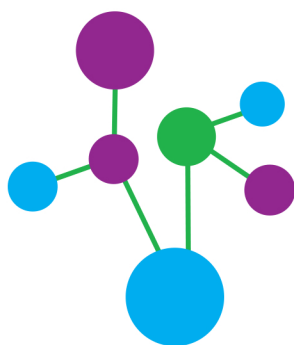


NAME: \_\_\_\_\_

**TERM  
1&2**

**YEAR 11**



**PLYMPTON ACADEMY  
HANDBOOK**

**TERM 1&2**

Romeo and Juliet by William Shakespeare.

**Prologue:** A sonnet, recited by the chorus, outlines the play.

**Act 1**

**Act I, Scene 1:** Capulet and Montague servants fight in the streets. Benvolio tries to break them up, but Tybalt arrives and challenges him. The Prince arrives and declares that any further fighting will be punished with death. After this, the Montagues discuss Romeo’s melancholy state and Benvolio learns Romeo is in love with Rosaline.  
**Act I, Scene 2:** Paris seeks Capulet’s permission to marry his daughter Juliet. Capulet says she is too young, but Paris should try to win her affections at his banquet. Capulet’s invitation list is intercepted by Benvolio and Romeo, who decide to attend the event.  
**Act I, Scene 3:** The Nurse and Lady Capulet tell Juliet about Paris, and she agrees to consider him as a potential suitor.  
**Act I, Scene 4:** Romeo, Benvolio, and Mercutio arrive at the banquet, and Mercutio banters with Romeo.  
**Act I, Scene 5:** Romeo and Juliet see each other and fall in love immediately. Tybalt sees Romeo and wants to fight him, but Lord Capulet stops him.

**Act 2**

**Act II, Scene 1:** Romeo separates himself from his friends as they leave the party.  
**Act II, Scene 2:** Romeo listens to Juliet at her balcony, and they exchange vows to marry. Juliet says she will send a messenger to Romeo the next day to arrange the wedding.  
**Act II, Scene 3:** Romeo goes to see Friar Lawrence to ask for his help with marrying Juliet. The Friar agrees, hoping that their alliance will end their families’ feuding.  
**Act II, Scene 4:** Benvolio and Mercutio discuss Tybalt, who has challenged Romeo to a duel. Romeo arrives and the friends banter about his love. The Nurse appears; Romeo’s friends depart. Romeo gives the Nurse a message for Juliet: she is to go to Friar Lawrence that afternoon, and they shall be married. He arranges for the Nurse to receive a rope ladder for Juliet to lower for him that night.  
**Act II, Scene 5:** The Nurse returns to an impatient Juliet. She teases her charge by withholding the message but then tells her the good news.  
**Act II, Scene 6:** Juliet comes to Romeo in Friar Lawrence’s cell, and they greet each other joyfully. The Friar prepares to marry them.

**Act 3**

**Act III, Scene 1:** Benvolio and Mercutio encounter Tybalt, and Mercutio mocks him. Romeo arrives and refuses to accept Tybalt’s challenge to a duel (due to his secret marriage to Juliet). Mercutio thinks this is cowardly so fights on his behalf. Romeo tries to intervene and Mercutio is killed under his arm, cursing the families as he dies. Romeo fights and kills Tybalt to get revenge. At Benvolio’s urging, Romeo flees. The Prince appears and interrogates Benvolio. Judging Tybalt to be guiltier than Romeo, he spares the latter the death sentence but banishes him from Verona.  
**Act III, Scene 2:** Juliet longs for night, when Romeo is to come. The Nurse brings her word of Tybalt’s death and Romeo’s banishment, and volunteers to bring Romeo to the distraught girl.  
**Act III, Scene 3:** Romeo is in a state of anger and disbelief, hiding with the Friar. The Nurse arrives with word of Juliet’s distress. The Friar chastises Romeo for behaving so foolishly and proposes that, after a night with Juliet, Romeo should flee to Mantua until everything is cleared up. Romeo agrees and leaves.  
**Act III, Scene 4:** Capulet decides to marry Juliet to Paris in three days to cheer her up.  
**Act III, Scene 5:** Romeo and Juliet awake after spending the night together and Romeo leaves. Lady Capulet arrives and tells Juliet about her impending marriage. Julie refuses and her parents fly into a rage. The Nurse advises that Juliet ignore her marriage to Romeo, which no one else knows about, and marry Paris.

**Act 4**

**Act IV, Scene 1:** Juliet interrupts Paris talking to Friar Lawrence and, when he leaves, threatens to kill herself if the Friar doesn’t help her. He agrees to provide her with a potion that will make her seem to be dead, until Romeo collects her from the family crypt.  
**Act IV, Scene 2:** Juliet apologizes to her father, promising to obey him and marry Paris. Capulet moves the wedding up a day to the next morning.  
**Act IV, Scene 3:** Juliet drinks the potion.  
**Act IV, Scene 4:** Capulet sends the Nurse to awaken Juliet on the morning of her wedding day.  
**Act IV, Scene 5:** The Nurse finds Juliet dead and the family grieve for her.

**Act 5**

**Act V, Scene 1:** Balthasar arrives in Mantua and tells Romeo that Juliet has died. Romeo immediately plans to join her and buy a poison from and Apothecary.  
**Act V, Scene 2:** Friar John reports to Friar Lawrence that he has been unable to deliver Lawrence’s letter to Romeo. Lawrence sends John to fetch a crow bar, planning to open the vault and take Juliet into hiding in his own cell until Romeo can be summoned.  
**Act V, Scene 3:** Paris visits Juliet’s tomb at night. Romeo appears with Balthasar, whom he sends away with a letter to Montague. Paris steps forth to challenge him. They fight, and Romeo kills Paris. Romeo then enters the crypt, drinks the poison, and dies. Friar Lawrence arrives tells Juliet what has happened and begs her to flee. She refuses and stays. She kisses her dead lover and stabs herself with his dagger. The watchmen appear, arresting Balthasar and the Friar as the Prince arrives, followed by both families. The Friar explains what has happened, and his tale is confirmed by Balthasar and by Romeo’s letter to his father. Montague and Capulet make peace and vow to erect golden statues of the two lovers.

Historical context

Queen Elizabeth I – She was queen while Shakespeare was writing, and supported him. Elizabeth I made Protestantism the official religion of England, which angered many Catholics, and led to much conflict. Shakespeare may be referencing this in ‘Romeo and Juliet’, with the two warring families.

Patriarchy – patriarchal societies are ones where men are dominant, and have control over women e.g. by choosing who they would marry.

Nurses – employed by wealthy families to feed and care for their children.

The Humours – Elizabethans believed the body contained four ‘humours’: blood, phlegm, yellow bile and black bile. The amount you had of each determined your personality. People with too much phlegm are emotional. People with too much blood are irresponsible and gluttonous. People with too much yellow bile are violent and vengeful. People with too much black bile are depressed and self- centred.

Fate - the belief that your life is mapped out for you, or ‘written in the stars’. Many Elizabethans believed God decided your fate, and that astrology could help you identify your course in life.

Bubonic Plague/Black Death – a plague that killed many people. Sufferers were quarantined in their houses, with a red ‘X’ painted on the door, and left to die.

Critical Vocabulary:

Shakespeare presents the Montagues and their supporters as...  
Romeo

- 1. Melancholic – someone who is prone to moping and being depressed.
- 2. Quixotic – extremely idealistic: unrealistic and impractical.
- 3. Ardent – enthusiastic and passionate.

Benvolio

- 1. Appeasing- someone who tries to pacify others.
- 2. Sincere - honest and genuine.
- 3. Stalwart – loyal and reliable.

Mercutio

- 1. Anarchic – unruly and chaotic.
- 2. Impulsive – someone who acts on a whim, without thinking.
- 3. Precocious – someone who ‘shows off’ their intelligence arrogantly.

Shakespeare presents the Capulets and their supporters as...  
Juliet

- 1. Idealistic – someone who believes whole-heartedly in something, even if it is unrealistic.
- 2. Ingenuous – innocent, naïve and unworldly.
- 3. Resolute – someone who has made their mind up and whose opinion cannot be changed.

Tybalt

- 1. Volatile – someone who could explode at any moment.
- 2. Tempestuous –someone who is unpredictable and has many conflicting emotions.
- 3. Righteous – someone who believes what they are doing is morally justifiable.

Nurse

- 1. Maternal – motherly.
- 2. Submissive – will bend to a dominant authority and ‘do what they are told’
- 3. Uncouth – uncivilised and uncultured, potentially vulgar

Techniques and terminology

**Prologue** – sets up the story and foreshadows events.

**Foreshadowing** – when an author drops hints about what will happen through language or symbolism.

**Dramatic irony** – when an audience knows something the characters do not.

**Symbolism** – when an image represents an idea, e.g. light symbolises happiness, flowers symbolise youth etc.

**Soliloquy**- When a character, thinking they are alone, speaks their thoughts aloud.

**Rhyming Couplets** – two lines next to each other that rhyme with each other, often used for dramatic impact.

**Oxymoron**- the combination of words or ideas that have opposite or very different meanings.

**Pun**- a joke based on the different possible meanings of a word or the fact that there are words that sound alike but have different meanings.

**Prose**- lines which use a natural, unstructured rhythm similar to speech.

**Blank verse**- lines which follow the fixed, more poetic structure of iambic pentameter.

Key themes:

Conflict  
Power  
Fate  
Loyalty  
Family  
Religion  
Love  
Hatred  
Violence  
Death

Symbolism:

**Light**- Juliet’s beauty, hope and optimism, the overwhelming power of Romeo and Juliet’s love.

**Darkness**- The secrecy of Romeo and Juliet’s love, loss of hope, Romeo and Juliet’s impending death.

**Poison**- It is in the power of human hands and human will to extract potential evil or fatal harm from an object or thing.

Key terms:

**Hamartia**- a fatal flaw leading to the downfall of a tragic hero.

**Hubris**- exalted pride of the protagonist which leads to their defiance of authority.

**Peripeteia**- A sudden negative reversal in fortune or change in circumstances leading to downfall.

## Bayonet Charge by Ted Hughes

### Content, Meaning and Purpose

-Describes the terrifying experience of 'going over the top': fixing bayonets to the end of rifles and leaving a trench to charge directly at the enemy.  
-Steps inside the body and mind of the speaker to show how this act transforms a soldier from a living, thinking person to a dangerous weapon of war.

### Language

'The patriotic tear that brimmed in his eye Sweating like molten iron'- his sense of duty has now turned into the hot sweat of fear and pain.  
-'Cold clockwork of the stars and nations'- the soldiers are part of a cold and uncaring machine of war.  
-'His foot hung like statuary in mid stride'- he is frozen with fear/bewilderment.

### Form and structure

-The poem starts 'in medias res' to convey shock and pace.  
-Enjambment maintains the momentum of the charge/  
-Time stands still in the second stanza to convey the soldier's bewilderment and reflective thoughts.

## Exposure- Wilfred Owen

### Content, Meaning and Purpose

-Speaker describes war as a battle against the weather and conditions.  
-Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia.  
-Owen wanted to draw attention to the suffering, monotony and futility of war.

### Language

-“Our brains ache” physical (cold) suffering and mental (PTSD or shell shock) suffering.  
-Semantic field of weather: weather is the enemy.  
-“the merciless iced east winds that knive us...” – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending).  
-Repetition of pronouns 'we' and 'our' – conveys togetherness and collective suffering of soldiers.  
-'mad gusts tugging on the wire' – personification

### Form and structure

-Eight verses of five lines: a regular structure.  
-Refrain used four times.  
-Enjambment.



## Cluster One- War.



## Kamikaze- Beatrice Garland

### Content, Meaning and Purpose

-In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships. -This poem explores a kamikaze pilot's journey towards battle, his decision to return, and how he is shunned when he returns home. -As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back.

### Language

-The Japanese word 'kamikaze' means 'divine wind' or 'heavenly wind', and has its origin in a heaven-sent storm that scattered an invading fleet in 1250.  
-“dark shoals of fish flashing silver”: image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance.  
- “they treated him as though he no longer existed”: cruel irony – he chose to live but now must live as though he is dead.  
-“was no longer the father we loved”: the pilot was forever affected by his decision.

