voice to provide variation and interest.
LOU	Unsuspecting, Impressionable, Spineless	**Stage**	'End on,' bare stage with back projection		
DANNY	Ambitious, Fearful, Sceptical	**Lights**	Blue gels	**Tone**	How lines are said to convey meaning.
ADAM	Victim, Confused, Scared	**Location**	Contemporary Britain – Street, Field, Wood - anywhere	**Accent**	Used to indicate where are character is from (location) or to show social class or status.
Staging					
Proxemics	Where a performer stands in relation to other performers & any objects.	**Sound**	Drum & bass for transitions, distant aeroplane when Leah leaves Phil, sea gulls after Richard's monologue.	**Inflection**	The ups and downs of spoken language.
Levels	Levels can be used to show status, power, perspective and variation.			**Emphasis (or stress)**	Used to place importance on specifically chosen words.
Sight lines	Ensures the action is visible to the audience from all angles.				
Entrances / Exits	It is important for the audience to understand where the actors have come from and where they are going. This can help put each scene into context.	**Costume**	Uniform (in different states) grey, blue, white	**Nuance**	Subtle changes in voice to change meaning in a text.
Movement	Stillness, pace, direction, size, flow, weight, control, orientation of performers.				
PLOT			**Themes**		**Physical**

		PLOT	Themes			Physical	
Act 1	Street Field Wood	Tension and mystery build as Mark tells Jan that someone is dead. Leah, talking to Phil, admits she is scared. The group meet, led by JT. Mark and Jan outline how they were bullying Adam, until they forced him to walk over a grille and, while having stones thrown at him, fell in. The group assume Adam has been killed. Phil concocts an elaborate plan involving a fictional postman to cover up what they have done. Later, Leah compares humans to bonobos.	**Gangs / Belonging**	The whole group belong to a gang – with different pairings, relationships and friendships. Some gang members leave. Gang leaders change and try to solve the issue of Adam to protect the gang. There is a sense of loyalty and cruelty. The gang are nihilistic – they have rejected all religious and moral principles.	**Gesture**	Used to show how a character feels or expresses their thoughts.
					Facial Expression	Shows a character's response to a situation or reveals their inner feelings & thoughts.
					Body language	The way a performer communicates non-verbally.
Act 2	Street Field Wood	The group find out the police have arrested a postman matching the description of the fictional 'fat postman with bad teeth.' This is because Cathy, in an attempt to make the suspect as realistic as possible, found a postman who matched Phil's description, and contrived to have him pick up Adam's jumper when she dropped it. The plan has gone wrong and an innocent man has been framed. Brian has been asked to go to the police station to identify the man, but he is scared, so Phil threatens him to make him go.	**Power/ Status/ Hierarchy**	The power continually shifts within the group. There appears to be a clear hierarchical structure within the characters.	**Posture (or stance)**	How a character stands. Could show their age, status or emotional state.
			Bullying/ Cruelty	Psychological and physical abuse of Adam. Phil's lack of communication towards Leah is emotional cruelty. John Tate is aggressive and threatening. Other characters are bystanders in the bullying – they allow the events to happen.	**Gait**	How the character walks.
					Proxemics	How the performer uses stage space. Could show relationships or status.
Act 3	Street Field Wood	Cathy has discovered Adam alive and living in the woods. He has clearly been affected by what has happened to him. In a shocking twist, and to save themselves from having to reveal the truth of the gang's plotting, Phil takes charge and demonstrates to Cathy how to kill Adam with a plastic bag.	**Identity**	How many of the group members are really being themselves? Which group members are putting on an act to impress others? Which group members follow or copy others? Dennis Kelly states that the characters can be played by males or females – either gender is capable of carrying out the actions within the play.	**Focus (eye contact)**	Where a character is looking.
					Levels	The height of a character/actor.
Act 4	Street Field	Jan and Mark and then Richard and Phil in brief conversations about what has happened to the others.			**Movement**	How a character moves.

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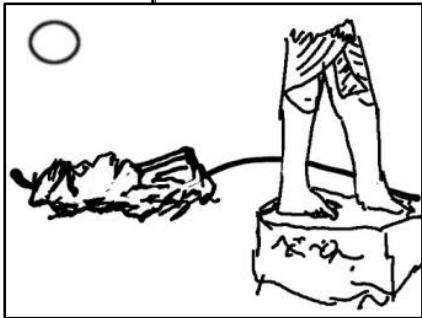# Drama Design Knowledge Organiser

LIGHTING
Considerations: Mood/ Atmosphere, Location, Time, Symbolism, Colour, Effect, Angle, Position

Lantern Type and specials

PAR can	Lights a large area (with an edge). Can produce intense colours.
Profile Spot	Gives a hard-edged spot of light. Highlights a performer or area.
Fresnel	Gives a soft-edged spotlight which enables the lighting of precise areas. Easy to blend.
Barn Door	Four hinged flaps that are fitted in front of a lantern. Can be positioned to block light from reaching certain areas of the stage.
Floodlight	Provides lots of light to a wide area (no edge).
Moving heads	Automated lights that offer flexibility and variation.
Gels	Coloured plastic placed in front of the lantern to alter the colour.
Birdie	A miniature light that is useful for hiding in parts of set.
Gobo	A small metal disc with a pattern or shape cut into it to create a specific shape (when slotted into a Profile Spot lantern).
UV	Ultra violet light causes specially treated materials to look fluorescent on an otherwise blackened stage.
LED	LED stage lights use light-emitting diodes (LEDs) as a light source. LED instruments are an alternative to traditional stage lighting.

Lighting Angles (position / direction)

Backlight	The actors are lit from behind. Can be used to create shadows / silhouettes or obscure the audience's view.
Up-light	Lighting is angled upwards to create tension or suspense.
Down Light	Where the performers are lit from the front.
Side light	Lit from the side. Can indicate another location or give a feeling of mystery.
High Front	Performers are lit from above. Provides a clear and natural effect.

Lighting Techniques

Cross Fade	Similar to a fade, a cross fade occurs when one lighting state fades out whilst the other is gradually faded in.
Cue	The indicator of when the next lighting state should take place (usually a line from one of the performers).
Lighting State	A plan of which lights are being used at any one time.
Snap	Where the lighting changes abruptly from one state to the next.
Fade	Gradually takes in or takes out a lighting state. This could be done quickly or over a more prolonged time period.
Blackout	To remove all (or almost all) light on the performing area, usually done rapidly.
Wash	An even, overall illumination over a large area.
Focus	To aim and adjust a lens so that the light is concentrated at a focal point.
Intensity	A measure of strength of a light source in a particular direction.

SET
Considerations: Space, Materials, Colours, Location, Levels, Symbolism, Time, Entrances/exits

Style	Set design is hugely influenced by the style of the play (naturalistic/ realistic, expressionist, symbolic etc).
Period	The time on history when the play is set.
Colour	Reinforces mood, atmosphere, communicates meaning.
Texture	Support key themes and ideas (a metallic texture will have a different meaning from earthy textures).
Backdrop	A painted cloth hung at the back of a theatre stage as part of the scenery.
Projection	Used to create a set, or show film or images. Can have a distancing or dreamlike effect.
Entrances/ Exits	Position of entrances / exits, and how characters use them, can be significant.
Cyclorama	Curved, stretched cloth around the back of the stage which gives the impression of sky or extensive space.
Levels	Levels give a stage more visual interest, allowing different characters to communicate different status.

SOUND
Considerations: Mood/ Atmosphere, Location, Time, Symbolism, Volume, Tone, Sound effects

Live Music / Sound	Live music / sound is where the performers or musicians generate the music /sound on stage.
Recorded Sound	Sounds that have been pre-recorded and are then played through speakers/a PA system.
Pitch	This relates to whether a sound is high or low.
Volume	This relates to whether a sound is loud or quiet.
Sound Effects	Can be pre-recorded or played live. Can reflect what is happening on or off stage. Can be naturalistic or abstract depending on the style of the performance.
Direction	Speakers and musicians can be positioned anywhere within the space and create impact on an audience.

PROPS AND STAGE FURNITURE

Props	Any moveable items that the performer uses on stage - does not include costume or scenery.
Stage furniture	Parts of the set that performers can move during the performance. Can communicate location, time period or style, or the status of the characters.
Personal props	Props that are used for individual characters. Could help find nuances in the character.

COSTUME
Considerations: Age, Status, Personality, Economic Climate, Symbolism, Practical

Style	Concept of play and overall appearance.	
Period	Time the play is set.	
Naturalistic	Accurate to the period.	
Symbolic	Item / colour signals to the audience.	
Texture	The feel of the fabric.	
Representational	Single item that indicates a particular character.	
Breakdown	Make a costume appear shabby or dirty.	
Material	Cotton, wool, velvet, leather, metal, lace.	
Colour meanings	*Red*	*Passion, desire, love, war, danger*
	Yellow	*Joy, happiness, cowardice, caution*
	Green	*Growth, harmony, fertility, jealousy*
	Blue	*Depth, trust, truth, depression*
	Black	*Power, elegance, formality, mystery, death, evil*
	Purple	*Power, wisdom, luxury, arrogance*
	White	*Purity, peace, cold, clinical.*

TYPES OF STAGING

Proscenium Arch	Most common type of staging in Western Theatre - the audience sits on one side only, also known as end-on staging.
In The Round	Positioned at the centre of the audience, who sit around the whole stage. Creates an intimate atmosphere, is good for audience involvement.
End-on-stage	Found in a studio theatre. Seats face the stage space at one end. No proscenium arch.
Thrust	Extends into the audience on three sides and is connected to the backstage area by its upstage end. Greater intimacy between performers.
Traverse	Like a catwalk, audience sit either side of stage. Brings audience closer to action & creates an intimate/ engaging atmosphere. Could be difficult to use without blocking sight lines.
Promenade	(Immersive) Audience members walk through the space to experience the performance.
Site specific theatre	These spaces are chosen as a key part of the production.
Amphi-theatre	He audience sit in a large and steep half bowl shape with a circular stage at the bottom. Originated from Ancient Greece.

English Learning Area
GCSE English Literature
# AQA Power and Conflict Poetry

AO1: Read, understand and respond to texts. Students should be able to: maintain a critical style and develop an informed personal response, use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.
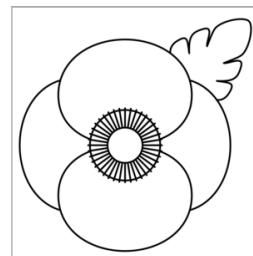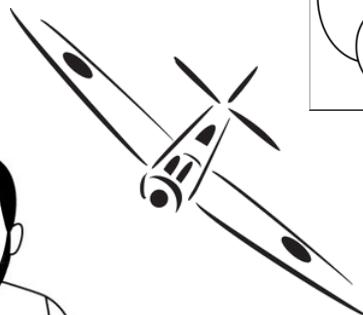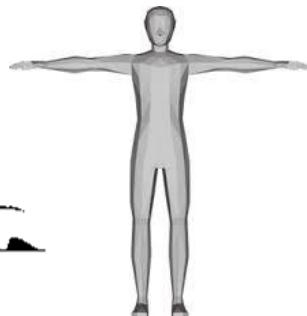
What to expect:

- In the exam, you will be asked to compare, by theme, a named and printed poem that you have studied, to another poem of your choice from the anthology.

- We have modelled thesis statements which you can use and adapt to structure and focus your comparisons. You should aim to make 3-4 clear points between the poems, and support these with evidence and detailed analysis of the language- remembering to link back to the keyword in the questions, themes and bigger ideas explored through the poems.

- To support this, we have selected key quotes from our lessons and collated them here with prompts for the method and the effect, along with a summary of the poem. You can supplement this with your class learning, independent research and personal interpretations of the poems. There are lots of resources, guides, videos and models available on the internet.