### Form and structure

-Narrative poem. Some sections are italicised to show a first person narrative.  
-Written in seven, six line stanzas.  
-No regular rhyme or rhythm.

## Charge of the Light Brigade- Alfred Lord Tennyson

### Content, Meaning and Purpose

-Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War -Describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley. -Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner. -It is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire.

### Language

-“Into the valley of Death”: this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience.  
-“jaws of Death” and “mouth of Hell”: presents war as an animal that consumes its victims.  
-“Honour the Light Brigade/Noble six hundred”: language glorifies the soldiers, even in death. The 'six hundred' become a celebrated and prestigious group.  
Form and structure  
-Regular in its structure, with several examples of repetition.  
-Narrative poem, with features of the ballad form. This means that each stanza progresses the story of the attack.  
-Six stanzas, as if each stanza is a memorial stone to one hundred of the six hundred cavalymen.



# Cluster Two-Effects of War.



## War Photographer- Carol Ann Duffy

### Content, Meaning and Purpose

-Tells the story of a war photographer developing photos at home in England: as a photo develops he begins to remember the horrors of war – painting a contrast to the safety of his dark room. -He appears to be returning to a warzone at the end of the poem. -Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war.

### Language

“All flesh is grass”: Biblical reference that means all human life is temporary – we all die eventually.  
 “He has a job to do”: like a soldier, the photographer has a sense of duty.  
 “running children in a nightmare heat”: emotive imagery with connotations of hell.  
 “blood stained into a foreign dust”: lasting impact of war – links to Remains and ‘blood shadow’.  
 “he earns a living and they do not care”: ‘they’ is ambiguous – it could refer to readers or the wider World.

### Form and structure

-The poem is laid out in four regular six-line stanzas, with each stanza ending in a rhyming couplet.  
 -Its very rigid order contrasts with the chaotic, disturbing images described in the poem.

## Poppies- Jane Weir

### Content, Meaning and Purpose

-A modern poem that offers an alternative interpretation of bravery in conflict: it does not focus on a soldier in battle but on the mother who is left behind and must cope with his death.  
 -The narration covers her visit to a war memorial, interspersed with images of the soldier’s childhood and his departure for war.

### Language

-Contrasting semantic fields of home/childhood (“cat hairs”, “play at being Eskimos”, “bedroom”) with war/injury (“blockade”, “bandaged”, “reinforcements”)  
 -Aural (sound) imagery: “All my words flattened, rolled, turned into felt” shows pain and inability to speak, and “I listened, hoping to hear your playground voice catching on the wind” shows longing for dead son.  
 -“I was brave, as I walked with you, to the front door”: different perspective of bravery in conflict.

### Form and structure

-First person narrative.  
 -Four irregular stanzas, free verse.  
 -Enjambement to show cycle of children leaving home.  
 -Caesura to show mother breaking down and trying to compose her emotions.

## Remains- Simon Armitage.

### Content, Meaning and Purpose


-Written to coincide with a TV documentary about those returning from war with PTSD. Based on Guardsman Tromans, who fought in Iraq in 2003. -Speaker describes shooting a looter dead in Iraq and how it has affected him. -To show the reader that mental suffering can persist long after physical conflict is over.

### Language

-“Remains” - the images and suffering remain.  
 -“Legs it up the road” - colloquial language = authentic voice  
 -“Then he’s carted off in the back of a lorry” – reduction of humanity to waste or cattle  
 -“he’s here in my head when I close my eyes / dug in behind enemy lines” – metaphor for a war in his head; the PTSD is entrenched.  
 -“his bloody life in my bloody hands” – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth’s bloody hands and guilt

### Form and structure

-Monologue, told from the point of view of the soldier.  
 -Sense of the story being told naturally with enjambment and lack of rhythmic structure.  
 -Two line final stanza, emphasising that the speaker cannot get rid of the memory of him killing.

Ozymandias by Percy Bysshe Shelley		My Last Duchess by Robert Browning		
<p><b>Content, Meaning and Purpose</b></p> <p>-The narrator meets a traveller who tells him about a decayed statue that he saw in a desert. -The statue was of a long forgotten ancient King: the arrogant Ozymandias, ‘king of kings.’ -The poem is ironic and one big metaphor: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature.</p>	<p><b>Language</b></p> <p>-‘sneer of cold command’: the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator.</p> <p>-‘Look on my works, ye Mighty, and despair.’: ‘Look’ = imperative, stressed syllable highlights commanding tone;</p> <p>ironic – he is telling other ‘mighty’ kings to admire the size of his statue and ‘despair’, however they should really despair because power is only temporary.</p> <p>‘The lone and level sands stretch far away.’: the desert is vast, lonely, and lasts far longer than a statue</p> <p><b>Form and structure</b></p> <p>-Sonnet form - a fourteen-line single stanza. Most sonnets break into two parts: an 'octet' (the first eight lines) and a 'sextet' (the last six lines), with the second part commenting on the first.</p> <p>-In this sonnet, the first part sets up the frame narrative and then describes the statue and the second part ironically relates the king's words and adds the final description of the desert setting. The poem is written in iambic pentameter, but there are several variations in the pattern.</p>	<p><b>Content, Meaning and Purpose</b></p> <p>-The Duke is showing a visitor around his large art collection and proudly points out a portrait of his last wife, who is now dead. He reveals that he was annoyed by her over-friendly and flirtatious behaviour. -He can finally control her by objectifying her and showing her portrait to visitors when he chooses. - He is now alone as a result of his need for control. -The visitor has come to arrange the Duke's next marriage, and the Duke's story is a subtle warning about how he expects his next wife to behave.</p>	<p><b>Language</b></p> <p>-‘Looking as if she was alive’: sets a sinister tone.</p> <p>-‘Will’t please you sit and look at her?’ rhetorical question to his visitor shows obsession with power.</p> <p>-‘she liked whate’er / She looked on, and her looks went everywhere.’: hints that his wife was a flirt.</p> <p>-‘as if she ranked / My gift of a nine-hundred-yearsold name / With anybody’s gift’: she was beneath him in status, and yet dared to rebel against his authority.</p> <p>-‘I gave commands; Then all smiles stopped together’: euphemism for his wife’s murder.</p> <p><b>Form and structure</b></p> <p>The poem is a dramatic monologue whose narrator shows extreme control of the conversation.</p> <p>-The rhyming couplets also express this essential control over his subjects and his story but the use of enjambment by Browning hints at deeper passions and hidden anger.</p>	
Tissue by Imtiaz Dharker		<div>Cluster Three- The Power of Identity.</div>		
<p><b>Content, Meaning and Purpose</b></p> <p>-Two different meanings of ‘Tissue’ (homonyms) are explored: firstly, the various pieces of paper that control our lives (holy books, maps, grocery receipts); secondly, the tissue of a human body. -The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives. -Also, although human life is much more precious, it is also fragile and temporary.</p>	<p><b>Language</b></p> <p>-Semantic field of light: (‘Paper that lets light shine through’, ‘let the daylight break through capitals and monoliths’) emphasises that light is central to life, a positive and powerful force that can break through ‘tissue’ and even monoliths (stone statues).</p> <p>-‘pages smoothed and stroked and turned’: gentle verbs convey how important documents such as the Koran are treated with respect.</p> <p>-‘Fine slips [...] might fly our lives like paper kites’: this simile suggests that we allow ourselves to be controlled by paper.</p> <p><b>Form and structure</b></p> <p>-Unrhymed irregular quatrains to represent the irregularity of life. Ten stanzas. No regular rhyme or rhythm.</p>	<p><b>Checking Out Me History by John Agard</b></p>	<p><b>Content, Meaning and Purpose</b></p> <p>-Represents the voice of a black man who is frustrated by the Eurocentric history curriculum in the UK – which pays little attention to the black history. -Black history is quoted to emphasise its separateness and to stress its importance.</p>	<p><b>Language</b></p> <p>-Imagery of fire and light used in all three stanzas regarding black historic figures: “Toussaint de beacon”, “Fire-woman”, “yellow sunrise”.</p> <p>-Uses non-standard phonetic spelling (“Dem tell me wha dem want”, to represent his own powerful accent and mixes Caribbean Creole dialect with standard English.</p> <p>-“I carving out me identity”: metaphor for the painful struggle to be heard, and to find his identity.</p> <p><b>Form and structure</b></p> <p>-Written in free verse</p> <p>-Dramatic monologue.</p> <p>-Makes use of two fonts: italics are used to describe non-European history.</p>

Extract from The Prelude: Stealing the Boat by William Wordsworth

Content, Meaning and Purpose

-The story of a boy’s love of nature and a night-time adventure in a rowing boat that instils a deeper and fearful respect for the power of nature. -At first, the boy is calm and confident, but the sight of a huge mountain that comes into view scares the boy and he flees back to the shore. -He is now in awe of the mountain and now fearful of the power of nature which are described as ‘huge and mighty forms, that do not live like living men.’ -We should respect nature and not take it for granted

Language

-‘One summer evening (led by her)’: ‘her’ might be nature personified – this shows his love for nature. -‘an act of stealth / And troubled pleasure’: confident, but the oxymoron suggests he knows it’s wrong; forebodes the troubling events that follow. -‘nothing but the stars and grey sky’: emptiness of sky. -‘the horizon’s bound, a huge peak, black and huge’: the image of the mountain is more shocking (contrast). -‘Upreared its head’ and ‘measured motion like a living thing’: the mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic. -‘There hung a darkness’: lasting effects of mountain.

Form and structure

-Autobiographical first person narrative. -Free verse, enjambment to represent overflow of powerful emotions.

London by William Blake

Content, Meaning and Purpose

-The narrator is describing a walk around London and how he is saddened by the sights and sounds of poverty. -The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty. -The poem uses rhetoric (persuasive techniques) to convince the reader that the people in power (landowners, Church, Government) are to blame for this inequality.

Language

-Sensory language creates an immersive effect: visual imagery (‘Marks of weakness, marks of woe’) and aural imagery (‘cry of every man’) -‘mind-forged manacles’: they are trapped in poverty. -Rhetorical devices to persuade: repetition (‘In every..’); emotive language (‘infant’s cry of fear’). -Criticises the powerful: ‘each chartered street’ – everything is owned by the rich; ‘Every black’ning church appals’ - the church is corrupt; ‘the hapless soldier’s sigh / Runs in blood down palace walls’ – soldier’s suffer and die due to the decisions of those in power, who themselves live in palaces.

Form and structure

-The poem has four quatrains, with alternate lines rhyming. Repetition is the most striking formal feature of the poem, and it serves to emphasize inability to escape the all-encompassing effect of the ‘mind-forg’d manacles.

Storm on the Island by Seamus Heaney

Content, Meaning and Purpose

-The narrator describes how a rural island community prepared for a coming storm, and how they were confident in their preparations. -When the storm hits, they are shocked by its power: its violent sights and sounds are described, using the metaphor of war. -The final line of the poem reveals their fear of nature’s power

Language

-‘Nor are there trees which might prove company’: the island is a lonely, barren place. -Violent verbs are used to describe the storm: ‘pummels’, ‘exploding’, ‘spits’. -Semantic field of war: ‘Exploding comfortably’ (also an oxymoron to contrast fear/safety); ‘wind dives and strafes invisibly’ (the wind is a fighter plane); ‘We are bombarded by the empty air’ (under ceaseless attack). -This also reinforces the metaphor of war / troubles. -‘spits like a tame cat turned savage’: simile compares the nature to an animal that has turned on its owner.

Form and structure

-Free verse to represent the power and freedom of the weather. -One stanza to represent the isolation of the people on the island. -Caesura prolongs devastation by slowing the pace.

Cluster Four- The Power of Place.

The Emigree by Carol Rumens

Content , Meaning and Purpose

-‘Emigree’ – a female who is forced to leave their county for political or social reasons. -The speaker describes her memories of a home city that she was forced to flee. The city is now “sick with tyrants”. -Despite the cities problems, her positive memories of the place cannot be extinguished.

Language

-“I left it as a child”: ambiguous meaning – either she left when she was a child or the city was a child (it was vulnerable and she feels a responsibility towards it). -“I am branded by an impression of sunlight”: imagery of light - it will stay with her forever. -Personification of the city: “I comb its hair and love its shining eyes” (she has a maternal love for the city) and “My city takes me dancing” (it is romantic and passionate lover) -“My city hides behind me”: it is vulnerable and – despite the fact that she had to flee – she is strong.

Form and structure

-No regular rhythm or rhyme. -There are 8 stanzas, all without rhyme scheme -The Emigrée poem flows from stanza to stanza.



### BIDMAS N3

...or BODMAS. Use the correct order of operations; take care when using a calculator.

- Brackets
- Indices (or pOwers)
- Division and Multiplication
- Addition and Subtraction

### 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 Common Factor (HCF)**  
→ Factors of 6 are 1, 2, 3, 6  
Factors of 9 are 1, 3, 9  
HCF of 6 and 9 is 3  
**Lowest Common Multiple (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:

$$\rightarrow 720 = 5 \times 3^2 \times 2^4$$

### Powers and roots N6, N7

Special indices: for any value  $a$ :

$$a^0 = 1$$

$$a^{-n} = \frac{1}{a^n}$$

$$\rightarrow 3^{-4} = \frac{1}{3^4} = \frac{1}{81}$$

### Calculating with fractions N8

Adding or subtracting fractions; use a common denominator...

$$\rightarrow \frac{4}{5} - \frac{1}{3} = \frac{12}{15} - \frac{5}{15} = \frac{7}{15}$$

Multiplying fractions; multiply numerators and denominators...

$$\rightarrow \frac{4}{7} \times \frac{2}{3} = \frac{8}{21}$$

Dividing fractions; "flip" the second fraction, then multiply...

$$\rightarrow \frac{2}{7} \div \frac{5}{6} = \frac{2}{7} \times \frac{6}{5} = \frac{12}{35}$$

### Surds N8

Look for the biggest square number factor of the number:

$$\rightarrow \sqrt{80} = \sqrt{16 \times 5} = 4\sqrt{5}$$

### Standard form N9

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

### Standard units N13

1 tonne = 1000 kilograms  
1 kilogram = 1000 grams

1 kilometre = 1000 metres  
1 metre = 100 centimetres  
= 1000 millimetres  
1 centimetre = 10 millimetres

1 day = 24 hours  
1 hour = 60 minutes = 3600 seconds  
1 minute = 60 seconds

### Fractions, decimals N10

Fraction is numerator  $\div$  den

$$\rightarrow \frac{5}{8} = 5 \div 8 = 0.625$$

Use place values to change decimals to fractions. Simplify where possible.

$$\rightarrow 0.45 = \frac{45}{100} = \frac{9}{20}$$

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

### Rounding N15

Truncate the number, then use a "decider digit" to round up or down.

Decimal places: use the decimal point

$$\rightarrow 162.3681 \text{ to 2dp;}$$

$$162.36 \mid 81 = 162.37 \text{ to 2dp}$$

Significant figures: use the first non-zero digit.

$$\rightarrow 162.3681 \text{ to 2sf;}$$

$$16 \mid 2.3681 = 160 \text{ to 2sf}$$

$$\rightarrow 0.007 \, 039 \text{ to 3sf;}$$

$$0.007 \, 03 \mid 9 = 0.007 \, 04 \text{ to 3sf}$$

### Error intervals N15

Find the range of numbers that will round to a given value:

$$\rightarrow x = 5.83 \text{ (2 decimal places)}$$

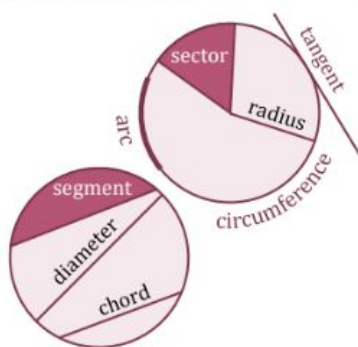
$$5.825 \leq x < 5.835$$

$$\rightarrow y = 46 \text{ (2 significant figures)}$$

$$45.5 \leq y < 46.5$$

Note use of  $\leq$  and  $<$ , and that the last significant figure of each is 5

### Parts of a circle G9



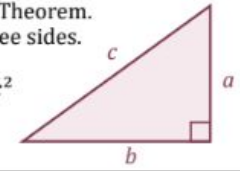
### Right angled triangles G20, G22

Pythagoras Theorem.

Links all three sides.

No angles.

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



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

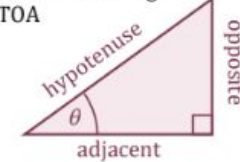
Special values of sin, cos, tan  
Learn (or be able to find without a calculator)...

$\theta^\circ$	$\sin\theta^\circ$	$\cos\theta^\circ$	$\tan\theta^\circ$
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	

Trigonometry.

Links two sides and one angle.

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$$\sin\theta = \frac{\text{opp}}{\text{hyp}}$$

$$\cos\theta = \frac{\text{adj}}{\text{hyp}}$$

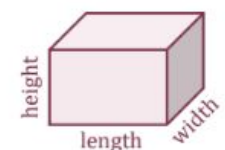
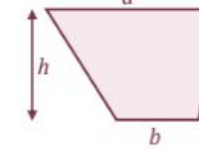
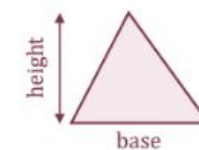
$$\tan\theta = \frac{\text{opp}}{\text{adj}}$$

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

### Areas and volumes G16, G17, G18, G23

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

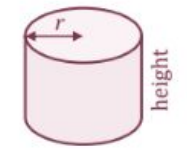
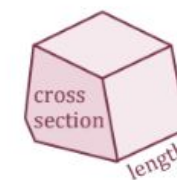
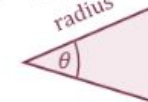
$$\text{Volume of cuboid} = \text{length} \times \text{width} \times \text{height}$$



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

$$\text{Circumference of circle} = \pi \times D$$

$$\text{Area of circle} = \pi \times r^2$$



$$\text{Arc length} = \frac{\theta}{360^\circ} \times \pi \times D$$

$$\text{Area of sector} = \frac{\theta}{360^\circ} \times \pi \times r^2$$

$$\text{Volume of cylinder} = \pi r^2 \times \text{height}$$

$$\text{Volume of prism} = \text{area of cross section} \times \text{length}$$

### Transformations

**Reflection**

- Line of reflection
- Translation
- Vector

**Rotation**

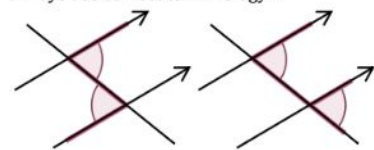
- Centre of rotation
- Angle of rotation
- Clockwise or anticlockwise

**Enlargement**

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

### Angle facts

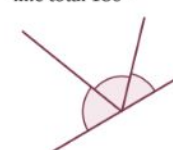
Equal angles in parallel lines: always use correct terminology...



Alternate angles

Corresponding angles

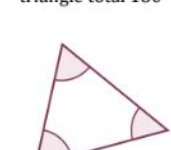
Angles on a straight line total  $180^\circ$



Angles in a full turn total  $360^\circ$



Interior angles in a triangle total  $180^\circ$



Use this for the interior angles of any polygon...



...or  $180^\circ \times (n - 2)$

Exterior angles always total  $360^\circ$





## 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  
 $x = \frac{z - 3y}{2}$

## 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  $8q^9p^{-6}$

## $y = mx + c$ 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.

## Algebraic notation A1

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

## 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  $\equiv$ )

## Sequences A24, A25

Triangular numbers:

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

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

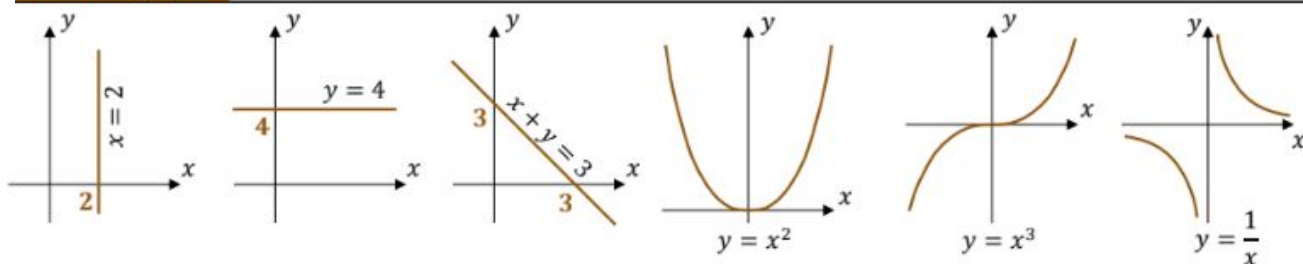
1 <sup>2</sup>	2 <sup>2</sup>	3 <sup>2</sup>	4 <sup>2</sup>	5 <sup>2</sup>
1	4	9	16	25

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

1 <sup>3</sup>	2 <sup>3</sup>	3 <sup>3</sup>	4 <sup>3</sup>	5 <sup>3</sup>
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, ...

## Standard graphs A12



## Division using ratio R5

Use a ratio for unequal sharing  
 ➔ Divide £480 in the ratio 7 : 5  
 $7 + 5 = 12$ , then  $\text{£}480 \div 12 = \text{£}40$   
 $7 \times \text{£}40 = \text{£}280$ ,  $5 \times \text{£}40 = \text{£}200$   
 (check:  $\text{£}280 + \text{£}200 = \text{£}480$  ✓)

## 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 percent of  $x = \frac{y}{100} \times x$   
 ➔ Increase £58 by 26%.  
 $\frac{26}{100} \times \text{£}58 = \text{£}15.08$   
 $\text{£}58 + \text{£}15.08 = \text{£}73.08$   
 y as a percentage of  $x = \frac{y}{x} \times 100\%$   
 ➔ The population of a town increases from 3500 to 4620  
 Find the percentage increase.  
 $\frac{1120}{3500} \times 100\% = 32\%$   
 Note: fraction =  $\frac{\text{increase}}{\text{original}}$

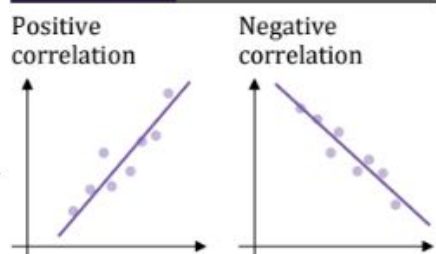
Learn the most frequently used ones:

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

## Averages S4

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

## Correlation S6



## 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.



### 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:

→  $\sqrt{80} = \sqrt{16 \times 5} = 4\sqrt{5}$

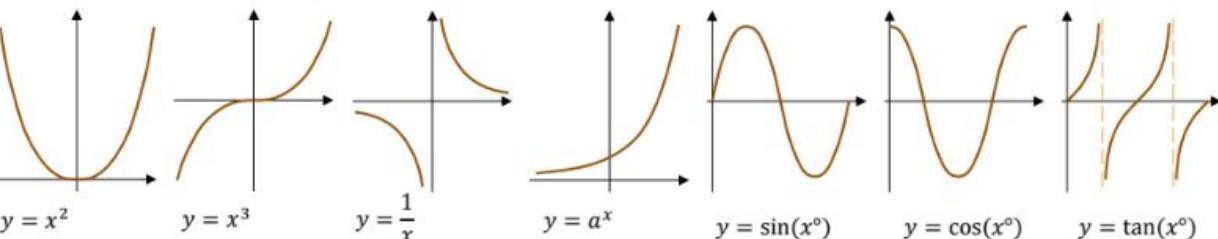
### Rationalise the denominator N8

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 graphs A12



### Standard form N9

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

### Recurring decimals N10

Make a recurring decimal a fraction:

→  $n = 0.23\bar{6}$   
 (two digits are in the recurring pattern, so multiply by 100)  
 $100n = 23.\bar{6}$   
 (this is the same as 23.636)  
 $99n = 23.6\bar{3}6 - 0.2\bar{3}6 = 23.4$   
 $n = \frac{23.4}{99} = \frac{234}{990} = \frac{13}{55}$

### Error intervals N15

Find the range of numbers that will round to a given value:

→  $x = 5.83$  (2 decimal places)  
 $5.825 \leq x < 5.835$

→  $y = 46$  (2 significant figures)  
 $45.5 \leq y < 46.5$

Note use of  $\leq$  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  $\equiv$ )

### Transformations of curves A13

Starting with the curve  $y = f(x)$ :

Translate  $\begin{pmatrix} 0 \\ a \end{pmatrix}$  for  $y = f(x) + a$

Translate  $\begin{pmatrix} -a \\ 0 \end{pmatrix}$  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.