Mark/ Level	A0	Typical Features	✓
Level 6 *Convincing critical analysis and exploration* **26 – 30 marks**	AO1	• Critical, exploratory comparison • Judicious use of precise references to support interpretation(s)	
	AO2	• Analysis of writer's methods with subject terminology used judiciously	
	AO3	• Exploration of effects of writer's methods to create meanings • Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task	
Level 5 *Thoughtful, developed consideration* **21 – 25 marks**	AO1	• Thoughtful, developed comparison • Apt references integrated into interpretation(s)	
	AO2	• Examination of writer's methods with subject terminology used effectively to support consideration of methods	
	AO3	• Examination of effects of writer's methods to support consideration of methods • Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task	
Level 4 *Clear understanding* **16 - 20 marks**	AO1	• Clear comparison • Effective use of references to support explanation	
	AO2	• Clear explanation of writer's methods with appropriate use of relevant subject terminology	
	AO3	• Understanding of effects of writer's methods to create meanings • Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task	
Level 3 *Explained, structured comments* **11 - 15 marks**	AO1	• Some explained comparison • References used to support a range of relevant comments	
	AO2	• Explained/relevant comments on writer's methods with some relevant use of subject terminology	
	AO3	• Identification of effects of writer's methods to create meanings • Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task	
Level 2 *Supported, relevant comments* **6 – 10 marks**	AO1	• Supported comparison • Comments on references	
	AO2	• Identification of writers' methods • Some reference to subject terminology	
	AO3	• Some awareness of implicit ideas/contextual factors	
Level 1 *Simple, explicit comments* **1 – 5 marks**	AO1	• Simple comments relevant to comparison • Reference to relevant details	
	AO2	• Awareness of writer making deliberate choices • Possible reference to subject terminology	
	AO3	• Simple comments on explicit ideas/ contextual factors	
0 marks		Nothing worthy of credit/ nothing written	

Storm on the Island

Method	Evidence	Effect	Summary -–**Storm on the Island – Seamus Heaney**
Statement / plural pronoun	We are prepared	Confident/ familiarity / community /	"Storm on the Island" is a poem Irish writers, Seamus Heaney. In the poem, an unspecified narrator talks about an isolated island community. These islanders live in fear of a coming storm, and have no trees for shelter. On the surface level, the poem appears to be about nature's ultimate power over humankind. The anticipation of disaster, however, can also be interpreted as a comment on humankind's own capacity for violence, perhaps in relation to the political tensions in Northern Ireland during the 20th century (which became, soon after the poem's publication in 1966, what's now known as the Troubles).
Oxymoron /personification Simile	The sea is 'exploding comfortably' and then it becomes 'like a tamed cat turned savage'	Familiarity Threatening / danger	
Closing statement Oxymoron / metaphor	Strange, it is a huge nothing that we fear	Repeats 'we' Ambiguous conclusion	
* Internal Conflict * Reality of War *			

The Prelude

Storm on the Island and The Prelude both explore the relationship between man and nature. However, whilst nature is shown to be more powerful than man in both poems, Heaney presents its power as an enemy that attacks whilst Wordsworth shows that its power is largely in his mind.

Method	Evidence	Effect	Summary — *The Prelude* - William Wordsworth
Verbs start Repetition end pace	I dipped my oars I struck and struck again 'Upreared its head'	Calm/ confidence Scared/ alarmed /fast	*The Prelude* is an extract from an autobiographical poem by William Wordsworth. It focuses on Wordsworth's spiritual development, which is often spurred on in the poem by the surrounding natural environment. In this early passage from *The Prelude*, the speaker recalls a night when he, as a young boy, steals a boat and rows out into the middle of a lake. Eventually, the boy becomes scared of a huge mountain and rows back to shore. The image of the mountain haunts him from then on, planting the seeds for a more complex relationship with nature.
Semantic field of light Semantic field of isolation	'glittering', 'moon', ' sparkling light' 'darkness', 'solitude', 'desertion'		
Contrast start Repetition end	Craggy ridge A huge peak, black and huge	Respect/ beauty Petrified/ inexpressible	
Closing statement	Huge and might forms … we a trouble to my dreams	Nightmare / long term / innocence /	
* Internal Conflict * Power of Nature *			

Storm on the Island

Method	Evidence	Effect	Summary --**Storm on the Island – Seamus Heaney**
Statement / plural pronoun	We are prepared	Confident/ familiarity / community /	"Storm on the Island" is a poem Irish writers, Seamus Heaney. In the poem, an unspecified narrator talks about an isolated island community. These islanders live in fear of a coming storm, and have no trees for shelter. On the surface level, the poem appears to be about nature's ultimate power over humankind. The anticipation of disaster, however, can also be interpreted as a comment on humankind's own capacity for violence, perhaps in relation to the political tensions in Northern Ireland during the 20th century (which became, soon after the poem's publication in 1966, what's now known as the Troubles).
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Closing statement Oxymoron / metaphor	Strange, it is a huge nothing that we fear	Repeats 'we' Ambiguous conclusion	
* Internal Conflict * Reality of War *			

Exposure

THESIS STATEMENT: Both poems explore the idea that nature is more powerful than man and, in fact, nature can sometimes be the enemy. However, Heaney shows that nature can be helpful to man whilst, for Owen, it is always the foe.

Method	Evidence	Effect	Summary --**Exposure – Wilfred Owen**
personification	The merciless iced east winds that knife us	Power of nature/ Danger/ pain/ suffering	"Exposure" is a poem written by the English poet and soldier Wilfred Owen. Owen wrote "Exposure" in 1918, but it wasn't published until 1920, after Owen's death in World War I. "Exposure" focuses on the sheer monotony of daily life for many soldiers, as well as the harsh conditions they must endure (that is, be "exposed" to) even when not on the battlefield. This suffering is made all the more devastating given the fact that, in the speaker's mind, war seems to accomplish nothing on a larger scale.
Repetition	But nothing happens	Slow pace/ Reality/futility of war	
Verb/ lexical choice	We cringe in holes.	Despair / anguish	
Adverb/ noun/ metaphor	Slowly our ghosts drag home	misery – they are changed men	
* Conflict * Reality of War * Nature *			

15

Ozymandias

Method	Evidence		Summary —Ozymandias – Percy Bysshe Shelley
Perspective/ third person	I met a traveller from a distant land	dissociated	"Ozymandias" is a sonnet written by the English Romantic poet Percy Bysshe Shelley. The title of "Ozymandias" refers to an alternate name of the ancient Egyptian pharaoh Ramses II. In "Ozymandias," Shelley describes a crumbling statue of Ozymandias as a way to portray the transience of political power and to praise art's power of preserving the past. Although the poem is a 14-line sonnet, it breaks from the typical sonnet tradition in both its form and rhyme scheme, a tactic that reveals Shelley's interest in challenging conventions, both political and poetic.
Noun phrase	My name is Ozymandias King of Kings	Arrogance / conceit / egotism	
Alliteration / metaphor	Boundless and bare, / The lone and level sands stretch far away	Echoes/ power of nature / longevity / endurance	
* Power * Nature *			

The Prelude

Both Ozymandias and The Prelude explore the power of Nature. Initially, both believe they are more powerful than nature, although ultimately, Nature has more power and outlasts man.

Method		Evidence	Effect	Summary — The Prelude - William Wordsworth
Verbs	start	I dipped my oars	Calm/ confidence	The Prelude is an extract from an autobiographical poem by William Wordsworth. It focuses on Wordsworth's spiritual development, which is often spurred on in the poem by the surrounding natural environment. In this early passage from The Prelude, the speaker recalls a night when he, as a young boy, steals a boat and rows out into the middle of a lake. Eventually, the boy becomes scared of a huge mountain and rows back to shore. The image of the mountain haunts him from then on, planting the seeds for a more complex relationship with nature.
Repetition pace	end	I struck and struck again	Scared/ alarmed /fast	
Contrast	start	Craggy ridge	Respect/ beauty	
Repetition	end	A huge peak, black and huge	Petrified/ inexpressible	
Closing statement		Huge and might forms ... we a trouble to my dreams	Nightmare / long term / innocence /	
* Internal Conflict * Power of Nature *				

16

Charge of the Light Brigade

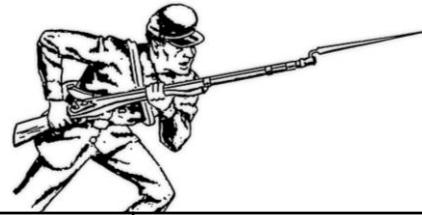| Method	Evidence	Effect	Summary - **Charge of the Light Brigade –**
Repetition that changes at the end of each stanza *At the end	**'Rode the six hundred'** **'Not the six hundred'** **'Noble Six Hundred'** ***'When can their glory fade?'**	Chorus Celebratory tone Rhythm of the horses	The Charge of the Light Brigade" was written by the English poet Alfred Lord Tennyson in response to a battle during the Crimean War (1853-1855). In this battle, a British cavalry unit—the "Light Brigade"—was commanded to charge against a Russian artillery
Biblical imagery	**'Into the valley of Death'** **'Into the mouth of hell'**	Undaunted bravery of the soldiers	unit. The order was almost suicidal, and the brigade was decimated in the charge. "The Charge of the Light Brigade"
Semantic field of patriotism – aural imagery	**'heroic', 'valour', 'splendour', 'noble'**	Contrasts to the newspaper reports of the battle	celebrates the self-sacrifice and heroism of the cavalrymen, suggesting that bravery consists of doing one's duty even when it leads to almost certain death.
* Conflict * Battlefield * Heroism *			

In 'Exposure' Owen explores the futility of war in a poignant poem about suffering. He explores ideas about the purpose of conflict. On the other hand, 'Charge of the Light Brigade' highlights a clear purpose and conflict: patriotism. Tennyson glorifies the soldiers' efforts in the Crimean war.

Exposure

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Verb/ lexical choice	We cringe in holes.	Despair / anguish	be "exposed" to) even when not on the battlefield. This suffering is
Adverb/ noun/ metaphor	Slowly our ghosts drag home	misery – they are changed men	made all the more devastating given the fact that, in the speaker's mind, war seems to accomplish nothing on a larger scale.
* Conflict * Reality of War * Nature *		17	

Bayonet Charge

Method	Evidence	Effect	Summary - **Bayonet Charge – Ted Hughes**
Adverb / metaphor/ medias res (in the middle of the action)	**'Suddenly, he awoke and was running'**	Fast pace / shock / reality of war / danger	Set in the heat of battle, the poem focuses on the thoughts and behaviour of a soldier in **World War I**. This soldier is depicted mid-charge, his bayonet (that is, the blade attached to this end of his gun) primed to attack the enemy. However, he has an **epiphany** during his charge and suddenly questions why he's there in the first place. Old notions like **patriotism and honour seem to fade away** as the soldier confronts the absurd reality of war—and of the likelihood of his **own death.**
Lexical set (listing)	**'King, honour, human dignity etc'**	Anger / frustration / despair / realisation	
Alliteration symbolism	**His terrors touchy dynamite**	Solider reduce to a weapon / danger / fear	
* Conflict * Battlefield * Reality of War * Solider *			

Remain

Both poems explore the horrors of being in a conflict zone or battle field. However, they also both consider the longer, lasting effects of war.

Method	Evidence	Effect	Summary --**Remains – Simon Armitage**
Literal and metaphorical	**Remains**	Physical and emotional remnant of the killing	" Remains" was published by the British poet Simon Armitage in 2008 as part of his collection *The Not Dead*, a series of war poems based on the testimonies of ex-soldiers. Instead of detailing conflict, however, these poems confront the *aftermath* of war and the traumatic memories that ex-service people might struggle to cope with. "Remains" specifically focuses on a soldier who was involved with killing a man caught looting a bank during conflict in what is implied to be the Middle East.
Repetition Start and End metaphor	**Probably armed, possibly not**	Uncertainty / doubt / guilt / internal conflict	
	Blood shadow	Inescapable guilt	
Turning point. Revisits events mentally once he's home.	**End of story, except not really**	Long term consequence of war Contrast chatty tone to reality	
* Internal Conflict * Reality of War *			

War Photographer

Method	Evidence	Effect	Summary -– **War Photographer" - Carol Ann Duffy**
Literal and metaphor	Solutions slop in trays Spools of suffering	Processing emotions Internal conflict memories	"War Photographer" is a poem by Carol Ann Duffy, the UK's poet laureate from 2009 to 2019. "War Photographer" depicts the experiences of a photographer who returns home to England to develop the hundreds of photos he has taken in an unspecified war zone. The photographer wrestles with the trauma of what he has seen and his bitterness that the people who view his images are unable to empathize fully with the victims of catastrophic violence abroad. The poem references a number of major historical air strikes and clearly draws imagery from Nick Ut's famous Vietnam War photograph of children fleeing the devastation of a napalm bomb.
Light and dark imagery Metaphor / noun	A hundred agonies in black and white	Reality and horror of war is more complicated than B&W	
Change to address the audience/ reader	Reader's eyeballs prick with tears between the bath and pre-lunch beers	Judgmental tone Rhythm and Rhyme contrast to message	
* Internal Conflict * Consequences of War *			

Remains

Both Armitage and Duffy show that conflict negatively impacts individuals involved in conflict – they experience trauma, guilt and powerful memories all relating to and caused by their experience in conflict zones.
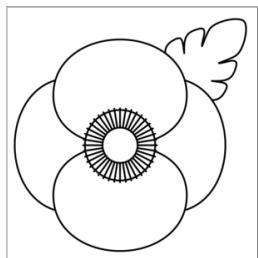
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* Internal Conflict * Reality of War *			

War Photographer

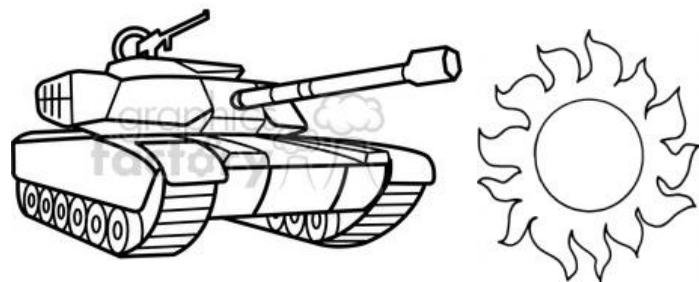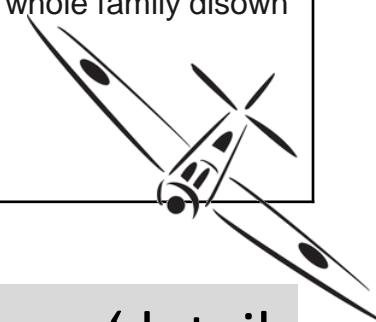| Method	Evidence	Effect	Summary -— **War Photographer" -** Carol Ann Duffy
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* Internal Conflict * Consequences of War *			

Poppies

Both Duffy and Weir explore the effects of conflict on individuals who experience conflict in differing ways (a mother and a war photographer) with differing responses. Weir shows these effects to be long-lasting, whereas Duffy shows how quickly people move on.