### 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:

→ 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

### 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  $x_1 = -2.8$

$$x_2 = \sqrt[3]{6 \times (-2.8) - 4} = -2.750 \dots$$

$$x_3 = \sqrt[3]{6 \times (-2.750 \dots) - 4} = \dots$$

Repeat until you know the solution, or you do as many as the question says.

### 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

### Quadratics A11, A18

If a quadratic equation cannot be factorised, use the formula

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$

→ Solve  $2x^2 + 3x - 7 = 0$

$$x = \frac{-3 \pm \sqrt{9 - (-56)}}{2 \times 2} = -2.73$$

or  $x = \frac{-3 + \sqrt{9 - (-56)}}{2 \times 2} = 1.23$

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  $(3, -7)$

### 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

$$x = 10 - 3y$$

$$\text{so } (10 - 3y)^2 + y^2 = 20$$

Expand and solve the quadratic

$$100 - 60y + 9y^2 + y^2 = 20$$

$$10y^2 - 60y + 80 = 0$$

$$y = 2 \text{ or } y = 4$$

Finally, substitute into the linear and solve, pairing values...

$$x + 3 \times 2 = 10 \text{ so } (x, y) = (4, 2)$$

$$x + 3 \times 4 = 10 \text{ so } (x, y) = (-2, 4)$$

### Sequences A24, A25

$n$ th term of an arithmetic (linear) sequence is  $bn + c$

→  $n$ th term of 5, 8, 11, 14, ...

is  $3n + 2$  (always increases by 3

first term is  $3 \times 1 + 2 = 5$ )

$n$ th term of a quadratic sequence is  $an^2 + bn + c$

→ First three terms of

$$n^2 + 3n - 1 \text{ are } 3, 9, 17, \dots$$

Geometric sequence; multiply each term by a constant ratio

→ 3, 6, 12, 24, ... (ratio is 2)

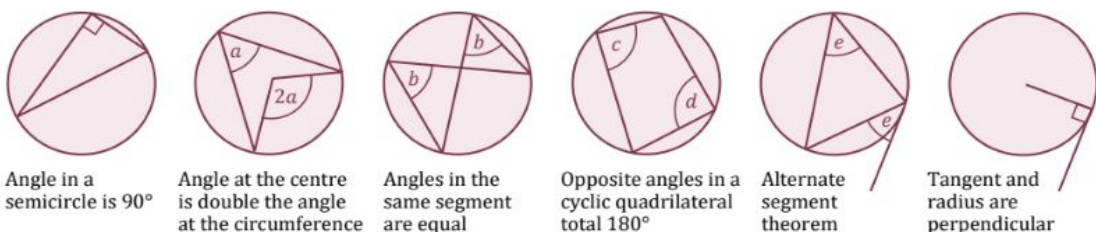
Fibonacci sequence; make the next term by adding the previous two ...

→ 2, 4, 6, 10, 16, 26, 42, ...



## Circle theorems

G10



## 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 =  $\frac{\theta}{360^\circ} \times \pi \times D$

Area of sector =  $\frac{\theta}{360^\circ} \times \pi \times r^2$

Volume of prism = area of cross section  $\times$  length

Volume of frustum is difference between the volumes of two cones

Volume of cone =  $\frac{1}{3}\pi r^2 h$

## 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.  
 $20\,000 \times 0.85^6 = 7500$  (2sf)

Formula for compound interest

$$\text{Total accrued} = P \left(1 + \frac{r}{100}\right)^n$$

→ 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

## Similar shapes

G19

Ratios in similar shapes and solids:

- Length/perimeter  $1:n$   $a:b$
- Area  $1:n^2$   $a^2:b^2$
- Volume  $1:n^3$   $a^3:b^3$

## 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...

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

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

## Transformations

G7, G8

Reflection

- Line of reflection
- Translation
- Vector

Rotation

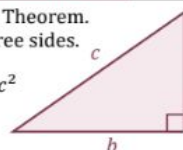
- Centre of rotation
- Angle of rotation
- Clockwise or anticlockwise

Enlargement

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

## Right angled triangles

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

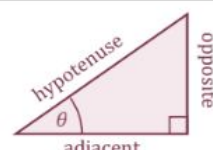


Trigonometry.  
Links two sides and one angle.  
SOH | CAH | TOA

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

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.



## Advanced trigonometry

G21, G22

Sine Rule

Use if you are given an angle-side pair

$$\frac{a}{\sin A} = \frac{b}{\sin B} = \frac{c}{\sin C}$$

Missing side:

$$\frac{\sin A}{a} = \frac{\sin B}{b} = \frac{\sin C}{c}$$

Missing angle:

Cosine Rule

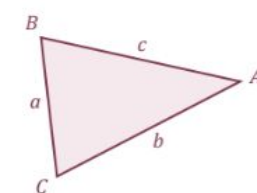
Use if you can't use the sine rule

$$a^2 = b^2 + c^2 - 2bc \cos A$$

$$\cos A = \frac{b^2 + c^2 - a^2}{2bc}$$

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

$\theta^\circ$	$\sin \theta^\circ$	$\cos \theta^\circ$	$\tan \theta^\circ$
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	

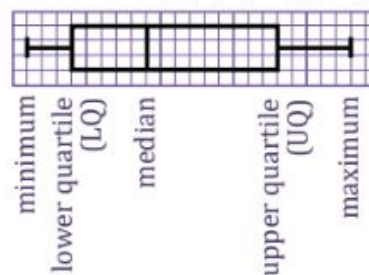


A is opposite a  
B is opposite b  
C is opposite c

## Box plots

S4

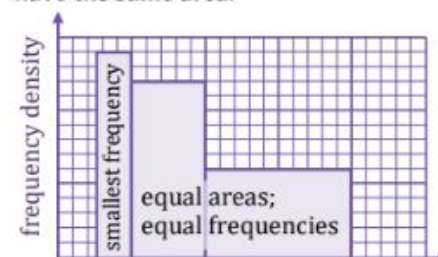
Interquartile range (IQR) = UQ - LQ



## Histograms

S3

Frequency = frequency density multiplied by class width. This means that bars with the same frequency have the same area.





# ANALYSING ARTIST'S WORK

Name, Title, Date & Image

## 1. INTRODUCTION

**Describe** the Artist. Consider the following:

- Who created the work?
- When and where the work was made?
- What themes does the artist/photographer explore & the general style of their work?
- What art movement are they affiliated with?

## 2. CONTEXT

**Explain** what influenced the Artist to create this artwork/photograph. Consider the following:

- When was it created? Describe the period/context when/where the work was made?
- What was happening in the world at that time that might have influenced the artwork?
- How does the period/context influence the work?
- What else was happening when the work was made (art, life, politics) that may have influenced the artist and their work?

## 3. CONTENT

**Describe** the photograph as though you were explaining it to someone who cannot see it.

**Explain** why the photographer has create the image. Consider the following:

- What type of photograph is it?
- What is the photo about/what is the subject matter?
- What can you see (foreground, middle ground, background)?
- What is the most important thing in the photo?
- Does the Title express the Theme behind the work?
- Where and when was it taken (i.e., in a studio, on location, etc)?
- Is it a real event or is it staged?

## 4. THE FORMAL ELEMENTS

- **Describe** what formal elements are in the artwork.
- **Explain** why the artist has used them.
- **Explain** how do these elements convey meaning or create an impact? Give examples.

Line  
Tone  
Colour  
Form  
Shape  
Texture  
Pattern  
Space

## 5. PROCESS

**Explain** how the artwork/photograph was produced. Consider the following:

### Photograph

- Is it digital or film?
- What techniques have been used?
- What settings were used?
- Is the image realistic or has it been manipulated in any way?

### Artwork

- What medium/media?
- What techniques have been used?
- What size is the artwork? What (if any) impact does this have on the viewer?

## 6. MOOD

**Describe** the mood of the artwork. Consider the following:

- Does the work capture a mood, feeling or emotion?
- How would you describe the mood of the image?
- How has this been achieved?

## 7. CONNECTIONS

- **Compare** this work to others that may be of a similar theme or made in a similar way.
- **Review** and **relate** these works to your own project. Consider the following:
  - How does it link to your project?
  - What ideas does it give you?
  - What have you learnt from analysing this artwork/artist?

## 8. Emulate (for Art)

**Create** your own high quality practical response to the artwork using similar media

Read through to check your work carefully before submission.

Every image has the elements of Art included within it, all Images can be analysed using the questions on the left and the use of the formal elements provide a structure to the analysis.

LINE	the path left by a moving point, e.g. a pencil or a brush dipped in paint. It can take many forms. e.g. horizontal, diagonal or curved.
tone	means the lightness or darkness of something. This could be a <u>shade</u> or how <u>dark</u> or <u>light</u> a <u>colour</u> appears
TEXTURE	the surface quality of something, the way something feels or looks like it feels. There are two types : <u>Actual</u> and <u>Visual</u>
SHAPE	an area enclosed by a <u>line</u> . It could be just an outline or it could be <u>shaded</u> in.
PATTERN	a design that is created by repeating <u>lines</u> , <u>shapes</u> , <u>tones</u> or <u>colours</u> . can be <u>manmade</u> , like a <u>design</u> on fabric, or <u>natural</u> , such as the markings on animal fur.
COLOUR	There are 2 types including Primary and Secondary . By mixing any two <u>Primary</u> together we get a <u>Secondary</u>



## Methods of Recording

Observational drawing	Drawing from looking at images or objects
First hand observation	Drawing directly from looking at objects in front of you
Second hand observation	Drawing from looking at images of objects
Photographs	Using a camera or smartphone to record images will class as first hand observation
Sketches	Basic sketches and doodles can act as a starting point for development

## Stages of Drawing

Basic shapes

Accurate shapes

Detail

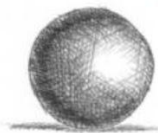
Shade



### Tonal shade

Produce a range of tones by varying the pressure and layering – consider using softer pencils for darker shades

### Alternative shade techniques



Cross hatching



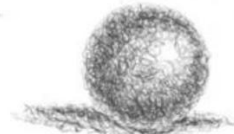
Hatching



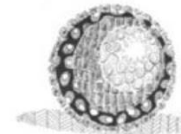
Contour lines



Stippling



Scribble



Pattern

## Annotation

Describes writing notes, using images and explaining your thoughts to show the development of your work.

### Step 1- Describe

What is this an image of?  
What have you done here?  
What was this stage of the project for?

### Step 2- Explain

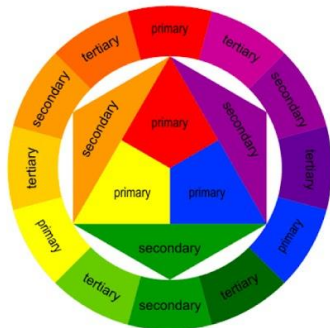
How was this work made?  
How did you produce particular effects? How did you decide on the composition?
















### Step 3- Reflect

Why did you use these specific methods? Why do particular parts work better than others? Why might you do things differently next time?