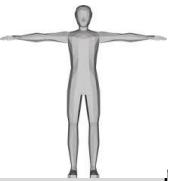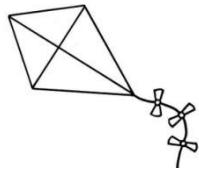| Method	Evidence	Effect	Summary -—**Poppies Jane Weir**
Structure start v end Symbolic imagery /	Individual war grave War memorial	Change from individual experience to universal	"Poppies" is a poem by the English poet Jane Weir, first published in 2005 as part of her collection *The Way I Dressed*. Weir's poem imagines the trials and difficulties of war from the perspective of a mother who sends her child off to fight. The poem investigates this grief by comparing it, through an extended metaphor, to the more general feeling of anxiety that all parents face as their children prepare to enter a frightening and often violent world.
Part of a military semantic field Metaphor / sibilance Juxtaposition	*Steeled* the softening of my face 'blockade' 'bandage' reinforcements'	Holding back emotions Restraint / Repressing Links through time and memory	
Metaphor / symbolism / imagery of peace	The dove pulled freely against the sky / Released a songbird from its cage	Comfort / freedom / internal peace/acceptance	
* Internal Conflict * Consequences of War * * Power of Memory * Mother's Perspective *			

Kamikaze

Method	Evidence	Effect	Summary --Kamikaze – Beatrice Garland
Perspective Pathetic fallacy	'Her father embarked at sunrise' 'A shaven head full of powerful incantations'	Contrast optimism and reality of death Influenced by society	"Kamikaze" was written by contemporary British poet Beatrice Garland. The title refers to Japanese pilots during World War II tasked with flying a suicide mission. With planes full of explosives and just enough fuel to make it to their target, kamikaze pilots had to fly directly at American warships to inflict maximum damage—killing themselves in the process. The poem tells the story of one particular pilot who decides to turn back, prompted by a childhood memory of his brother and father by the sea. Upon his return, however, his whole family disown him—including the poem's main speaker, his daughter.
Juxtaposition Symbolism Nature / memory	In a figure of eight, the dark shoals of fish flashing silver	Eternity/ power of nature dark v light / beauty sword – violence	
Implied rhetorical question Verbs Cultural contrast	'We children still **chattered and laughed** till gradually we **too learned to be silent**' 'He must have wondered which had been the better way to die'	Memory / Regret / remorse / guilt / family	
* Conflict * Consequences of War * Family * Memory * Nature *			

The Emigree

THESES STATEMENT: Both 'The Emigree' and 'Kamikaze 'detail perspectives of people who find themselves as social outcasts. However, the speaker in 'The Emigree' has been displace by force, while the pilot in 'Kamikaze' made a choice, the result of which he had to live by.

Method	Evidence	Effect	Summary --The Emigree
Childish tone	There once was a country	Narrative perspective	"The Emigrée" was written by the British poet Carol Rumens. A first-person speaker describes how as a child she was forced to flee her homeland and emigrate to another country because of war and tyranny. Though the speaker can never return to her home, it still occupies an important place in her heart. She keeps it alive through memory, which is compared to sunlight throughout the poem—suggesting warmth and vitality. The poem deliberately avoids tying itself to a particular context, instead looking more generally at the emigrant experience—with all its trauma and nostalgic longing for home.
Personification Metaphor	It may be sick with tyrants The bright filled paperweight	Bond with the country Hope for change – (health/ peace)	
Changing repetition	I am branded by an impression of sunlight' 'It tastes of sunlight' 'My shadow falls as evidence of sunlight'	Grows in confidence Identify / optimism	
* Internal Conflict * consequences of conflict * identity *			

Tissue

Method	Evidence	Effect	Summary -– **Tissue - Imtiaz Dharker**
Nature v Society	Maps too. The sun shines through their boarder lines	Power of nature is greater than man and history	"Tissue" was written by Pakistan-born British poet Imtiaz Dharker and published in her 2006 collection, *The Terrorist at My Table*. The poem is an impressionistic meditation about paper, focusing on the way that it represents both human fragility and power. The poem shifts its focus throughout, first looking at a Koran and information that has been written in the back about people's births and deaths. Later, the speaker imagines what it would be like if buildings were made out of paper, before finally relating it back to the "tissue" of human skin.
simile	Fly our lives like paper kites	Freedom	
Extended metaphor	Paper smoothed and stroked and thinned to be transparent turned into your skin.	Closing image Returns to the reader/ individual	
* Internal Conflict * Power of Society * Nature *			

The Emigree

Both 'The Emigree' and 'Tissue' explore what is combined within identity. However, Rumens explore identity from an individual and personal perspective. In contrast, Dhaker questions how humans form identities specifically, whether regarding things on paper is necessary to prove our existence.
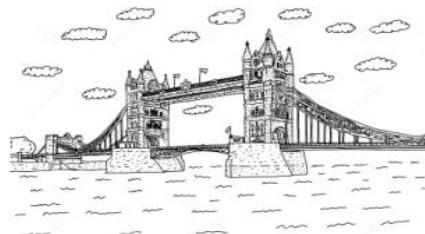
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Metaphor	The bright filled paperweight		
Changing repetition	I am branded by an impression of sunlight' 'It tastes of sunlight' 'My shadow falls as evidence of sunlight'	Grows in confidence Identify / optimism	
* Internal Conflict * consequences of conflict * identity *			

My Last Duchess

Method	Evidence	Effect	Summary -– **My Last Duchess - Robert Browning**
Noun phrase Possessive pronoun	My Last Duchess My gift of a nine-hundred-years-old name	Controlling / power / reputation	"My Last Duchess" is a dramatic monologue written by Victorian poet Robert Browning in 1842. In the poem, the Duke of Ferrara uses a painting of his former wife as a conversation piece. The Duke speaks about his former wife's perceived inadequacies to a representative of the family of his bride-to-be, revealing his obsession with controlling others in the process. Browning uses this compelling psychological portrait of a despicable character to critique the objectification of women and abuses of power.
Diagloue	A heart-how shall I say? - too soon made glad	Attributes blame	
Metaphor foreshadow	The faint half flush that dies along her throat	Joy v suffering	
statement	I gave commands;	Misuse of power / pace is dismissive	
* Internal Conflict * Reality of War *			

Both Blake and Browning explore how powerful authorities cause suffering to less powerful members of society in 'London' and 'My Last Duchess'. However, Blake criticises this abuse of power across a whole city whereas Browning focuses on this kind of power imbalance within an oppressive relationship.
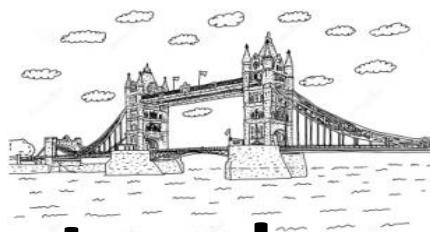
London

Method	Evidence	Effect	Summary -– **London - William Blake**
First person perspective repetition	I wander thro' each charter'd street, Near where the charter'd Thames does flow.	Familiar with location personal Control /	"London" is among the best known writings by visionary English poet William Blake. The poem describes a walk through London, which is presented as a pained, oppressive, and impoverished city in which all the speaker can find is misery. It places particular emphasis on the sounds of London, with cries coming from men, women, and children throughout the poem. The poem is in part a response to the Industrial Revolution, but more than anything is a fierce critique of humankind's failure to build a society based on love, joy, freedom, and communion with God.
Metaphor	'The mind-forg'd manacles I hear'	Individual belief and freedom is influence by society	
Symbolisms of society Metaphor / adjective onomatopoeia	'the youthful Hrlots curse blasts the new born infants tear and blights with plagues the Marriage hearse.'	Sympathy / responsibility / dismay	
* Internal Conflict * Power of Society*			

23

Checking out me history

Method	Evidence	Effect	Summary — **Checking Out Me History - John Agard**
Dramatic monologue Phonetic spelling	Dem tell me Dick Whittington and his cat/ Touissaint L'Ouverture	Education system Contrasts characters	"Checking Out Me History" was written by the British Guyanese poet John Agard. The poem focuses on the holes in the British colonial education system—particularly that system's omission of important figures from African, Caribbean, and indigenous history. It discusses how colonized people were forced to learned about '*British*' history—which had little to do with their actual lives—at the expense of their '*own*' history. Not only does the poem call attention to the oppressive nature of colonial education, but it also praises important figures who were left out—figures such as Touissaint L'Ouverture, the leader of the Haitian revolution. The poem suggests the colonial syllabus deliberately blinded colonized people to their own histories, and argues that only by re-learning their history can these people can fully understand and embrace their identities.
Metaphor Semantic field	Bandage up me eye with me own history Blind me to my own identity	Ironic reflection on the reality of the education system	
Active verbs metaphor	But now I checking out me own history I carving out me identity	Proactive and positive Lack of punctuation = continuity of discovery	
* Internal Conflict * Power of Society * Identity *			

Both Agard and Blake use their poems to express their anger towards the misuse of power by those with authority. However, while Agard expresses a positive resolution, Blake implies that society won't change.

London

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Symbolisms of society Metaphor / adjective onomatopoeia	'the youthful Hrlots curse blasts the new born infants tear and blights with plagues the Marriage hearse.'	Sympathy / responsibility / dismay	
* Internal Conflict * Power of Society*			

Question stem: Explore how the poet use language to present **theme/ idea/ concept** in **named poem** and a poem on your choice from the Power and Conflict anthology.

Thesis statement: - Provide a brief explanation how the poems are link and what bigger ideas you are going to compare in your essay

Initial idea about named poem	Comparative point	Link to second poem
Development of your point	Comparative point	Compare or contrast to second poem
Final comment on the ideas explored	Comparative point	Compare or contrast to second poem

Conclusion: - Return to the ideas raised in your thesis statement, which you then covered in detail in your essay. Comment on the overall links and bigger ideas explored through both poems.

GCSE Food Preparation and nutrition

Cycle 3: Week 25 Food choice	Week 26 Labelling and marketing

There are several factors that might influence the food choices that you make. Below is a mind map of the key influences. Here you need to ensure you understand each section of the mind map and be able to explain how they would affect your food choices.

Mind map: **Factors that may influence food choice**
- Celebration/occasion
- Cost of food
- PAL
- Enjoyment
- Food availability
- Healthy eating
- Income
- Lifestyle
- Seasonality
- Time available to prepare/cook
- Preferences
- Time of day

Alongside all the factors that might affect food choice there are also other reasons too. These include
- Cultural reasons – The culture describes laws, morals, customs and habits and these influences why we choose to eat the foods we do.
- Moral and ethical beliefs - Some ethical reasons may include animal welfare, farming methods, how the food as been produced, and how the food as been transported are some examples
- Religious reasons – Many religions have specific rules relating to foods.
- Medical reasons – Intolerances, allergies and specific medical conditions such as diabetes

Importance of food labelling

The information on a food label is important to a consumer because:
1. They may want to maintain weight, so are looking for the fat and sugar content in the food
2. They may have a health condition, such as diabetes or high blood pressure, so they may want to check the carbohydrate content or the salt content of the food.
3. They may have a severe allergy to an ingredient so need to check the ingredients list.
4. If they need to complain about the food, they will need the manufacturers address.
5. They may have limited knowledge and experience on how to store and cook the product so will look to the packaging for information.
6. They may want to buy local or be environmentally aware and will want to know where the food comes from.
7. The information educates them about the food that they are buying
8. They can make informed choices.

Marketing is identifying consumers' needs and wants and using that information to supply consumers with products that match their needs and wants. There are a few ways that this is done well:
- Media influence
- Buy one get one free offer
- Free samples
- Price reductions and special offers
- Loyalty cards and meal deals
- Product placement

Week 27 **Environmental impacts of food**	**Week 28** **Food provenance and production methods**	**Week 29** Food production and processing

The environment includes air, water and land on which people, animals and plants live.