<b>Media</b>	The substance that an artist use to make art
<b>Materials</b>	The same as media but can also refer to the basis of the art work eg, canvas, paper, clay
<b>Techniques</b>	The method used to complete the art work, can be generic such as painting or more focus such as blending
<b>Processes</b>	The method used to create artwork that usually follows a range of steps rather than just one skill

Colour Theory	
Primary= RED, YELLOW, BLUE	Complimentary; Colours opposite on the colour wheel
Secondary= Primary+Primary	Harmonious; Colours next to each other on the wheel
Tertiary= Secondary+Primary	Monochromatic; shades, tones & tints of one colour
Shades – add black	Hue – the pigment
Tint – add white	Warm; RED, ORANGE, YELLOW. Cold; BLUE, GREEN, PURPLE



<b>Pencil</b>		The basic tool for drawing, can be used for linear work or for shading
<b>Biro</b>		Drawings can be completed in biro and shaded using hatching or cross hatching
<b>Pastel (chalk/oil)</b>		Oil and chalk pastels can be used to blend colours smoothly, chalk pastels give a lighter effect
<b>Coloured pencil</b>		Coloured pencil can be layered to blend colours, some are water soluble
<b>Acrylic paint</b>		A thick heavy paint that can be used smoothly or to create texture
<b>Watercolour</b>		A solid or liquid paint that is to be used watered down and layered
<b>Gouache</b>		A pure pigment paint that can be used like watercolours or more thickly for an opaque effect
<b>Pressprint</b>		A polystyrene sheet that can be drawn into to print white lines – can be used as more than 1 layer
<b>Monoprint</b>		Where ink is transferred onto paper by drawing over a prepared surface
<b>Collograph</b>		A printing plate constructed of collaged materials
<b>Card construction</b>		Sculptures created by building up layers of card or fitting together
<b>Wire</b>		Thick or thin wire manipulated to create 2d or 3d forms
<b>Clay</b>		A soft substance used for sculpting, when fired can be glazed to create shiny colourful surfaces
<b>Batik</b>		A fabric technique using hot wax to resist coloured inks
<b>Silk painting</b>		Fabric inks painted onto silk, Gutta can be used as an outliner to prevent colours mixing



# Year 11 Acting

## Title- Component 3

### Component 3: Performing to a brief

**What is performing to a brief?** To create a performance based on an idea, target audience and theme set by an exam board or class teacher.

#### THE BRIEF:

A local charity is launching a new project to promote the benefits of engaging with arts and culture. The research the charity has done suggests that when people engage with the arts there is a positive effect on their wellbeing. The launch event is an opportunity for the charity to raise awareness of the new project. The event will also promote the value of the performing arts in society. You have been commissioned by the charity to take part in the launch event. The charity has set the stimulus for the performance as:

**‘Better Together’**

#### What is Component 3?

Component 3 is titled ‘performing to a brief’. This includes working as a group to create a devised performance that relates to the brief set by the exam board. You must create a workshop performance that communicates ideas and creative intentions to an audience of local people. You join in with discussions and practical activities to shape the original material. You will need to keep records of your work to answer three milestone questions in controlled conditions. The designers will need to design a particular aspect for one group and will need to pitch their ideas in place of a performance. You will need to partake in research, practical activities, workshops and explorations in order to develop your performance work.

#### Tasks:

1. To research the term ‘BETTER TOGETHER’. To find out what it means in different contexts, how it can be applied to performance and to write up ideas of how you could use it in your performance.
2. To research the notion of ‘WELLBEING’ and to find out what that means. To think about what this word means to you personally.
3. What VALUE do the ARTS have on society? What research can you use to support your ideas?
4. Are we more isolated today despite being the most advanced we have been as a society? Explain your ideas and support with research
5. Mind Map the term “Better Together”. How many different ideas do you have that connect to this theme?

Categorize your ideas into themes or groups

Fill this ring with ALL of your ideas connected to the stimulus

**WELLBEING**

Categorize your ideas into themes or groups

Fill this ring with ALL of your ideas connected to the stimulus

**BETTER TOGETHER**

#### Technical Skills:

Characterisation

Facial Expressions

Body Language (Mannerisms, Gestures, Posture)

Reactions/Interactions

Spatial Awareness

Vocal Skills (Clarity, Articulation, Projection, Breath Control, Pause, Pace, Tone, Pitch, Diction and Articulation)

#### Interpretative Skills:

Energy

Character

Mood

Atmosphere

Stage presence

Showing time and place

Presenting a character

Creating humour or emotion.

Emphasis / rapor

Expression

#### Stylistic Qualities:

Characteristics particular to the style or genre

Realising costume or set design

Treatment of theme/issue

Production elements

Form/structure/narrative

Style/genre

Contextual influences

Influences by other Practitioners

**Aims and intentions**  
Theme of the piece  
Intended meaning for an audience  
Plot/ storyline  
Genre  
Concept  
Style

#### Design

Staging  
Costume  
Set  
Cast  
Props  
Sound  
Music  
Symbolism  
Semiotics

#### Collaboration

Working with others  
Sharing ideas  
Listening to ideas  
Giving tasks  
Supporting others  
Giving time  
Focus  
Rehearse

#### Written element

Logbook of ideas  
Mindmap of ideas  
Written monologues  
Written scenes  
To write the purpose of the piece?

#### Devising skills and techniques

Sharing ideas  
Facial Expressions  
Physicalization  
Semiotics  
Change of voice  
Structuring a performance  
Writing a monologue/ scene  
Body language



**Devising**

**ACTING**

**What is Epic Theatre?**  
**Epic theatre** is a type of **political theatre** that addresses contemporary issues, although later in **Brecht's** life he preferred to call it **dialectal theatre**. **Brecht** believed classical approaches to **theatre** were escapist, and he was more interested in facts and reality rather than escapism.  
German playwright, Bertolt Brecht's ideas are very influential. He wanted to make the audience think, and used a range of devices to remind them that they were watching theatre and not real life.  
Bertolt Brecht was a **theatre practitioner**. He made and shaped theatre in a way that had a huge impact upon its development. Many of his ideas were so revolutionary that they changed the theatrical landscape forever. Modern theatre owes a lot to his methods.  
When **naturalistic theatre** was at its height and acted as a mirror to what was happening in society, he decided to use it as a force for change. He wanted to make his audience think and famously said that theatre audiences at that time "hang up their brains with their hats in the cloakroom".

–Focuses upon **socio-political issues**.  
-Produces thought of solutions to the problems in society.  
-The message should be clear.  
-To do this, he made sure to remind the audience that they were watching a play and a representation of life.  
-He called the act of lessening emotional involvement **"Verfremdungseffekt."**  
-Brecht believed that theatre should appeal not to the spectator's feelings, but to his reason.

**What are some Brechtian techniques?**  
Techniques such as the verfremdungsteffekt/alienation effect, didacticism, breaking the fourth wall, gestus, narration and use of song all encompass the Brechtian theorisation of Epic Theatre.  
Other techniques include alienation, parables, emotional investment, narration and coming out of role. Direct address and placards were also used a lot through his productions to send a clear message to the audience.  
The characters would multi-role to make it clear that it was just a play. The set would be minimal.

**What are political and social matters?**  
Example Community Problems: Adolescent pregnancy, access to clean drinking water, child abuse and neglect, crime, domestic **violence**, drug use, environmental contamination, ethnic conflict, health disparities, HIV/ AIDS, hunger, inadequate emergency services, inequality, jobs, lack of affordable housing, poverty, racism

A **social issue** is a problem that influences a considerable number of individuals within a society. It is often the consequence of factors extending beyond an individual's control, and is the source of a conflicting opinion on the grounds of what is perceived as a morally just personal life or societal order.

Epic theatre required actors to be up to date with political and social issues. This ensures that actors can convey real world issues in the play.

**Political-** relating to the government or public affairs of a country.

# Year 11 Acting

## Title- Component 3

### Bertolt Brecht

#### EPIC THEATRE

**Who is Brecht?**  
Brecht works with political theatre and is the founder of Epic Theatre. He wanted to question his audiences and make them think. Brecht constantly reminded his audience that they were in a theatre and not real life, making them question political and social issues.  
1) He was born on the 10th of February 1898 in Germany.  
2) Before he was a playwright, he was a medical orderly in WWI.  
3) He went to Munich and then to Berlin to pursue a career in theatre. This came to a halt when Hitler and the Nazis came to power in 1933.  
4) Reichstag Fire: 4000 communists and party members were rounded up but Brecht was not home.  
5) In 1941, Brecht became a resident in the USA but returned to Europe in 1947.  
6) He appeared in front of the house Un-American Activities Committee, where they targeted intellectuals.  
7) He died in 1956 after he established the Berliner Ensemble  
8) The dark time period he lived in gave him a strong political voice.  
9) He had a talent of creating a dynamic theatrical style to express his views.  
Brecht opposed Naturalism when it was starting to grow in popularity and was starting to become used by many practitioners - like Stanislavski.  
Naturalistic theatre is when the audience are completely invested in the characters and story on stage. Brecht wanted his theatre to "change the world" rather than just entertain people. He had always rejected naturalistic theatre style that tried to present the audience with a perfect illusion of reality. Brecht required his actors to go beyond Stanislavski and to incorporate a social attitude or judgment into their portrayal.

**Why did Brecht develop Epic Theatre?**

☐

To "change the world"

☐

To make rational judgments about the political aspects of his work.

☐

To see the world as it is.

**Theatre companies that are inspired by Brecht:**

- Splendid Theatre Company: Splendid is a theatre company who "create challenging, vibrant theatre for young people."(Splendid, 2020)

**Some of Brecht's works:**

- Mother Courage and her children
- Threepenny Opera

One of the ways that you can explore the term 'Better Together' and is through political theatre. This would be in the style of Epic Theatre as developed by the practitioner Bertolt Brecht.

Other styles you could use to explore this topic are Theatre in Education, Verbatim, Non-naturalistic/ abstract, Physical Theatre.

**Key words**  
**Genre-** a style or category.  
**Epic Theatre-** Epic theatre, (German: episches Theater) form of didactic drama presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation.  
**Political-** relating to the government or public affairs of a country.  
**Symbolism-** an artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind.  
**Gesture-** a movement of part of the body, especially a hand or the head, to express an idea or meaning.  
Stylised movement  
**Physicality-** the fact of relating to the body as opposed to the mind; physical presence.  
**Facial Expressions-** To use the face to express emotion.  
**Body Language-** the conscious and unconscious movements and postures by which attitudes and feelings are communicated.  
**Devising-** To plan, invent, create something of your own.  
**Choreographing-** To compose the sequence of steps  
Stimulus  
**Collaboration-** to work with others towards a common goal.

**Alienation:** ensures that the audience are aware they are watching a play and not real life - focus on issues and not story.

**Direct Address:** talking to directly to the audience.

**Multi-Role:** actor plays more than one character.

**Songs:** Brecht would use songs as a narrative device, fill the gaps in the passage of time, to stop them getting carried away with the action.

**Gestus:** gesture, movement, stance, vocal - represents how a character is feeling/to represent their attitude.

**Montage:** series of freeze frames, images, scenes put together.

**Not-but:** the actor explores the possibility that their character might choose to behave in one way, but equally could've chose the opposite.

A black and white portrait of Bertolt Brecht, a German playwright and poet, wearing glasses and a suit.

ACTING

Practice makes perfect- the more you use it the more you will understand it. You must include subject-specific vocabulary within your work to research distinction. Challenge yourself to use a few of these everyday!

### Title- Component 3

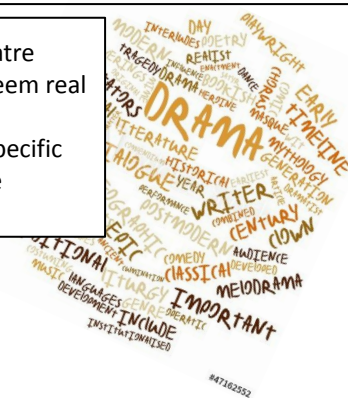
1. Read it- To receive as knowledge
2. Define it- To understand
3. Digging deeper- To research how the word is used
4. Deconstruct it- To analyse how it could be used in your work
5. Link it- To link it to a specific moment/ scene from your plays
6. Use it- To use it in your research, feedback etc.
7. Act it- To being to apply it by showing that you can use it.