To sustain our environment, we need to maintain and look after it by:
- Using less energy
- Reducing water consumption
- Avoiding waste
- Recycling and reusing as much as possible.
- Reducing our carbon footprint as much as possible

The 6 Rs
- Rethink – how much of the ingredient do we need to buy? Think about the most energy efficient cooking methods and think about reducing air miles – buying locally.
- Refuse – Don't use material that is bad for the environment or cannot be recycled.
- Reduce – Cut down the amount of packaging material on food, and conserve energy and water when you cook
- Reuse – Use leftover food to create another dish. Reuse packaging such as jars
- Recycle – Always recycle packaging
- Repair – Fix equipment before buying new ones.

Environmental impacts of food production
- Seasonal foods
- Packaging
- Food waste
- Local Produce
- Organic foods
- Transportation
- Sustainability

Sustainable farming methods
Free range production
- This is a method of farming where animals have access to outdoor spaces for at least part of the day.
- Animals farmed this way include pigs, grass-fed beef, laying hens, chickens and turkeys.

Intensive farming
- This is a farming system that aims to produce as much yield as possible, usually with the use of chemical and in a restricted space.
- Intensive farming can be used with both crops and animals
- Intensive production means that animals can suffer from isolation or overcrowding, and cannot move around of behave naturally.
- Animals can be restrained from natural behaviours like grazing, foraging, running and nesting.

Genetically modified food
Genetically modified foods are food produced from plants or animals that have had their information changed by scientists. The generic information controls the features that are passed on from one generation to the next. Scientists can change a plant or animal by adding genetic information from another plan or animal to it. By doing this, they are able to precisely select characteristics that they want in the generations of foods.
Genetically modified foods could have:
- Better resistance to insects, pests or disease
- Increased storage life when harvested
- Resistance to low rainfall
- Faster growth

The process of food production
- Most food undergoes some processing before appearing at the table. The whole process is referred to as 'field to fork'.
- Field to fork describes all the stages in the production of food from its source to the consumer.

The two stages of food production are primary and secondary food processing.
- Primary processing is changing of raw food materials into food that can be eaten immediately or can be processed further into other food products. Primary processing covers the transporting, sorting, cleaning, blending, cooking, preserving, packing and storage of the raw food.
- Secondary processing is when primary products are changed into other types of food products.

Steps	Process	Why
1 Sieving and checking	Flour arrives at the bakery from the flour mill. It is stored in large silos.	It is checked for metals or any other impurities.
2 Mixing and kneading	The ingredients are pumped into a giant mixer. The ingredients are mixed at high speed for 5 minutes.	Simply blending the ingredients is not enough to start gluten development; the dough needs to be worked.
3 Dividing	The dough is removed and divided into individual pieces by a machine.	All batches must be identical.
4 First rising	Dough circulates along a conveyor belt and the yeast becomes active. This is rising.	**Rising** is when the yeast fills the dough with gas (carbon dioxide), causing it to rise.
5 Knocking back	The dough is kneaded for about 2 minutes by a machine. The kneaded dough passes along another conveyor belt until it is dropped into pre-greased tins.	This stage ensures that the gas is distributed throughout the dough in small bubbles.
6 Proving	The tins pass along the conveyor belt into a warm area. The dough is placed at 45°C for about 50 minutes to allow the yeast to work.	The dough will be three times its original size. The dough has a fine texture.
7 Baking	The tins move slowly on a conveyor belt through a huge oven for about 20 minutes. Basic bread doughs are usually baked at about 200°C.	The dough rises rapidly as the gas (carbon dioxide) is produced. The yeast dies and rising stops. The dough sets and browns.
8 Cooling	The bread loaves are mechanically sucked out of their tins and cooled.	Long, slow cooling allows crust formation.
9 Slicing	The bread is sliced mechanically and bagged.	The label gives the weight and best before dates.

Week 30 Sustainability of food – Food security	Week 31 Food processing methods	Week 32 Technological developments associated with better health
Food security is when all people, at all times, have access to enough safe and nutritious food for them to lead an active healthy life. The world is facing a possible crisis in terms of food security. It is all about meeting the challenge to provide the worlds growing population with a sustainable, secure supply of safe, nutritious and affordable high quality food, without having a negative affect on the environment. There are 4 features of food security 1. Availability of food 2. Access to food 3. Use of food 4. Stability of the supply Food security requires all four features to be met at the same time. 	**Blanching** Before food is canned or frozen, it is usually heated very quickly with steam or water. The water-soluble vitamins, including vitamin C and B are sensitive to heat and are reduced by blanching. Blanching is boiling fruit or vegetables for a short time to destroy enzymes, before plunging them into iced water to stop the cooking process **Canning** Sealed food inside a metal can and then subject to high temperature pressure cooking (at least 115 degrees) to destroy the microbes, and form a vacuum so no other microbes can enter the can until it is opened **Pasteurisation** Fresh food is heated very quickly in a heat exchanger to 72 degrees for 15 seconds, then very rapidly cooled to below 10 degrees Fresh milk is heat treated to kill pathogenic bacteria and make it safer to drink for several days as long as it is stored correctly **Sterilisation - Ultra heat treatment** Ultra-heat treatment (UHT) involves heating food very quickly in a heat exchanger to 132-135 degrees for 1-2 seconds, then rapidly cooling and packing it inside special multi-layered storage packs. These are completely sealed so that the food can be stored, un-opened and at ambient temperature for several months. Once opened, UHT foods must be stored in a fridge and consumed within a few days.	**Fortification of foods** Fortification of foods means to strengthen the food by the addition of nutrients. This can be done by increasing the original nutrients found in the food or adding other nutrients to the food that don't naturally occur. This is sometimes also called supplementation Some foods fortified by law include: • Vegetable fat spreads and low-fat spreads – Vitamins A and D • All types of flours, expect wholemeal – Iron, thiamine, niacin, calcium **Voluntary fortification** As the processing of some foods can result in nutrient losses, there are also several ways in which nutrients can be added to foods to compensate for these variations: 1. Enrichment – the addition of nutrients that would naturally occur in a specific food 2. Restoration – the addition of a nutrient to a specific food in order to restore lost nutrients 3. Standardisation – as the nutrient levels in foods vary, standardisation is the addition of nutrients to a consistent level to compensate for variations. **Cholesterol lowering food products** Natural substances called sterols and stanols that are found in plants are added to food products such as cholesterol-lowering vegetable fat spreads, yoghurts **Food additives** Food additives are added to foods to improve:. 1. Shelf life – Preservatives 2. Wider range of products – instant gravy, mash, custards etc.. 3. Improve flavour 4. promote benefits such as increased vitamin

Seneca completion list	
Week 25:	**Week: 31**
5.1.1 Factors Which Influence Food Choice	**6.1.9 End of Topic Test - Environmental Impacts**
5.1.2 Food Choices	**6.2.6 End of Topic Test - Food Processing & Production**
5.1.3 Religious Food Choices	**Week32:**
Week 26:	**6.2.4 Fortification**
5.1.4 Food Labels	**6.2.5 Additives**
5.1.5 Mandatory Food Labels	**Week 33:**
5.1.6 Optional Food Labels	**5.3.1 Taste Receptors & Olfactory Systems**
5.1.7 Marketing Influences	**5.3.2 Sensory Testing Methods**
5.1.8 End of Topic Test - Food Choice	**5.3.3 Sensory Testing Methods 2**
Week27:	**5.3.4 End of Topic Test - Cuisines & Senses**
6.1.5 Food & The Environment	**Week34:**
6.1.6 Food & The Environment 2	**5.2.1 British Cuisine**
Week 28:	
6.1.1 Food Sources - Intensive & Organic Farming	**5.2.2 Japanese Cuisine**
6.1.2 Food Sources - Genetically Modified Crops	**5.2.3 Japanese Ingredients & Dishes**
6.1.3 Food Sources - Reared Food	**5.2.4 Spanish Cuisine**
6.1.4 Food Sources - Caught Food	**5.2.5 Spanish Ingredients & Dishes**
Week 29:	**Week35:**
6.2.1 Primary Food Processing	**Consolidation of Seneca – ensure all Seneca is complete.**
6.2.2 Primary Food Processing 2	**Week 36- NEA1 and NEA2 focus. Ensure you understand how to complete each piece of coursework.**
Week 30:	
6.1.7 Sustainability of Food	
6.1.8 Sustainability of Food 2	

Cycle 1 super teaching week resource:

Carbohydrates	Gelatinisation, dextrinization and caramelisation	Aeration	Fats
Shortening and plasticity	**Knowledge blocks** Recall as much as you can from the topics we have covered in cycle 1		Coagulation and Denaturation
Foam formation and gluten formation	Micronutrients	Water in the diet	Protein

Cycle 2 super teaching week resource:

Different dietary requirements	Diet related diseases	Heat transfer	Cooking methods
Fermentation	**Knowledge blocks** **Recall as much as you can from the topics we have covered in cycle 2**		Raising agents
Lifestages	Food safety	Food poisoning	Micro-organisms

Cycle 3 super teaching week resource:

Food choice	Labelling food	Marketing food	Sustainability
Bread making process	**Knowledge blocks** **Recall as much as you can from the topics we have covered in cycle 3**		Primary processing
Cheese and yoghurt making	Food provenance	Technological developments in food	Secondary processing

Y11 French Knowledge Organiser 3

Time expressions

le matin	in the morning
l'après-midi	in the afternoon
le soir	in the evening
le lundi	on Monday(s)
lundi dernier	last Monday
lundi prochain	next Monday
le week-end prochain	next week-end
le week-end dernier	last week-end
en été	in summer
en hiver	in winter
l'année dernière	last year
le mois dernier	last month
la semaine dernière	last week
hier	yesterday
il y a deux jours	2 days ago
le lendemain	the day after
demain	tomorrow
la semaine prochaine	next week
le mois prochain	next month
l'année prochaine	next year
maintenant	now
aujourd'hui	today
plus tard	later
à huit heures	at 8 o'clock

Opinions

☺☺☺☺☺	J'adore
☺☺☺☺	J'aime beaucoup
☺☺☺	J'aime bien
☺☺	J'aime
☺	J'aime assez
☹	Je n'aime pas beaucoup
☹☹	Je n'aime pas
☹☹☹	Je n'aime pas du tout
☹☹☹☹	Je déteste

+ le/la/les/l'
or
+ **infinitive**

I prefer	je préfère
I would prefer	je préférerais
I would have preferred	j'aurais préféré

Justify!

Connectives

et	and
mais	but
quand	when
ou	or
qui	who, which
parce que/ car	because
puisque	as, since
cependant	however
néanmoins	nevertheless
puis	then
si	if
donc	therefore
où	where
par conséquent	as a result
alors	then/ so
tandis que	whereas
par contre	on the other hand
d'un côté	on one hand
de l'autre côté	on the other hand

Give your opinion and justify it

je pense que	I think that
je crois que	I believe that
à mon avis	in my opinion
selon moi	in my opinion + **parce que ….**
je trouve que	I find that
j'ai trouvé que	I found that
j'ai pensé que	I thought that

Give a Reason

C'était-*it was* / **C'est**-*it is* / **Ce sera**-*it will be*

Positive

amusant (e)	*funny*
intéressant (e)	*interesting*
pratique	*practical*
fantastique	*fantastic*
parfait (e)	*perfect*
passionnant (e)	*fascinating*
délicieux (euse)	*delicious*
sympa	*nice*
fabuleux (euse)	*fabulous*
excellent (e)	*excellent*
relaxant (e)	*relaxing*

Negative

affreux (euse)	*horrible*
ennuyeux (euse)	*boring*
nul (le)	*rubbish*
dégoûtant (e)	*disgusting*
difficile	*difficult*
dangereux (euse)	*dangerous*
mauvais (e)	*bad*
effrayant (e)	*scary*
bête	*silly*
une perte de temps	*waste of time*
désastreux (euse)	*desastrous*

33

Adverbs

malheureusement	*unfortunately*
heureusement	*fortunately*
d'abord	*firstly*
normalement	*normally*
généralement	*generally*
de temps en temps	*from time to time*
souvent	*often*
finalement	*finally*
jamais	never

Y11 French KO3: Grade 7 /8 / 9

After having done something
Use Past Participle (pp) of the verb

après avoir <u>regardé</u>	= *after watching*
après avoir <u>fini</u>	= *after finishing*
après avoir <u>attendu</u>	= *after waiting*
après être allé(e)(s)(es)	= *after going*
après être sorti(e)(s)(es)	= *after going out*
après être rentré(e)(s)(es)	= *after coming home*
après m'être habillé(e)(s)(es)	= *after getting dressed*
après m'être lavé(e)(s)(es)	= *after having a wash*

While / by doing something

en jouant	*while playing*
en mangeant	*while eating*
en faisant	*while doing*
en allant	*while going*

Y means 'there'
It goes in front of the verb. Useful to avoid repetitions of a name of a place already mentioned.