- **Actions/Intentions:** The action verbs the actor uses to fulfill the Objective/Driving Question. i.e. to possess.
- **Activity:** A specific physical task that may or may not be connected to an action, such as a character loading a gun or packing a suitcase.
- **Ad-Lib:** Spoken words (sometimes witty comments) said out loud that are not in the script. They can also be given “off the cuff” when another actor forgets a line.
- **Apron:** The area of the stage in front of the proscenium arch.
- **Arena:** A type of stage where the audience is seated on three sides (also referred to as Thrust).
- **Blocking:** To set the movements of actors on a stage or set. Also, any given movement that enhances the scene, such as a specific character gesture.
- **Characterisation-** The actor using their craft to explore and develop the specific qualities of a character.
- **Cultural-** relating to the ideas, customs, and social behaviour of a society.
- **Dialogue:** The written words spoken by the actors/characters.
- **Direct address-** Where an actor directly speaks to/ addresses and audience.
- **Dramaturge:** A profession in theatre that deals mainly with the research and development of plays. The dramaturge often assists the director in the preparation of a production.
- **Duologue-** a play or part of a play with speaking roles for only two actors.
- **Emotion:** The agitation of feelings such as: sadness, power, fear, love, hate and joy.
- **Endowment:** To give physical or emotional attributes to your character, to create more reality and meaning to further the needs of the story. Objects can also be endowed with physical, emotional or historical attributes: shaving without a blade, removing wet clothing when it's not wet, drinking water as if it's vodka.
- **Facial expressions-** A facial expression conveys an emotion that tells us about the character and the way they react to the situation. It may also tell us something about that situation, eg if the character is very shocked when something happens. A facial expression can also convey the character's true feelings.
- **Fourth wall:** The imaginary wall which separates the actors from the audience, and the audience from the stage. The actor uses it to create the reality in the scene, and keep one's mind in the world of the film or play.

- Given circumstances: The background and current circumstances of a character, ranging from who you are, where you are, and why you are doing it. The costumes, sets and lighting—all the circumstances that are given to the actor to take into account as they create their role
- Historical- of or concerning history or past events.
- Improvisation: Setting out to do a scene with no pre-planned or written idea. A process leading to spontaneous discovery that allows the actor to find real, organic impulses within themselves.
- Intention: Another word for an acting objective, or action, that an actor pursues while onstage.
- Levels- Levels can be used to suggest status - meaning the power or authority one character has over another. It's important to consider what the use of levels suggests when staging a scene. Levels can also be used to suggest various locations..
- Magic if/What if ? : Created by Stanislavsky, the actor tries to answer the question, "If this were real, how would I react?"
- Monologue: An uninterrupted speech by a character in a performance. The monologue may be to another character or the audience.
- Motivation: The Why? The reason a character pursues a particular objective or super objective.

- **Naturalism-** A naturalistic style of theatre used to make the acting and scenes seem real and relatable to an audience.
- **Objective:** A character's pursuit of a specific goal in a scene. Also referred to as the intention or driving question.

*The actor has to develop their body.... They must develop their voice... their expressions.... Their ability to work with others.... But the most important thing an actor must do is to develop their mind.*





1. BRAINSTORM/MINDMAP
2. THEME SHEET WITHIN MECHANIC ORGANIC
3. ARTIST RESEARCH SHEETS
4. PHOTOGRAPHS TO DEVELOP YOUR IDEA
5. OBSERVATIONAL DRAWINGS
6. EXPERIMENTS WITH DIFFERENT MEDIA AND TECHNIQUES
7. DEVELOPMENT (BRINGING THE IDEAS TOGETHER)
8. FINAL PIECE PLAN
9. FINAL PIECE



## A01 EXPLORE

### DEVELOP

### DEVELOP IDEAS

#### INVESTIGATE & RESEARCH

#### OTHER ARTISTS WORK

## ANALYSE

## ANNOTATE

## ANNOTATIONS

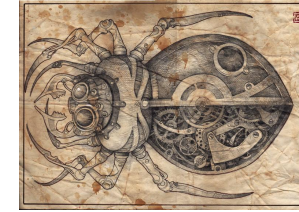
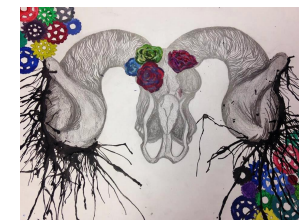
As a general rule, always try to say:

- **WHAT** you have looked at
- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
- **HOW** it will effect your own work

When talking about your own work, try to say:

- **WHAT** you have done
- **HOW** have you done it
- **WHAT** inspired you
- **WHAT** else did you try
- **WHY** is it successful
- **IS** there anything you would change

**ALWAYS TRY TO BE POSITIVE!**



## A02 REVIEW

### REFINE

### EXPERIMENT

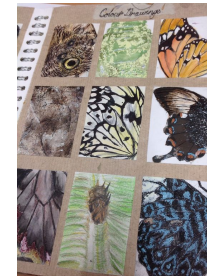
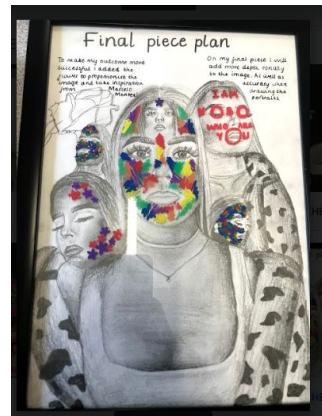
#### EXPLORE DIFFERENT IDEAS AND MEDIA

#### A RANGE OF TECHNIQUES & PROCESSES

## SELECT

## IMPROVE

**Artist References:** Steampunk, Jim Dine, Aurora Robson, Eduardo Paolozzi, Vladimir Gvozdev, Mike Libby, Rosalind Monks



## A03 EVIDENCE

### RECORD

### PRESENT IDEAS

#### PRIMARY OBSERVATION

#### DRAWING, PAINTING, PRINTING, PHOTOGRAPHY, WRITING, PHOTOGRAPHY...

## ANNOTATE

## DIFFERENT MEDIA

Develop ideas through investigations, demonstrating critical understanding of sources. In presenting your personal intentions and response, you need to show you have met all the **assessment objectives** in each component: Develop, Explore, Record and Present.

**Extended learning:** Homework tasks will be set regularly by your class teacher. These tasks should take you on average 40 minutes to complete and you will have a week to complete each task. All homework tasks will relate directly to your coursework portfolio and are important part of your project work.

## A04 OUTCOME

### PRESENT

### FINAL IDEAS

#### DEVELOPED AS PLANNED

#### CLEARLY RESPONDS TO ARTISTS EXPLORED

## CONNECTION

## CONCLUSION

**ART & DESIGN - Making a personal response**



## 1. Computational Thinking

Abstraction	The process of removing unnecessary details and including only the relevant details. It is a method of computational thinking that focusses on what is important in problem solving
Decomposition	The process of breaking a complex problem down into smaller more manageable parts. Dealing with many different stages of a problem at once is much more difficult than breaking a problem down into a number of smaller problems and solving each, one at time.
Advantages of Program Decomposition	<ul style="list-style-type: none"> <li>• Makes problems easier to solve. Different people can work on different parts of a problem at the same time...</li> <li>• ...reducing development time.</li> <li>• Program components developed in one program can easily be used in other programs</li> </ul>
Algorithmic Thinking	A way of getting to a solution by identifying the individual steps needed. By creating a set of rules, an algorithm that is followed precisely, leads to an answer. Algorithmic thinking allows solutions to be automated.

## 2. Inputs, Processes and Outputs (A model for all code)

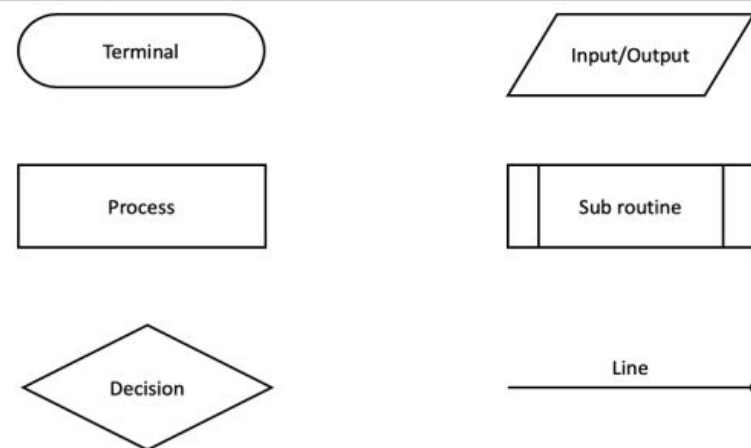
Inputs	<ul style="list-style-type: none"> <li>• Anything which needs to be supplied to the program so it can meet its goals.</li> <li>• Often input by the user.</li> <li>• Consider an appropriate variable name and data type for the input.</li> </ul>
Processes	<ul style="list-style-type: none"> <li>• Consider what calculations need to be performed while the program is running.</li> <li>• Does data need to change formats or data types</li> </ul>
Outputs	<ul style="list-style-type: none"> <li>• Consider what your program needs to output.</li> <li>• Consider what form this output need to take.</li> <li>• Consider an appropriate variable name and data type for any output</li> </ul>

## 3. Structure Diagrams

- Structure diagrams illustrate problem decomposition.
- They can be used for developers to understand a problem to code and to share with users during systems analysis.
- They are produced using a method known as step-wise refinement.
- Break problem down using decomposition into ever smaller components.
- Some areas of the program will need breaking down more than others.
- The lowest level nodes should achieve a single task.
- These can then be coded as a single module or sub-program.

## 3. Flowcharts, Pseudocode and OCR Reference Language

Flowchart	A method of representing the sequences of steps in an algorithm in the form of a diagram. Sometimes called a Flow diagram
Pseudocode	A text based alternative of representing the sequences of steps in an algorithm. Pseudo-code can be thought of as a simplified form of programming code.
OCR Reference Language	You must be able to read this, although you can always use Python in your exams—but be precise



*Flowchart symbols*

## 4. Types of Errors

Syntax Error	Syntax errors are errors which break the grammatical rules of the programming language. They stop it from being run/translated
Logic Errors	Logic errors are errors which produce unexpected output. On their own they won't stop the program running

## 5. Trace Tables

- A vital skill for understanding program flow and testing the accuracy of an algorithm for logic is called "Tracing Execution".
- Examines a printed extract of program code and imagines running the program.
- Take each line at a time and write out in a trace table the current state of each variable. Noting down any output the program produces.
- Each variable present in the program should have its own column in the trace table.
- A new row should be added under any column if the state of a variable changes.
- Trace tables are an excellent way to track down logic errors in a problem.



1. Binary Search	
The Algorithm	<ul style="list-style-type: none"> <li>Calculate a mid-point in the data set.</li> <li>Check if that is the item to be found.</li> <li>If not... <ul style="list-style-type: none"> <li>If the item to be found is lower than the mid-point, repeat on the left half of the data set.</li> <li>If the item to be found is greater than the mid-point, repeat on the right half of the data set.</li> </ul> </li> <li>Repeat until the item is found or there are no items left to check.</li> </ul>
Requirements / Efficiency	<ul style="list-style-type: none"> <li>Requires the data set to be in order (probably by a key field).</li> <li>Can be done with letters as well as numbers—use alphabetical order</li> <li>More efficient than a linear search on average</li> </ul>

2. Linear Search	
The Algorithm	<ul style="list-style-type: none"> <li>Starting from the beginning of a data set, each item is checked in turn to see if it is the one being searched for</li> </ul>
Requirements / Efficiency	<ul style="list-style-type: none"> <li>Doesn't require the data set to be in order.</li> <li>Will work on lists of any data type.</li> <li>Can be efficient for smaller data sets.</li> <li>Is very inefficient for large data sets</li> </ul>

3. Bubble Sort	
The Algorithm	<ul style="list-style-type: none"> <li>Sorts an unordered list of items.</li> <li>It compares each item with the next one and swaps them if they are out of order.</li> <li>The algorithm finishes when no more swaps need to be made.</li> <li>In effect it “bubbles” up the largest (or smallest) item to the end of the list in successive passes.</li> </ul>
Efficiency	<ul style="list-style-type: none"> <li>This is the most inefficient of the sorting algorithms but is very easy to implement.</li> <li>This makes it a popular choice for very small data sets</li> </ul>

6. For the exam	
✓	Understand the main steps of each algorithm
✓	Understand any pre-requisites of an algorithm
✓	Apply the algorithm to a data set
✓	Identify an algorithm if given the code for it
✓	Show all your steps in detail
x	You do not need to remember the code for these algorithms

4. Insertion Sort	
The Algorithm	<ul style="list-style-type: none"> <li>The insertion sort inserts each item into its correct position in a data set one at a time.</li> </ul>
Efficiency	<ul style="list-style-type: none"> <li>It is a useful algorithm for small data sets.</li> <li>It is particularly useful for inserting items into an already sorted list.</li> <li>It is usually replaced by more efficient sorting algorithms for large data sets.</li> </ul>

5. Merge Sort	
The Algorithm	<ul style="list-style-type: none"> <li>A very efficient method of performing a sort.</li> <li>Uses a divide and conquer method.</li> <li>Creates two or more identical sub-problems from the largest problem, solving them individually.</li> <li>Combines their solutions to solve the bigger program.</li> <li>Data set is repeatedly split in half until each item is in its own list.</li> <li>Adjacent lists are then merged back together.</li> </ul>
Efficiency	<ul style="list-style-type: none"> <li>Works very well for large data sets.</li> </ul>

The insertion sort algorithm uses two lists, one sorted and one unsorted.

Elements are gradually moved from the unsorted list to the correct position in the sorted list.

Relatively efficient when used with small lists.

The bubble sort algorithm works through a list, comparing pairs of values and swapping them if necessary.

It keeps on passing through the list comparing values and making swaps until the list is sorted.

Pass 1

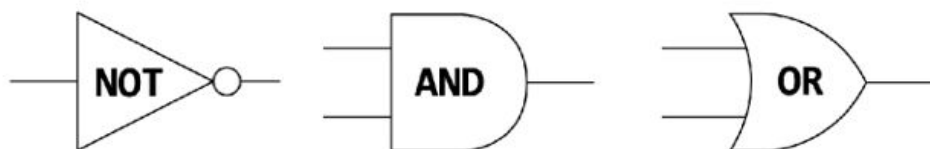
Pass 2

Easy to implement; however, it isn't very efficient.

The merge sort algorithm works by splitting a list into individual elements and gradually merging them into larger and larger sorted lists until they are in one sorted list.

Very efficient when used with both large and small lists.

## 1. Logic Gate Symbols



$\neg A$

$A \wedge B$

$A \vee B$

## 2. Truth Tables

A	NOT A
0	1
1	0

A	B	A AND B
0	0	0
0	1	0
1	0	0
1	1	1

A	B	A OR B
0	0	0
0	1	1
1	0	1
1	1	1

## 4. Translators

Assembler	Assembles' assembly language into machine code. Translates the whole code before execution
Compiler	Translates source code from high-level languages into object code and then into machine code ready to be processed by the CPU. The whole program is translated into machine code before it is run.
Compiler Advantages	<ul style="list-style-type: none"> <li>No need for translation software at run-time, and no need to share original source code</li> <li>Speed of execution is faster because code is usually optimised.</li> </ul>
Compiler Disadvantages	<ul style="list-style-type: none"> <li>You cannot compile the program if there are syntax errors anywhere in it which can make it tricky to debug.</li> <li>If you change anything you need to recompile the code</li> </ul>
Interpreter	Translates source code from high level languages into machine code ready to be processed by the CPU. The program is translated line by line as the program is running.
Interpreter Advantages	<ul style="list-style-type: none"> <li>Easy to write source code because the program will always run, stopping when it finds a syntax error.</li> <li>Code does not need to be recompiled when code is changed, and it is easy to try out commands when the program has paused after finding an error.</li> </ul>
Interpreter Disadvantages	<ul style="list-style-type: none"> <li>Translation software is needed at run-time, so you need to share the original source code.</li> <li>Speed of execution is slower because the code is not optimised</li> </ul>

## 3. Levels of Programming Languages

Machine Code 1st Generation	<ul style="list-style-type: none"> <li>Binary representation of instructions in a format that the CPU can decode and execute.</li> <li>Have an operation code (opcode) instruction and address or data to use (operand).</li> </ul>
Low-Level Languages 2nd Generation	<ul style="list-style-type: none"> <li>Written in Assembly language.</li> <li>Translated by an assembler into machine code.</li> <li>Used for embedded systems and device drivers where instructing the hardware directly is necessary.</li> <li>One instruction translated into one machine code instruction.</li> <li>The code works on one type of processor only.</li> <li>The programmer works with memory directly.</li> <li>Code is harder to write and understand.</li> <li>Memory efficient.</li> <li>Code is fast to execute.</li> </ul>
High-Level Languages 3rd Generation	<ul style="list-style-type: none"> <li>Source code is written in languages as Python, Java, C#.</li> <li>Translated by a compiler or interpreter into machine code.</li> <li>Makes the writing of computer programs easier by using commands that are somewhat like English.</li> <li>One source code instruction translates to many machine code instructions.</li> <li>Code will run on different types of processors.</li> <li>The programmer has lots of data structures to use.</li> <li>Code is quicker and easier to understand and write.</li> <li>Less memory efficient.</li> <li>Code can be slower to execute if it is not optimised.</li> </ul>

## 5. Integrated Development Environments

Debugging Tools	<ul style="list-style-type: none"> <li>Breakpoints – stopping at a line of code during execution.</li> <li>Stepping through lines of code one at a time.</li> <li>Tracing through a program to output the values of variables.</li> </ul>
Run Time Environment	<ul style="list-style-type: none"> <li>Output window.</li> <li>Simulating different devices the program can run on.</li> </ul>
Usability Functions	<ul style="list-style-type: none"> <li>Navigation, showing/hiding sections of code.</li> <li>Formatting source code, often highlighting in different colours.</li> <li>Text-editor functions</li> <li>Illustrating keyword syntax and auto-completing command entry.</li> </ul>
Translator	Some IDEs have an inbuilt translator to test the program and make small alterations before compiling the final program into an executable file for distribution



1. Key Terms	
Variable	A value stored in memory that can change while the program is running
Constant	A value that does not change while the program is running, and is assigned when the program is designed
Operator	A character that represents an action, e.g. "+" is a mathematical Operator
Assignment	Giving a variable or constant a value
Casting	Converting a variable from one data type to another
Input	A value that is entered into the program after the program has started running
Output	A value produced by the program and saved or displayed to the user

## 2. Correct Use of Data Types

Integer	A positive or negative whole number used when arithmetic will be required
Real/Float	A positive or negative decimal number
Boolean	True or False
Character	A single alphanumeric
String	Multiple characters joined together

## 3. The Three Basic Programming Constructs

Sequence	Executing one instruction after another
Selection	Program branching depending on a condition (e.g. <b>if-then-else</b> )
Iteration	sometimes called looping, is repeating sections of code. <u>Condition controlled</u> (e.g. <b>for-loop</b> ) or <u>count controlled</u> (e.g. <b>while-loop</b> )

## 4. Common Arithmetic Operators

+	Addition
-	Subtraction
*	Multiplication
/	Division (Real/Float)
DIV	Division (Integer part only)
MOD	Modulus (i.e. remainder)
^	Exponentiation (to the power)

## 5. Common Comparison Operators

==	Is equal to
!=	Is not equal to
<	Is lesser than
>	Is greater than
<=	Is lesser than or equal to
>=	Is greater than or equal to

## 6. Use of Boolean operators (and, or not)

# A condition may use Boolean operators. Each part of the condition must be  
 # a complete true/false test, including any variables tested  
 # This example tests whether there are some pupils and a teacher for a lesson

```
if pupils >= 1 and (teachers ==1 or coverTeachers == 1)
  print("The lesson can go ahead.")
else
  print("There are not enough people today!")
endif
```

## 7. Example of Input Validation

# Always validate inputs (check they are correct) before the code processes them  
 # If the input is invalid, give the user a suitable message and ask for the input again  
 # This example asks for an input between 1 and 10 (but assumes the input is an integer)

```
ValidInput = False
while NOT ValidInput
  userNum = input("Input a number from 1 to 10: ")
  if userNum >= 1 and userNum <= 10
    ValidInput = True
  else
    print("I am sorry, that input was invalid.")
  endif
endwhile
```

## 8. Arrays

Definition	An array is a series of memory locations – or 'boxes' – each of which holds a single item of data, but with each box sharing the same name. All data in an array must be of the same data type. Unlike lists, arrays are static, meaning that their size is fixed when they are created.
Use	<ul style="list-style-type: none"> <li>Indices start at 0 for the first data item ("zero indexed")</li> <li>Arrays may be single or multiple dimensions.</li> <li>Visualise dimensions as a column (single dimension) or a table (two dimension, rows and columns)</li> <li>In Memory two dimensional arrays are still stored in linear fashion</li> </ul>
Example (1D)	myArray = ["A", "B", "C", "D"] # myArray[1] will return "B"
Example (2D)	my2Array = [ ["A", "B"], ["C", "D"] ] # my2Array[0] will return ["A", "B"] # my2Array[1,0] will return "C"

## Learning Outcome 1: Understand the purpose and content of pre-production

## Mood Boards

### Definition

The purpose of a mood board is to assist in the design of a media product by collecting a wide range of materials (images, fonts, colours, etc.) that give an overall feel for what is needed. A mood board therefore provides a starting point which can be used for discussion with the client and can also be used to keep the project on track by referring back to it. It is **not** a representation of what the final product will look like.

### Example



The above mood board shows examples of images, styles and colours that may be used in a graphic.

### Mind Map/ Spider Diagram

### Definition

These can be used to quickly generate different ideas or to show links between different concepts. Mind maps will have a central theme with branches springing from it connecting different sub nodes. They are used at the start of the design process.

### Example



This example has a central theme springing different ideas. Each idea springing from the central theme is called a 'node'.



## Storyboards

### Definition

Storyboards are used for moving images (animation/film) to help plan what will happen throughout the course of a scene. A storyboard will show images of what is happening in the scene and can also be annotated with a description of the scene and how long it lasts for. Storyboards will help people to visualise the camera angles that will be used as well as different aspect of lighting, special effects/sounds and props/costumes. More importantly a storyboard will show how the different elements of a scene fit together. This can be shared with the client before production begins so that changes can be suggested and agreed. It can also be shared with the cast and crew as a guide to what they should be engaged with at a particular time. Storyboards may also help to build up an idea of the budget that may be required.

### Example



The above storyboard shows each sections place in the scene, duration and denotes what will be happening along with a pictorial representation.

### Visualisation Diagram

### Definition

Visualisation diagrams are used to plan the layout of a static image in a visual manner. This will give an indication to the client of how the final document might look. This will enable them to suggest changes before the image goes into production which will save time in the long run.

### Example



The visualisation diagram above gives an accurate portrayal of what the final graphic might look like. In this case the graphic is a DVD cover.

## Scripts

### Example

WICKHILL  
That's more like, uh... Ethics is how  
you use the morals... that you learn  
from a story?

JIN weighs the answer, tries to be encouraging.

JIN  
Okay. But we're still missing  
something key here. What are we  
missing?

TRACY  
(hand still raised)  
I know.

JIN  
(finally)  
Tracy.

TRACY  
Ethics are...

FREEZE FRAME on Tracy, her hand lowering, her mouth agape

The script above shows the dialogue between the two characters, as well as setting the scene for what the characters are thinking and their actions.



# R081 Pre-production Skills

## Learning Outcome 2: Be able to plan pre-production

### Client Brief / Target Audience

#### Definition

**Interpreting client briefs** – A client brief will explain what the client's needs are for a specific product. It will also normally outline who the target audience is for the product that is to be designed as well as any specific design elements that the client may have. It is then the job of the designer to interpret this to develop success criteria through which the product can be developed.