J'y vais demain= *I go/ I am going there tomorrow.*

J'y suis allé(e) en vacances = *I went there on holiday*

Je vais y aller = *I am going to go there*

Je n'y suis jamais allé(e)= *I have never been there*

Classroom Language
1. I need - J'ai besoin de
2. I have/ I don't have - J'ai / Je n'ai pas de
3. I understand - Je comprends
4. I don't understand - Je ne comprends pas
5. I have finished - J'ai fini
6. Please / thank you - S'il vous plaît / merci
7. May I … - Puis-je…
8. Repeat - Répétez s'il vous plaît
9. How do you say - Comment dit-on…
10. I've forgotten - J'ai oublié
11. I would like - Je voudrais…

Direct Object Pronouns: avoid repetitions (A grade)

Find if the word you are refering to is feminine, masculine, or plural and choose your pronoun : **La**, **Le**, *Les*; then follow the rules below

It goes in front of the verb: **Je les aime** = *I like them*

Je l'aime = *I like it, I like him, I like her*

In a negative sentence it goes between 'ne' and the verb:

Je ne les aime pas= *I don't like them*   **je ne l'aime pas** = *I don't like it, him, her*

The negative
Goes around the **verb**

ne/n'…..pas	*not*
ne….. aucune	*not any/not one*
ne…. jamais	*never*
ne …personne	*nobody*
ne…..plus	*no more/no longer*
ne…..que	*only*
ne…..rien	*nothing, not anything*
ne….pas encore	*not yet*
ne…ni…ni…	*neither nor*

Comparative (bigger, smaller, more expensive than)

plus …que = *more …than* - **je suis plus grand(e) que toi** = *I am bigger than you*

moins …que = *less … than* - **elle est moins grande que moi** = *she is less tall than me*

aussi …que = *as…as*- **nous sommes aussi grand(e)s que notre père** = *we are as tall as our* 34

Before doing something

avant de / d'+ <u>infinitive</u> (verb ending with ER, IR, RE)

avant de manger = *before eating*

avant d'aller = *before going*

avant de me coucher = before going to bed

GCSE Mathematics Foundation Tier

Here is pretty much all the Foundation Tier content we could fit onto an A3 sheet of paper, including all the formulae you are required to know for GCSE. An ➜ points to an illustrative example. The codes refer to the DfE subject content. Pin this to a wall, keep it on your desk, carry it in your bag, make notes on it (sorry, don't take it into the examination)…

● Number ● Algebra ● Ratio, proportion and rates of change ● Geometry & measures ● Probability ● Statistics

BIDMAS N3

…or BODMAS. Use the correct order of operations; take care when using a calculator.
- **B**rackets
- **I**ndices (or p**O**wers)
- **D**ivision and **M**ultiplication
- **A**ddition and **S**ubtraction

Types of number N4

Integer: a "whole" number
Factors; the divisors of an integer
➜ **Factors of 12 are 1, 2, 3 ,4, 6, 12**
Multiples: a "times table" for an integer (will continue indefinitely)
➜ **Multiples of 12 are 12, 24, 36 …**
Prime number: an integer which has exactly two factors (1 and the number itself). Note: 1 is not a prime number.

HCF, LCM N4

Highest **C**ommon **F**actor (HCF)
➜ **Factors of 6 are 1, 2, 3, 6**
Factors of 9 are 1, 3, 9
HCF of 6 and 9 is 3
Lowest **C**ommon **M**ultiple (LCM)
➜ **Multiples of 6 are 6, 12, 18, 24, …**
Multiples of 9 are 9, 18, 27, 36, …
LCM of 6 and 9 is 18

Prime factors N4

Write a number as a product of its prime factors; use indices for repeated factors:
➜ $720 = 5 \times 3^2 \times 2^4$

Powers and roots N6, N7

Special indices: for any value a:
$$a^0 = 1$$
$$a^{-n} = \frac{1}{a^n}$$
➜ $3^{-4} = \frac{1}{3^4} = \frac{1}{81}$

Calculating with fractions N8

Adding or subtracting fractions; use a common denominator…
➜ $\frac{4}{5} - \frac{1}{3} = \frac{12}{15} - \frac{5}{15} = \frac{7}{15}$
Multiplying fractions; multiply numerators and denominators…
➜ $\frac{4}{7} \times \frac{2}{3} = \frac{8}{21}$
Dividing fractions; "flip" the second fraction, then multiply…
➜ $\frac{2}{7} \div \frac{5}{6} = \frac{2}{7} \times \frac{6}{5} = \frac{12}{35}$

Fractions, decimals N10

Fraction is numerator ÷ denominator
➜ $\frac{5}{8} = 5 \div 8 = 0.625$
Use place values to change decimals to fractions. Simplify where possible.
➜ $0.45 = \frac{45}{100} = \frac{9}{20}$
Learn the most frequently used ones:

$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{10}$	$\frac{1}{5}$	$\frac{3}{4}$
0.5	0.25	0.1	0.2	0.75

Surds N8

Look for the biggest square number factor of the number:
➜ $\sqrt{80} = \sqrt{16 \times 5} = 4\sqrt{5}$

Standard form N9

Standard form numbers are of the form $a \times 10^n$, where $1 \le a < 10$ and n is an integer.

Standard units N13

1 tonne = 1 000 kilograms
1 kilogram = 1 000 grams

1 kilometre = 1 000 metres
1 metre = 100 centimetres
= 1 000 millimetres
1 centimetre = 10 millimetres

1 day = 24 hours
1 hour = 60 minutes = 3 600 seconds
1 minute = 60 seconds

Rounding N15

Truncate the number, then use a "decider digit" to round up or down.
Decimal places: use the decimal point
➜ 162.3681 to 2dp;
162.36 | 81 = 162.37 to 2dp
Significant figures: use the first non-zero digit.
➜ 162.3681 to 2sf;
16 | 2.3681 = 160 to 2sf
➜ 0.007 039 to 3sf;
0.007 03 | 9 = 0.007 04 to 3sf

Error intervals N15

Find the range of numbers that will round to a given value:
➜ $x = 5.83$ (2 decimal places)
$5.825 \le x < 5.835$
➜ $y = 46$ (2 significant figures)
$45.5 \le y < 46.5$
Note use of ≤ and <, and that the last significant figure of each is 5.

Algebraic notation A1

$$ab = a \times b$$
$$3y = y + y + y$$
$$a^2 = a \times a$$
$$a^3 = a \times a \times a$$
$$a^2b = a \times a \times b$$
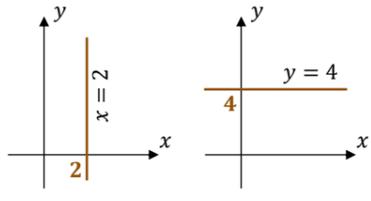$$\frac{a}{b} = a \div b$$

Equations and identities A3

An equation is true for some particular value of x…
➜ $2x + 1 = 7$ is true if $x = 3$
…but an identity is true for every value of x
➜ $(x + a)^2 \equiv x^2 + 2ax + a^2$
(note the use of the symbol ≡)

Laws of indices A4

For any value a:
$$a^x \times a^y = a^{x+y}$$
$$\frac{a^x}{a^y} = a^{x-y}$$
$$(a^x)^y = a^{xy}$$
➜ $\left(\frac{2pq^4}{p^3q}\right)^3 = \frac{8p^3q^{12}}{p^9q^3} = \frac{8q^9}{p^6}$ or $8q^9p^{-6}$

Standard graphs A12

$x = 2$

$y = 4$

$x + y = 3$

$y = x^2$

$y = x^3$

$y = \frac{1}{x}$

y = mx + c A9

Equation of straight line $y = mx + c$
m is the gradient; c is the y intercept:
➜ **Find the equation of the line that joins (0 , 3) to (2 , 11)**
Find its gradient…
$$\frac{11 - 3}{2 - 0} = \frac{8}{2} = 4$$
…and its y intercept…
Passes through (0 , 3), so c = 3.
Equation is $y = 4x + 3$.

Parallel lines: gradients are equal;
➜ $y = 2x + 3$ and $y = 2x - 5$ both have gradient 2, so are parallel.

Expanding brackets A4

$$p(q + r) = pq + pr$$
➜ $5(x - 2y) = 5x - 10y$
$$(x + a)(x + b) = x^2 + ax + bx + ab$$
➜ $(2x - 3)(x + 5)$
$= 2x^2 - 3x + 10x - 15$
$= 2x^2 + 7x - 15$
Reverse of expanding is factorising - putting an expression into brackets.

Quadratics A18

Solve a quadratic by factorising.
➜ **Solve $x^2 - 8x + 15 = 0$**
Put into brackets (taking care with any negative numbers)…
$(x - 3)(x - 5) = 0$
…then either $x - 3 = 0$ or $x - 5 = 0$, so that $x = 3$ or $x = 5$.

Difference of two squares A4

$$a^2 - b^2 = (a + b)(a - b)$$
➜ $x^2 - 25 = (x + 5)(x - 5)$

Simultaneous equations A19

➜ **Solve** $\begin{cases} 2x + 3y = 11 \\ 3x - 5y = 7 \end{cases}$
Multiply to match a term in x or y
$\begin{cases} 10x + 15y = 55 \\ 9x - 15y = 21 \end{cases}$
Add or subtract to cancel…
$19x = 76$, so $x = 4$
Finally, substitute and solve…
$2 \times 4 + 3y = 11$, so $y = 1$

Rearrange a formula A5

The subject of a formula is the term on its own. Use rules that "balance" the formula to change its subject
➜ **Make x the subject of**
$2x + 3y = z$
Here, subtract 3y from both sides…
$2x = z - 3y$
…then divide both sides by 2…
$$x = \frac{z - 3y}{2}$$

Right angled triangles G20, G22

Pythagoras Theorem.
Links all three sides.
No angles.
$$a^2 + b^2 = c^2$$

Trigonometry.
Links two sides and one angle.
SOH │ CAH │ TOA

$$\sin\theta = \frac{\text{opp}}{\text{hyp}} \quad \cos\theta = \frac{\text{adj}}{\text{hyp}} \quad \tan\theta = \frac{\text{opp}}{\text{adj}}$$

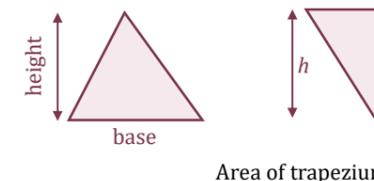Use "2ndF" or "SHIFT" key to find a missing angle

The longest side of any right angled triangle is the hypotenuse; check that your answer is consistent with this.

Special values of sin, cos, tan
Learn (or be able to find without a calculator)…

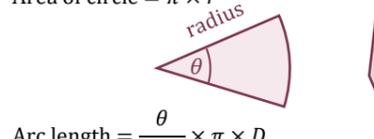| $\theta°$	$\sin\theta°$	$\cos\theta°$	$\tan\theta°$
0	0	1	1
30	$\frac{1}{2}$	$\frac{\sqrt{3}}{2}$	$\frac{1}{\sqrt{3}}$
45	$\frac{1}{\sqrt{2}}$	$\frac{1}{\sqrt{2}}$	1
60	$\frac{\sqrt{3}}{2}$	$\frac{1}{2}$	$\sqrt{3}$
90	1	0	

Areas and volumes G16, G17, G18, G23

Area of triangle $= \frac{1}{2} \times$ base $\times$ height

Volume of cuboid = length × width × height

Area of trapezium $= \frac{1}{2}(a + b) \times h$

Circumference of circle $= \pi \times D$
Area of circle $= \pi \times r^2$

Arc length $= \frac{\theta}{360°} \times \pi \times D$
Area of sector $= \frac{\theta}{360°} \times \pi \times r^2$

Volume of cylinder $= \pi r^2 \times$ height
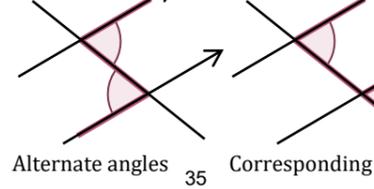Volume of prism = area of cross section × length

Transformations G7, G8

Reflection
- Line of reflection
Translation
- Vector

Rotation
- Centre of rotation
- Angle of rotation
- Clockwise or anticlockwise

Enlargement
- Centre of enlargement
- Scale factor (if SF < 1 the shape will get smaller).

Angle facts G3

Equal angles in parallel lines: always use correct terminology…

Alternate angles   Corresponding angles

Angles on a straight line total 180°

Angles in a full turn total 360°

Interior angles in a triangle total 180°

Use this for the interior angles of any polygon…

Exterior angles always total 360°

…or 180° × (n − 2)

Sequences A24, A25

Triangular numbers:

1st	2nd	3rd	4th	5th
1	3	6	10	15

Square numbers ($n^2 = n \times n$):

1^2	2^2	3^2	4^2	5^2
1	4	9	16	25

Cube numbers ($n^3 = n \times n \times n$):

1^3	2^3	3^3	4^3	5^3
1	8	27	64	125

nth term of an arithmetic (linear) sequence is $an + d$
➜ **nth term of 5,8,11,14,… is 3n+2 (always increases by 3; first term is $3 \times 1 + 2 = 5$.)**
Geometric sequence; multiply each term by a constant ratio
➜ **3, 6, 12, 24, … (ratio is 2)**
Fibonacci sequence; make the next term by adding the previous two …
➜ **2, 4, 6, 10, 16, 26, 42, …**

Probability P8, P9

$$p = \frac{n(\text{equally likely favourable outcomes})}{n(\text{equally likely possible outcomes})}$$
$p = 0$	impossible
$0 < p < 0.5$	unlikely
$p = 0.5$	evens
$0.5 < p < 1$	likely
$p = 1$	certain

Probability rules P8, P9

Multiply for independent events
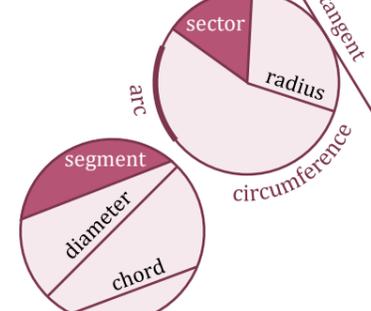➜ **P(6 on dice and H on coin)**
$\frac{1}{6} \times \frac{1}{2} = \frac{1}{12}$
Add for mutually exclusive events
➜ **P(5 or 6 on dice)**
$\frac{1}{6} + \frac{1}{6} = \frac{2}{6}$
Apply these rules to tree diagrams.

Parts of a circle G9

sector
tangent
radius
circumference
arc
segment
diameter
chord

Division using ratio R5

Use a ratio for unequal sharing
➜ **Divide £480 in the ratio 7 : 5**
$7 + 5 = 12$, then £480 ÷ 12 = £40
$7 \times £40 = £280$, $5 \times £40 = £200$
(check: £280 + £200 = £480 ✓)

Ratio and fractions R8

Link between ratios and fractions
➜ **Boys to girls in ratio 2 : 3**
$\frac{2}{5}$ are boys, $\frac{3}{5}$ are girls.

Percentages R9

$$y \text{ percent of } x = \frac{y}{100} \times x$$
➜ **Increase £58 by 26%.**
$\frac{26}{100} \times £58 = £15.08$
£58 + £15.08 = £73.08

y as a percentage of $x = \frac{y}{x} \times 100\%$
➜ **The population of a town increases from 3 500 to 4 620. Find the percentage increase.**
$\frac{1\,120}{3\,500} \times 100\% = 32\%$
Note: fraction $= \frac{\text{increase}}{\text{original}}$
Learn the most frequently used ones:

$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{10}$	$\frac{1}{5}$	$\frac{1}{100}$
50%	25%	10%	20%	1%

Speed, distance, time R11

$$\text{Speed} = \frac{\text{distance}}{\text{time}}$$
➜ **A car travels 90 miles in 1 hour, 30 minutes. Find its average speed.**
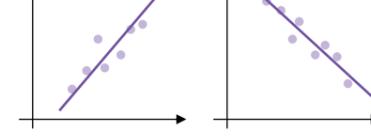90 miles ÷ 1.5 hours = 60 mph

Averages S4

Mode: most frequently occurring
Median: put the data in numerical order, then choose the middle one
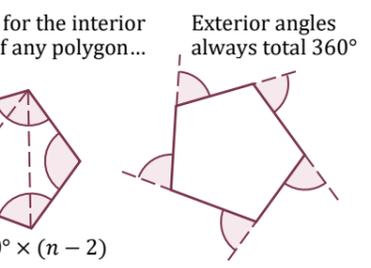$$\text{Mean} = \frac{\text{total of items of data}}{\text{number of items of data}}$$

Correlation S6

Positive correlation

Negative correlation

GCSE Mathematics Higher Tier

PiXL maths

● Number ● Algebra ● Ratio, proportion and rates of change ● Geometry & measures ● Probability ● Statistics

Here is pretty much all the Higher Tier content we could fit onto an A3 sheet of paper, including all the formulae you are required to know for GCSE. An ➜ points to an illustrative example. The codes refer to the DfE subject content. Pin this to a wall, keep it on your desk, carry it in your bag, make notes on it (sorry, don't take it into the examination)…

Listing strategies · N5
Product rule for counting:
➜ $4 \times 3 \times 2 \times 1 = 24$ ways to arrange the letters P, I, X and L.

Powers and roots · N6, N7
Special indices: for any value a:
$$a^0 = 1$$
$$a^{-n} = \frac{1}{a^n}$$
$$a^{\left(\frac{p}{q}\right)} = \sqrt[q]{a^p}$$
➜ $3^{-4} = \frac{1}{3^4} = \frac{1}{81}$
➜ $8^{\left(\frac{2}{3}\right)} = \sqrt[3]{8^2} = 4$

Surds · N8
Look for the biggest square number factor of the number:
➜ $\sqrt{80} = \sqrt{16 \times 5} = 4\sqrt{5}$

Rationalise the denominator · N8
Multiply the numerator and denominator by an expression that makes the denominator an integer:
➜ $\frac{4}{\sqrt{7}} = \frac{4 \times \sqrt{7}}{\sqrt{7} \times \sqrt{7}} = \frac{4\sqrt{7}}{7}$
➜ $\frac{2}{4+\sqrt{5}}$
$= \frac{2}{4-\sqrt{5}} \times \frac{4-\sqrt{5}}{4-\sqrt{5}} = \frac{2(4-\sqrt{5})}{11}$

Standard form · N9
Standard form numbers are of the form $a \times 10^n$, where $1 \le a < 10$ and n is an integer.

Recurring decimals · N10
Make a recurring decimal a fraction:
➜ $n = 0.23\dot{6}$
(two digits are in the recurring pattern, so multiply by 100)
$100n = 23.\dot{6}$
(this is the same as $23.6\dot{3}\dot{6}$)
$99n = 23.6\dot{3}\dot{6} - 0.23\dot{6} = 23.4$
$n = \frac{23.4}{99} = \frac{234}{990} = \frac{13}{55}$

Error intervals · N15
Find the range of numbers that will round to a given value:
➜ $x = 5.83$ (2 decimal places)
$5.825 \le x < 5.835$
➜ $y = 46$ (2 significant figures)
$45.5 \le y < 46.5$
Note use of ≤ and <, and that the last significant figure of each is 5.

Equations and identities · A3
An equation is true for some particular value of x…
➜ $2x + 1 = 7$ is true if $x = 3$
…but an identity is true for every value of x
➜ $(x+a)^2 \equiv x^2 + 2ax + a^2$
(note the use of the symbol ≡)

Laws of indices · A4
For any value a:
$$a^x \times a^y = a^{x+y}$$
$$\frac{a^x}{a^y} = a^{x-y}$$
$$(a^x)^y = a^{xy}$$
➜ $\left(\frac{2pq^4}{p^3q}\right)^3 = \frac{8p^3q^{12}}{p^9q^3} = \frac{8q^9}{p^6}$ or $8q^9p^{-6}$

Difference of two squares · A4
$$a^2 - b^2 = (a+b)(a-b)$$
➜ $x^2 - 25 = (x+5)(x-5)$

Rearrange a formula · A5
The subject of a formula is the term on its own. Rearrange to
➜ Make x the subject of
$2x + ay = y - bx$
$2x + bx = y - ay$
$x(2+b) = y - ay$
$x = \frac{y-ay}{2+b}$

Functions · A7
Combining functions:
$$fg(x) = f(g(x))$$
➜ If $f(x) = x+3$ and $g(x) = x^2$
$fg(x) = x^2 + 3$
$gf(x) = (x+3)^2$
The inverse of f is f^{-1}
➜ If $f(x) = 2x+5$ then
$$f^{-1}(x) = \frac{x-5}{2}$$

$y = mx + c$ · A9
Equation of straight line $y = mx + c$
m is the gradient; c is the y intercept:
➜ Find the equation of the line that joins $(0, 3)$ to $(2, 11)$
Find its gradient…
$$\frac{11-3}{2-0} = \frac{8}{2} = 4$$
…and its y intercept…
Passes through $(0, 3)$, so c = 3.
Equation is $y = 4x + 3$.

Parallel lines: gradients are equal; perpendicular lines: gradients are "negative reciprocals".
➜ $y = 2x + 3$ and $y = 2x - 5$ are parallel to each other; $y = 2x + 3$ and $y = -\frac{1}{2}x + 3$ are perpendicular

Transformations of curves · A13
Starting with the curve $y = f(x)$:
Translate $\binom{0}{a}$ for $y = f(x) + a$
Translate $\binom{-a}{0}$ for $y = f(x+a)$
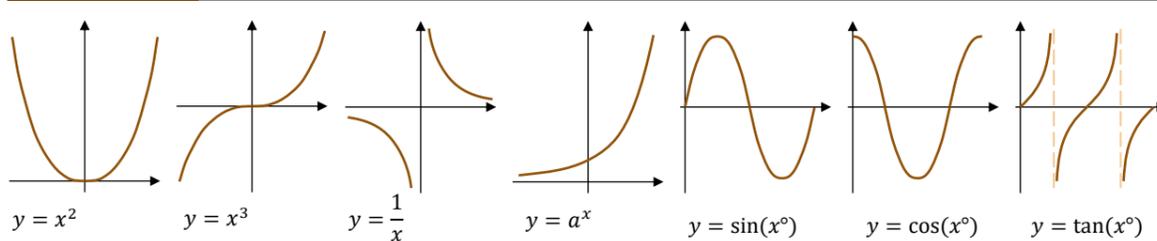Reflect in x axis for $y = -f(x)$
Reflect y axis for $y = f(-x)$

Velocity - time graph · A15
Gradient = acceleration (you may need to draw a tangent to the curve at a point to find the gradient);
Area under curve = distance travelled.

Standard graphs · A12
$y = x^2$ $y = x^3$ $y = \frac{1}{x}$ $y = a^x$ $y = \sin(x°)$ $y = \cos(x°)$ $y = \tan(x°)$

Quadratics · A11, A18
If a quadratic equation cannot be factorised, use the formula
$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$
➜ Solve $2x^2 + 3x - 7 = 0$
$x = \frac{-3-\sqrt{9-(-56)}}{2\times2} = -2.73$
or $x = \frac{-3+\sqrt{9-(-56)}}{2\times2} = 1.23$

Complete the square to find the turning point of a quadratic graph.
➜ $y = x^2 - 6x + 2$
$y = (x-3)^2 - 9 + 2$
$y = (x-3)^2 - 7$
Turning point is at $(3, -7)$

Equation of a circle · A16
$x^2 + y^2 = r^2$ is a circle with centre $(0,0)$ and radius r.
➜ $x^2 + y^2 = 25$ has centre $(0, 0)$ and radius 5.

Simultaneous equations · A19
One linear, one quadratic;
➜ Solve $\begin{cases} x + 3y = 10 \\ x^2 + y^2 = 20 \end{cases}$
Rearrange the linear, and substitute into the quadratic
$x = 10 - 3y$
so $(10 - 3y)^2 + y^2 = 20$
Expand and solve the quadratic
$100 - 60y + 9y^2 + y^2 = 20$
$10y^2 - 60y + 80 = 0$
$y = 2$ or $y = 4$
Finally, substitute into the linear and solve, pairing values…
$x + 3 \times 2 = 10$ so $(x, y) = (4, 2)$
$x + 3 \times 4 = 10$ so $(x, y) = (-2, 4)$

Sequences · A24, A25
nth term of an arithmetic (linear) sequence is $bn + c$
➜ nth term of 5,8,11,14,… is 3n+2 (always increases by 3; first term is $3 \times 1 + 2 = 5$.)
nth term of a quadratic sequence is $an^2 + bn + c$
➜ First three terms of $n^2 + 3n - 1$ are 3, 9, 17, …
Geometric sequence; multiply each term by a constant ratio
➜ 3, 6, 12, 24, … (ratio is 2)
Fibonacci sequence; make the next term by adding the previous two …
➜ 2, 4, 6, 10, 16, 26, 42, …

Iteration · A20
You will be given the formula to use:
➜ Solve $x^3 + 6x + 4 = 0$ by using the iteration $x_{n+1} = \sqrt[3]{6x_n - 4}$.
Start with $x_1 = -2.8$.
$x_2 = \sqrt[3]{6 \times (-2.8) - 4} = -2.750\dots$
$x_3 = \sqrt[3]{6 \times (-2.750\dots) - 4} = \cdots$
Repeat until you know the solution, or you do as many as the question says.
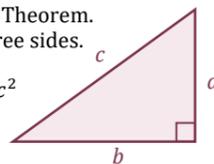
Right angled triangles · G20
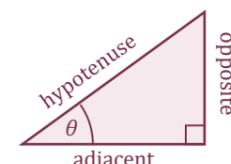Pythagoras Theorem.
Links all three sides.
No angles.
$a^2 + b^2 = c^2$

Trigonometry.
Links two sides and one angle.
SOH │ CAH │ TOA
$\sin\theta = \frac{\text{opp}}{\text{hyp}}$ $\cos\theta = \frac{\text{adj}}{\text{hyp}}$ $\tan\theta = \frac{\text{opp}}{\text{adj}}$
Use "2ndF" or "SHIFT" key to find a missing angle
The longest side of any right angled triangle is the hypotenuse; check that your answer is consistent with this.

Advanced trigonometry · G21, G22
Sine Rule
Use if you are given an angle-side pair
Missing side: $\frac{a}{\sin A} = \frac{b}{\sin B} = \frac{c}{\sin C}$
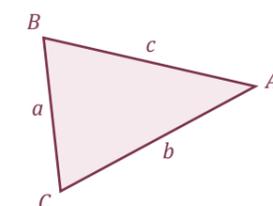Missing angle: $\frac{\sin A}{a} = \frac{\sin B}{b} = \frac{\sin C}{c}$

Cosine Rule
Use if you can't use the sine rule
Missing side: $a^2 = b^2 + c^2 - 2bc\cos A$
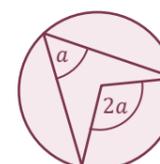Missing angle: $\cos A = \frac{b^2 + c^2 - a^2}{2bc}$

A is opposite a
B is opposite b
C is opposite c

Special values of sin, cos, tan
Learn (or be able to find without a calculator)…
$\sin 0° = 0$, $\cos 0° = 1$, $\tan 0° = 0$
$\sin 30° = \frac{1}{2}$, $\cos 30° = \frac{\sqrt{3}}{2}$, $\tan 30° = \frac{1}{\sqrt{3}}$
$\sin 45° = \frac{1}{\sqrt{2}}$, $\cos 45° = \frac{1}{\sqrt{2}}$, $\tan 45° = 1$
$\sin 60° = \frac{\sqrt{3}}{2}$, $\cos 60° = \frac{1}{2}$, $\tan 60° = \sqrt{3}$
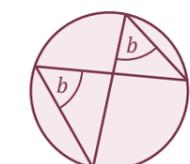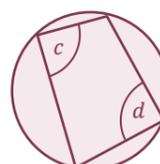$\sin 90° = 1$, $\cos 90° = 0$

Circle theorems · G10
Angle in a semicircle is 90°
Angle at the centre is double the angle at the circumference
Angles in the same segment are equal
Opposite angles in a cyclic quadrilateral total 180°
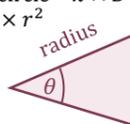Alternate segment theorem
Tangent and radius are perpendicular

Areas and volumes · G16, G17, G18, G23
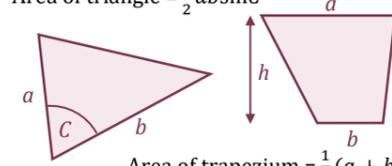Circumference of circle $= \pi \times D$
Area of circle $= \pi \times r^2$
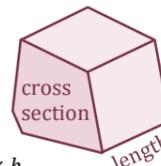Area of triangle $= \frac{1}{2}ab\sin C$
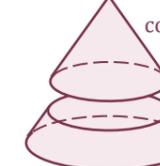Arc length $= \frac{\theta}{360°} \times \pi \times D$
Area of sector $= \frac{\theta}{360°} \times \pi \times r^2$
Area of trapezium $= \frac{1}{2}(a+b) \times h$
Volume of prism = area of cross section × length
Volume of cone $= \frac{1}{3}\pi r^2 h$
Volume of frustum is difference between the volumes of two cones

Transformations · G7, G8
Reflection
• Line of reflection
Translation
• Vector
Rotation
• Centre of rotation
• Angle of rotation
• Clockwise or anticlockwise
Enlargement
• Centre of enlargement
• Scale factor (if −1 < SF < 1 the shape will get smaller).

Similar shapes · G19
Ratios in similar shapes and solids:
• Length/perimeter 1:n a:b
• Area 1:n^2 a^2:b^2
• Volume 1:n^3 a^3:b^3

Percentages: multipliers · R9, R16
Percentage increase or decrease; use a multiplier (powers for repetition)
➜ Initially there were 20 000 fish in a lake. The number decreases by 15% each year. Estimate the number of fish after 6 years.
$20\,000 \times 0.85^6 = 7\,500$ (2sf)

Formula for compound interest
Total accrued $= P\left(1 + \frac{r}{100}\right)^n$
➜ I invest £600 at 3% compound interest. What is my account worth after 5 years?
$£600 \times \left(1 + \frac{3}{100}\right)^5 = £695.56$

Direct & inverse proportion · R10
y is directly proportional to x:
$y = kx$ for a constant k
➜ b is directly proportional to a^2; $a = 6$ when $b = 90$. Find b if $a = 8$.
$b = ka^2$; $a = 6$ and $b = 90$ for k;
$90 = k \times 6^2$ so $k = 2.5$, $b = 2.5a^2$
$b = 2.5 \times 8^2 = 160$
y is inversely proportional to x:
$yx = k$ or $y = \frac{k}{x}$ for a constant k

Probability rules · P8, P9
Multiply for independent events
➜ P(6 on dice and H on coin)
$\frac{1}{6} \times \frac{1}{2} = \frac{1}{12}$
Add for mutually exclusive events
➜ P(5 or 6 on dice)
$\frac{1}{6} + \frac{1}{6} = \frac{2}{6}$
Apply these rules to tree diagrams.
In general…
P(A or B) = P(A) + P(B) − P(A and B)
P(A and B) = P(A given B) × P(B)

Histograms · S3
Frequency = frequency density multiplied by class width. This means that bars with the same frequency have the same area.
frequency density
smallest frequency
equal areas; equal frequencies

Box plots · S4
Interquartile range (IQR) = UQ − LQ
minimum
lower quartile (LQ)
median
upper quartile (UQ)
maximum

36

Music Composition Knowledge Organiser

Steps to create your own composition

Be able to generate musical ideas from starting points	
Generating material	Pitches, rhythms, chords, harmonic systems, themes, texts, images.
Musical starting points	Hooks and riffs, melodic ideas, rhythmic pattern, chord progressions, sound pallets.
Working to a brief	Interpreting a brief and devising appropriate musical ideas.

Know how to extend, develop and manipulate musical material	
Extending and developing an idea	Repetition, decoration, variation, sequence and contrast.
Manipulating techniques	Transposition, transformations (inversion, retrograde, retrograde inversion) and processes (canon, phrasing, addition, subtraction, augmentation, diminution, displacement).
Working with layers	Instrumentation, textures, contrasts.

Be able to form musical material into completed compositions	
Form and structure	Binary, ternary, rondo, arch, ground bass, introductions, codas, song structures, 12-bar blues, effective use of repetition and contrast.
Pace	Maintaining momentum, contrasts, balancing repetition and change.

Be able to present compositions appropriately	
Appropriate presentation methods	Conventions of particular styles, genres and scores
Type of score	Full score, lead sheet, chord chart, relevant computer software.

Musical Element	Definition	Examples
Dynamics	The volume of a piece of music.	piano, forte, crescendo and diminuendo.
Rhythm	The pattern of beats.	Semibreve, minim, crotchet, quaver, semiquaver, rests, broken chords, triplets.
Pitch	The intervals between different notes.	High, low, ascending, descending, stepwise
Structure	The sections that make up the music.	Binary, ternary, rondo, arch, ground bass, introduction, codas, 12-bar blues,
Melody	The main tune	Scalic, passing note, repetition, phrases, ostinato
Instrumentation	The different instruments used within the music.	Orchestra, pop band, chamber band, choir, duet, trio.
Texture	The different layers within the music.	Monophonic, homophonic, polyphonic, melody and accompaniment.
Tonality	The key the music is in	Major, minor, modal, chromatic.
Tempo	The speed of the music.	Allegro, Adagio, Andante, Largo, Presto
Timbre	The sound quality of each instrument.	Deep, light, clear, dark
Harmony	The way the notes sound together.	Chords, added note chords, inversions, transpositions.

Musical Symbols

Rhythmic Notation

Dynamics

From Loud → To Soft

•	ff	Fortissimo
•	f	Forte
•	mf	Mezzo-Forte
•	mp	Mezzo-Piano
•	p	Piano
•	pp	Pianissimo

Semibreve (Whole Note)
Quaver (Eighth Note)
Minim (Half Note)
Semiquaver (Sixteenth Note)
Crotchet (Quartet Note)

Key Signature
Treble Clef (G Clef)
Time Signature (Meter)

Music Notation

E G B D F   F A C E

37

Beethoven's Symphony No.1 Movement 1: Adagio molto – Allegro con brio

MELODY

- 1st **subject** = **Rising triadic** shape, based off a C7 chord:
  - Quite **disjunct** as far as melodies go, it feels like it's dancing around!
  - 1ST subject is **sequenced** up a tone from C to D
  - 1st subject becomes increasingly 'shrunk'; it is halved and by bar 144, only the first 3 notes are used
- 2nd **subject** = **Falling scalic** shape, **shared** between the flute and oboe
  - Quite **conjunct** in terms of shape, but…
  - Because it's shared across instruments, it still *feels* jumpy
- There is heavy use of **diatonic major scales** but…
- There is also heavy use **chromatic** scales (e.g. bar 6-7) to add colour. In the recap, there is a rising chromatic **scale lasting for 8 bars**
- Melodies are often harmonised in **pleasing 3rds**, such as bars 8-10
- Use of ornamentation such as **trills and grace notes** to add tension (such as the 2-bar trill before the coda)
- **Tremolos**! LOTS of tremolos in the strings and timpani to add tension/drama
- **Descending sequence** at bar 82 of previous 3 bars
- Final coda features broken **triads spanning 3 octaves** to create drama and excitement

TEXTURE

- The intro is **homophonic**/chordal
- The exposition is **melody and accompaniment**
- Big finales to sections are usually **homorhythmic**
- There are moments of **monophony (b111)**, contrasted with full **chordal** textures at **112**
- There is **a lot** of imitation between families, such as bars 6-7
- **Unison** is used in the recapitulation; **all instruments** play the 1st subject in unison!

STRUCTURE

SONATA FORM (very typical of classical)

1. Intro = Bar 1
2. Exposition = Bar 12
3. Development = Bar 113
4. Recapitulation = Bar 178
5. Coda = Bar 271

Intro = Sets the scene/tone
Expo = Introduces 1st subject and 2nd subject
Dev = Evolves ideas through new keys
Recap = Literally recaps/returns ideas
Coda = 'Tail' or ending of the music

INSTRUMENTATION/SONORITY/TIMBRE

What is the role of?

1. The **woodwind**: Plays the 2nd subject, plays countermelodies, adds harmonic colour by playing harmonies of 3rds or chromatic notes
2. The **strings**: Use of pizzicato (plucking) and arco (bowed)
3. The **timpani**: emphasises the harmonic progressions, often plays basic tonic or dominant notes, plays tremolos at 'big' moments in the music
4. **Cello + bassoon**: plays the tonic, plays tonic pedals, reinforces the harmonic progressions

DYNAMICS

Sometimes taken for granted, but here they are everywhere and central to the story!

1. Use of **'fp'** adds further confusion to the opening 'joke' of the intro *fp*

2. Use of **'p'** on the 1st subject seems comedic as it's the main melody being timid or shy!

3. Use of **sfz** (sforzando/forced) on big musical moments *sfz*

4. Lots of **crescendos** to ff for drama

5. **Extreme** dynamic **contrasts**, such as bar 76 where it goes from ff to pp

HARMONY + TONALITY

- Key of **C major** overall
- Opening 12 bars are confusing because we hear the following:
  1. Perfect cadence in F major (C7 to F)
  2. Interrupted cadence in C major (G to Am)
  3. Perfect cadence in G major (D7 to G)

  These 3 progressions break the rules of C major and create a comedic 'joke'

- Dominant 7th chords are <u>everywhere</u>: the 1st subject is even built on a C7 chord!
- Moves to keys such as G major (dominant), A minor (relative minor) and C minor (tonic AKA parallel minor)
- Perfect cadences are **regular and strong**, such as the I – IV – V7- I at bar 30
  - There are perfect cadences in C major as well as G major
  - The very last perfect cadence plays 'C' for **10 bars**! Perfect cadence is very strong!
- There are examples of tonic and dominant **pedals** that go on for ages… this means that the listener is usually very clear as to what the harmony is doing
- Unexpected and sudden **V – Ib at bar 69** which is unstable and unsatisfying
- The Development features several **diminished 7ths**, adding tension and intensity

RHYTHM

- *Crotchet rests* are often used to help add drama to big chords and musical climaxes
- The 1st subject is based off a *dotted* idea, which adds liveliness and reappears everywhere as a motif in itself (such as bar 144 when it is passed around). May also be a nod to Mozart!
- The 1st subject is a perfect example of *rhythmic diminution* (dotted quaver + minim to constant quavers)
- Heavy use of *semiquaver and demisemiquaver* scales to add momentum to the music
- Most of the time, the rhythms are *simple crotchets and minims* which allows the harmony to shine through

METRE

- Remains in 4/4 throughout

TEMPO

- Adagio molto (very slow) in Bars 1-12
- Tempo change to allegro con brio (fast and bright) for rest of the piece

ARTICULATION

Purposeful use of articulation throughout:

1. **Marcato** is used everywhere (stronger sound)

2. **Legato** (smooth) is used in more delicate moments

3. 2nd subject is **accented** on **Beat 2**, which makes the pulse weaker and shows Beethoven is teasing the listener

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Connectives

y (*e* before i/hi) = and
porque = because
pero = but
sin embargo = however
también = also
o / u = or
si = if
como = as, like
pues = then, later
por ejemplo = for example

cuando = when
donde = where
que = that, which, who
aunque = although
aún si = even if
ya que = since / given that
además = additionally / furthermore
a pesar de = in spite of
por fin = finally
quizás = maybe / perhaps
por lo tanto - therefore

antes de + infinitive = before ___ing
después de + infinitive = after ___ing
así que = therefore / so
aún = even
lo primero (de todo) = first (of all)
mientras = whilst
o… o… = either … or…
ni… ni… = neither… nor…
por eso = therefore (for that reason)
a causa de = because of

Opinions phrases

Pienso que - I think that
Siento que - I feel that
Creo que - I believe that
Me parece que - It seems to me that
En mi opinión - In my opinion
Según yo - according to me
A mi modo de ver - In my opinion
Me gusta(n) – I like
No me gusta(n) – I don't like
Me encanta(n) – I love
Odio – I hate
Me interesa(n) – I'm interested in
Considero que – I consider/ think that
Me gustaría – I would like
Prefiero - I prefer
Sé que – I know that

Questions

¿Quién?	Who?
¿Qué?	What?
¿Dónde?	Where?
¿Por qué?	Why?
¿Cuándo?	When?
¿Cómo?	How?
¿Cuánto/a?	How much?
¿Cuántos/as?	How many?
¿Cuál?	Which?
¿Quiénes?	Who?
¿Cuáles?	Which (ones)?
¿A quién?	To whom?
¿De quién?	From whom?
¿Con quién?	With whom?
¿A dónde?	To where?
¿De dónde?	From where?

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Exclamations

1. *¡Qué lástima!* What a shame!
2. *¡Qué problema!* What a problem!
3. *¡Qué vista!* What a view!
4. *¡Qué bonita!* How cute!
5. *¡Qué difícil!* How difficult!
6. *¡Qué aburrido!* How tedious / boring!
7. *¡Qué raro!* How odd!
   ¡Qué extraño! How strange!
8. *¡Qué interesante!* How interesting!

Comparisons

1. *mejor que …* better than…
2. *peor que..* worse than..
3. *mayor que…* older than…
4. *menor que…* younger than…
5. *el/la mejor…* the best
6. *el/la peor…* the worst
7. *más…* more…
8. *menos…* less…
9. *más … que* more … than
10. *menos … que* less … than
11. *tan … como…* as … as …
12. *tanto … como…* as much/many… as

Quantifiers

algunos/as de = some
bastante/s = enough / quite
mucho/a/os/as = a lot
demasiado/a/os/as = too
un poco/a = a little
un par de = a pair of
la mayoría de = most
la mitad de = half of
el resto de = the rest of

Key Verbs

dar – to give
deber – to have to
estar – to be
hacer – to do
hacerse- to become
hay – there is/are
ir – to go
ser – to be
poder – to be able
querer – to want
tener – to have
soler – to usually
jugar = to play
ver – to see
comer – to eat
escuchar – to listen
vivir – to live
salir – to go out
hablar – to speak
poner – to put
comprar – to buy
volver - to return

Negatives

no…nada = nothing

no…nadie = nobody

ningún/o/a/os/as = no/none

no..nunca = never

no…jamás = never, ever

no…tampoco = neither

Time phrases

en el pasado = in the past
el año pasado = last year
el mes pasado = last month
el fin de semana pasado = last weekend
ayer = yesterday
hace ___ años = ___ years ago
hace ___ meses = ___ months ago

este año = this year
este fin de semana = this weekend
este mes = this month
hoy = today
por la mañana = in the morning
por la tarde = in the afternoon
por la noche = at night
una vez por semana = once a week
dos veces por semana = twice a week
todos los días = every day
luego = then
desde hace = since
siempre = always
nunca = never
a (las ocho) = at (8 o'clock)

en el futuro = in the future
el año que viene – next year
el mes que viene – next month
mañana = tomorrow
el verano que viene = next summer
el invierno que viene = next winter

Past Tense Cheat Sheet

Fui = I went   *Fuimos* = we went

Era / no era…= It was / it wasn't …
Tenía ... = It had …
Había … = There were…

Fui a = I went to
Viajé en … = I travelled by…
El vuelo duró… = The flight lasted …
Me alojé en / Me quedé en = I stayed in
Pasé una semana = I stayed a week
Vi lugares de interés = I visited places of interest
Conocí a mucho gente = I met lots of people
Fui de excursión = I went on a trip.

Lo pasé (muy) bien = It was (very) good
Lo pasé fenomenal = It was wonderful
Lo pasé guay = It was great
Lo pasé mal = It was rubbish
Lo pasé fatal= It was horrible
*Lo mejor era q*ue … = The best thing was that…
Lo peor era que … = The worst thing was that…

Future Tense Cheat Sheet

Voy a ir…. = I am going to go…
Vamos a ir … = We are going to go…

Seré = I will be   *haré* = I will do
Iré = I will go   *jugaré* = I will play
Tendré = I will have   *viajaré* = I will travel

Va a ser …= It is going to be...
(no) será = It will (not) be
Tendrá = It will have
Empezaré = I will begin
Comeré = I will eat
Intentaré = I will try

Vamos a ver = we are going to watch
Voy a salir con… = I am going to go out with…
Voy a disfutar de unas vistas espléndidas = I am going to enjoy some splendid views.
Voy a conocer a mucho gente = I'm going to meet lots of people
Va a ser una tragedia = it's going to be a tragedy
Voy a ir de excursión = i am going to go on a trip

Imperfect tense (I used to…)

vivía = I used to live   *tenía* = I used to have   *bebía* = I used to drink
Comía = I used to eat   *estudiaba* = I used to study   *trabajaba* = I used to work

The conditional Tense

me gustaría = I would like   *podría* = I could   *podríamos* = we could   *compraría* = I would buy
haría = I would do   *comería* = I would eat   *bebería* = I would drink   *hablaría* = I would talk

The perfect tense

he decidido = I have decided   he visitado = I have visited   he cambiado = I have changed
hemos decidido = we've decided   hemos visitado = we've visited   hemos cambiado = we've changed

	Week 1	Week 2	Week 3	Week 4	Week 5
BTEC SPORT UNIT 1	**Components of Fitness Learning aim A** **Physical Fitness** 1. **B**ody Composition 2. **A**erobic Endurance 3. **S**trength (Muscular) 4. **S**peed 5. **F**lexibility 6. **M**uscular Endurance **Skill - related Fitness** 1. **C**o-ordination 2. **R**eaction time 3. **A**gility 4. **B**alance 5. **P**ower Can you link these components to different sports?	**Exercise Intensity Learning aim A** **220-Age=Max HR** **Training Pyramid** 1. SPEED ZONE — 95% - 100% 2. ANAEROBIC ZONE — 85% - 95% 3. AEROBIC ZONE — 60% - 85% 4. RESTING HEART RATE Max HR x 0.60 =60% 0.85 = 85% 0.95 = 95 % **BORG Scale – Rating of Perceived Exertion (RPE)** 6 No exertion 7 8 9 10 11 Light 12 13 Somewhat hard 14 15 Hard (heavy) 16 17 Very hard 18 19 20 Maximal exertion **RPE x 10 = Heart rate bpm** **E.g Level 13 x 10 =130bpm**	**Principles of Training Learning aim A** **FITT Principle** Frequency – How often do you train? (How many times a week) Intensity – How hard do you train? (Heart rate/pyramid, BPM, BORG scale RPE) Time – How long you train for? (min. 30mins) Type – What type of training method (e.g. weight, circuit, interval…?) **SPARRV Principle** Specificity – training specific to the individual needs of athlete (Sport, Position, Component of fitness, Age, Gender) Progressive Overload – Make training gradually harder so body gradually improves and adapts (increase *FREQUENCY/INTENSITY/TIME)* Adaptation – Body adapts in response to training (gets stronger because of strength training etc.) Rest and Recovery –Allows adaptation to take place and to avoid injuries due to fatigue/tiredness (have rest days) Reversibility – Body will reverse back if training is stopped for a prolonged time (illness, injury, and motivation) Variation – Training must be varied to avoid boredom (use different *TYPEs* of training methods)	MID CYCLE ASSESSMENT OF LEARNING AIM A List 3 areas you need to improve on from Learning aim A 1 2 3 **Learning aim B** **Warm up** - Pulse raiser, stretches, joint mobilisation **Cool down** – Pulse lowering, Static stretches, Developmental stretches (PNF)	**Flexibility training** 1. **Static Stretching** – Active (you), Passive (someone/thing else) 2. **Ballistic Stretching** – bouncing, actions 3. **PNF Stretching** – stretch, hold, tension, stretch further **Strength, muscular endurance and power training** 1. **Free weights** – Sets, reps, barbell, dumbbell 2. **Circuit Training** – stations 3. **Plyometric** – bouncing, throwing, jumping

	Week 6	Week 7	Week 8	Week 9	Week 10
BTEC SPORT UNIT 1	**Aerobic Endurance Training** 1. **Continuous training** – non-stop 30 mins 2. **Fartlek Training** – 'Speed play', slow, medium, fast/different terrain 3. **Interval Training** – work, rest, work, rest **Speed Training** 1. **Hollow Sprint** - broken up by 'hollow' lower level work 2. **Acceleration Sprints** - jogging to striding and finally to sprinting at maximum speed. 3. **Interval Training** -– work, rest, work, rest	MID CYCLE ASSESSMENT OF LEARNING AIM A List 3 areas you need to improve on from Learning aim A 1 2 3 **Learning aim C** Why are tests important? Pre-test procedures: • Consent • Calibration of equipment Accurate measurements and recording results Reliability, validity and practicality	**Muscular Endurance** **Sit up and press up tests** Count how many sit ups or press-ups completed in 1 minute ✓ Quick and easy ✓ Little equipment ✓ Large groups at once ➢ Arguments of correct technique can affect results **Power** **Vertical Jump test** Stand side on to wall reach up and mark/set the measure. Standing jump as high as possible touching wall. Measure between two marks/measures ✓ Quick and easy ➢ Technique can affect result as need to jump and mark wall **Strength** **Grip dynamometer** 3 attempts, squeeze grip dynamometer measure result in Kg or KgW. ✓ Simple and easy test ✓ Lots of normative data ➢ Must be adjusted for hand size which may affect results **Flexibility** **Sit and Reach test** Both feet against the **sit and reach box**, reach forward and measure result in centimetres ✓ Well known test ✓ Quick and easy to perform ➢ measures lower back & hamstrings only ➢ length of arms and legs affect results	**Agility** **Illinois Agility test** Cones set up as in the image, lie face down on the floor at the start, measure time to complete course in seconds ✓ Cheap and easy to conduct ➢ Human error with timing can affect results ➢ Weather or surface conditions can affect results **Speed** **35m sprint test** Sprint from one line/cone to another in a straight line over 35m. Record time and compare to normative data ✓ Little equipment so cheap to run ➢ Human error when timing can affect results **Aerobic Endurance** **Multi Stage Fitness Test (MST/Bleep test)** Cones/Lines **20m apart**, run in-between to the sound of a beep. **Gradually gets faster**. Longer you can keep up the higher the level ✓ Can test a large group at once ✓ Tests to maximum effort ➢ Practice can affect score ➢ If outside environment may affect ➢ Scores can be subjective **Forestry Step Test** Step/ bench- 33cm for females and 40cm for males. Step up and down for 5 minutes to a metronome. **(90bpm/22.5steps a min)**. Record pulse and compare to table ✓ Low cost ✓ Can be performed inside or outside ✓ Can test on your own ➢ People may struggle to keep with the stepping pace on metronome	**Body Composition** **Body Mass Index (BMI)** $$BMI= \frac{Weight\ (kg)}{Height\ (m) \times Height\ (m)}$$ ➢ Easy to carry out ➢ Results can be misleading as muscles weighs more than fat **Bioelectrical Impedance Analysis (BIA)** BIA = electricity passed through body from **WRIST** to **ANKLE.** Measures the resistance from muscle and fat ✓ Quick and gives instant results ✓ Can be repeated over time with no bad effects ➢ Needs expensive equipment **Sum of Skinfolds** Use **CALLIPERS** to measure skin on the **BICEP, TRICEP, SHOULDER BLADE** and **HIP.** Add measurements together and use to the **JACKSON-POLLOCK** nomogram (4 lines) • Provides accurate percentages of body fat ➢ Needs specialist equipment ➢ Problems with people revealing bare skin