**The importance of target audience** – The target audience is the group of people who the end product will be designed for. The client could request that the product be developed for people of a certain age, gender, occupation or with specific interests. The type of person who the product is being developed for will have a huge impact on how it is designed influencing colours, images, complexity, etc. Without having a really good understanding of the target audience it is unlikely that a designer will be able to create an effective solution to the client's needs.

### Health and Safety Considerations

There are a number of different health and safety concerns that could arise in the media industry including; loud noises, machinery, lighting, weather, heavy lifting, trip hazards, working with water and electricity. Methods of reducing these risks needs to be considered before work starts!

### Legislation

**Copyright** - gives the creator of an original work the intellectual property right to decide how the work can(not) be used. The creator is protected by the law so that any breach of copyright could lead to people who have used the work without permission being sued. This could lead to them having to pay compensation to the copyright holder and for businesses would have a negative impact on their reputation. If the creator of an original work feels they would like others to be able to use it free of charge then they can register it under a creative commons licence to enable people to do this so long as they acknowledge the original creator and any limitations as to use.

**Trademarks** – a trademark is a method used by businesses to make their work recognisable. This could be in the form of an image (logo), word, phrase, symbol or design. The symbol ® is used for a registered trade mark and ™ for an unregistered trade mark.

**Data protection** – this legislation makes it the responsibility of organisations to seek permission to hold personal information about people (e.g. names, addresses, phone number, etc.), be transparent about how they use the information and ensure that it is kept secure. As such they need to ensure that they follow these rules:

1. Always have permission from the person whose data you are storing.
2. Only keep the amount of data that you have a reason to keep.
3. Only keep the information for as long as it is required.
4. Ensure that any information held is kept up to date.
5. Ensure that the information is stored in a secure location and that all possible steps are taken to avoid theft, deletion or modification of data.
6. Do not share the information with other organisations without permission.
7. Never share data with organisations in other countries that do not have data protection legislation.

Breach of these rules can lead to legal action being taken against the company and damage caused to its reputation.

**Privacy** – In UK law the right to privacy is protected under the Human Rights Act 1998. This means that a person has the right to have their private and family life respected, and as such not to be subjected to an invasion of privacy in their home or to have their correspondence tampered with (post, emails, telephone, etc.)

**Defamation** – this is where a false statement has been made about a person that could cause damage to their reputation.

### Certification and Classification

- U** – This rating is aimed at children of 4 years and older. As such to meet this requirement media must ensure that there is no language which may be considered discriminatory (unless disapproved of) or offensive. There should be no nudity of a sexual nature and violence will be very mild. Drug used should not be present unless in the form of an educational message.
- PG** – As for U except mild violence may be permitted as long as it is not prolonged and is in context. Frightening sequences where characters are in danger should not be prolonged and sexual activity can only be implied.
- 12** – Misuse of drugs must be infrequent and should not be glamorised. Media should not promote dangerous acts that could be imitated. Nudity should be discreet and seldom. Horror images may be shown however these should not form the main basis of the work. There may be moderate violence but this should not lead the viewer to dwell on the detail.
- 15** – Discriminatory language may be used (racist, homophobic, etc.) however this cannot be endorsed by the film. Drug use may be shown but this should not be glamorised. Dangerous situations can be shown however these should not be easy to imitate. Strong language may be used infrequently and in context. There are no constraints on nudity in a non-sexual nature. Strong violence may be shown but the image should not focus on pain or injury.
- 18** – These works are deemed as being suitable only for adults who are free to choose their own entertainment.





# R081 Pre-production Skills

## Learning Outcome 3: Understand the purpose and content of pre-production

### Creating Pre-production Documents

**Mind mapping** – There are multiple steps which can be used in order to create an effective mind map:

1. You need to ensure that you start with a central idea. This should be in the centre of the page so that it draws your attention. You can also include an image that represents the mind map's topic, this will help to strengthen the connection you have to the main theme.
2. Add branches to the mind map – the main branches forming from the central idea should each follow a specific theme, which can then be explored in more depth by adding more branches from them giving more detail.
3. Ensure that key words are used on separate branches as this will help to spark more associations.
4. Colour code the different branches of the mind map to help personalise it further and add more visual stimulation.



**Visualisation diagrams** – when creating these it is important that you remember who the audience is as this will affect the amount of detail that needs to be included. Remember this should give the client a clear idea of what the final product will look like. Add annotations or labels where required to enhance their understanding. Also if required give an indication of scale.

**Storyboards** – A storyboard is a series of diagrams that shows a sequence of displays. A storyboard should contain the number of scenes, scene content, timings, camera shots (e.g. close up, mid, long), camera angles (e.g. over the shoulder, low angle, aerial), camera movement (e.g. pan, tilt, zoom or using a track and dolly), lighting (e.g. types, direction), sound (e.g. dialogue, sound effects, ambient sound, music), locations (e.g. indoor studio or other room, outdoors).



**Scripts** - Scripts perform a number of different functions including; identifying the place where an action is to take place, identifying which different characters will be in a particular scene, providing stage directions (movements), and stating what dialogue will be used in a particular scene. Scripts will also contain comments about the particular mood for a scene which the actors can use to take cues from.



### File Formats

Depending on the different type of document being created a different file format will need to be selected. The table below outlines the different file formats available for different types of media:

File	Use	Description
MPG	Video Files	<ul style="list-style-type: none"> <li>Compressed file formats (Lossy)</li> <li>Smaller file sizes</li> <li>Faster loading online (speed)</li> <li>Compression lowers quality</li> </ul>
MOV		
MP4		
SWF	Animation	<ul style="list-style-type: none"> <li>Compressed file formats</li> <li>Small file sizes</li> <li>Fast loading online (speed)</li> <li>Can be animations, games and video</li> </ul>
FLV		<ul style="list-style-type: none"> <li>Flash video format</li> <li>Not compressed</li> <li>Opens in 'Flash' software</li> <li>Editable</li> </ul>
JPEG	Image Files	<ul style="list-style-type: none"> <li>Lossless compression; photography</li> </ul>
GIF		<ul style="list-style-type: none"> <li>Small file sizes/ Online / web buttons</li> </ul>
PNG		<ul style="list-style-type: none"> <li>Lossless compression; supports transparency; photography</li> </ul>
TIFF		<ul style="list-style-type: none"> <li>Large file sizes / Posters / high quality printing</li> </ul>
PDF	Audio Files	<ul style="list-style-type: none"> <li>Un-editable/ Documents</li> </ul>
WAV		<ul style="list-style-type: none"> <li>Uncompressed / high quality / Windows only</li> </ul>
AIFF		<ul style="list-style-type: none"> <li>Uncompressed / high quality / Mac only</li> </ul>
MP3		<ul style="list-style-type: none"> <li>Compressed / small file sizes / good for devices</li> </ul>

### Naming Conventions

Ensure that all files are given an appropriate name so that they could be identified by a third party. Where there are different versions of a file version control should be implemented by adding the version of the document to the end of the file name e.g. \_V0.1 would indicate that it is the first version of the file.



# R081 Pre-production Skills

## Learning Outcome 4: Be able to review pre-production documents

### Reviewing a Pre-production Document

#### Introduction

In order to review a pre-production document it is important to ensure that you are consistently referring back to the brief / client's requirements - Review and compare your work to the original brief – have you done what was asked?

How? Think about the following:

- **Format** – Has the client specified the type of file format or layout required? If not how have you interpreted what is needed to deliver on this?
- **Style** – Has the client requested a specific style? Or do you need to analyse the target audience to develop a suitable house style? How have you achieved this?
- **Clarity** – Is the documentation understandable? Look back at the documentation and think that if you were the client, would you be able to understand the plans that have been drawn up in sufficient detail in order to make an assessment of whether they are correct or not. Clarity in the design phase will save a lot of time and effort in the long run as fewer things will need to be corrected before final approval.
- **Suitability of content for the client and target audience** – this could be in terms of the content that has been included in the design or the level of language that has been used e.g. is it too simplistic or complex. Pitching this right is a real skill that needs to be developed over time.

### Analysing Positives and Negatives

When thinking about what went well in the project, and what could potentially be improved upon, make sure that you refer back to the project brief and comment on the following:

- Format
- Style
- Clarity
- Suitability of content for the client and target audience
- Colour scheme
- Content

### Writing a Conclusion

When writing a conclusion in order to be successful you need to summarise in brief how well you feel you met the requirements of the overall brief. Also assess what you have learnt from the process of the project and explain how this could be taken forward into future projects that you may undertake. You should also give some consideration to the future of the project that you have undertaken. How could it be further improved or extended upon? For example. You should write about your role in the project management process e.g. how well do you feel you managed your time/ resources? How well did you act on advice or feedback from the client?

### Finishing Touches

In order to make sure that the final pre-production documents are professional you should always take care to do the following:

- Use technical language & terminology correctly and to a level that will be understood by the target audience.
- Focus on correct spelling, grammar and punctuation.





# Btec Dance

## Physical Skills

**Alignment** Correct placement of body parts in relation to each other.

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

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

**Coordination** The efficient combination of body parts.

**Extension** Lengthening one or more muscles or limbs.

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

**Posture** The way the body is held.

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

**Strength** Muscular power.

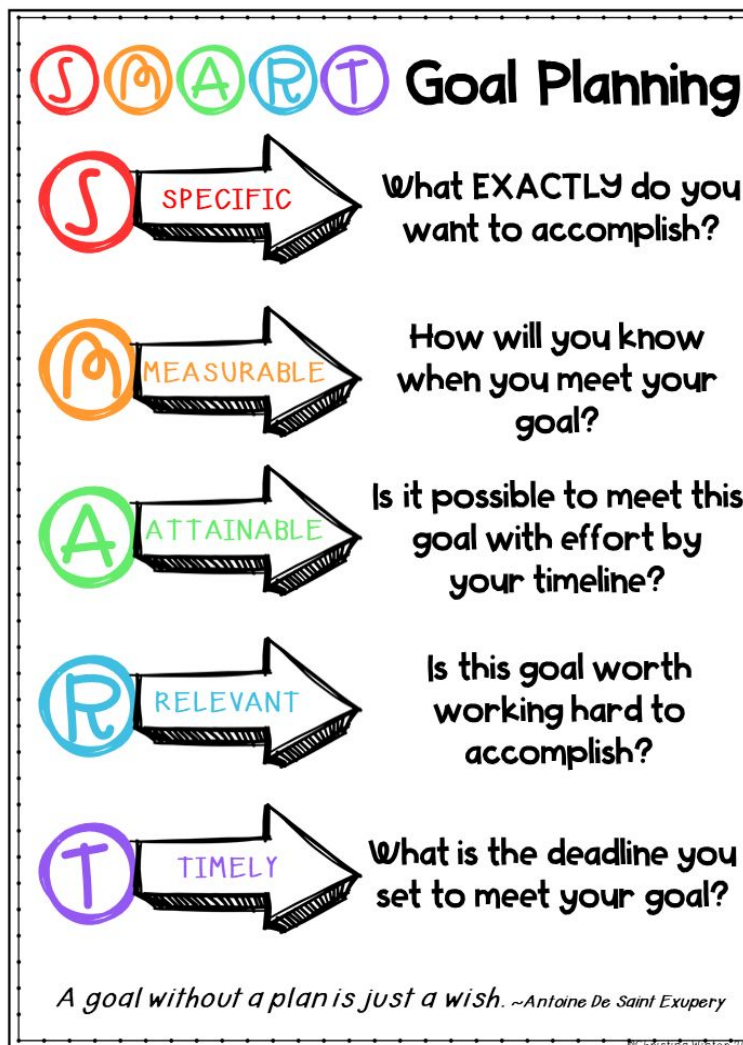
## Performance Skills

**Facial Expression** Use of the face to show mood, feeling or character.

**Musicality** The ability to make the unique qualities of the accompaniment evident in performance.

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

**Energy** the force applied to dance to accentuate the weight, attack, strength, and flow of a dancer's movement



Examples of how to improve alignment and balance in a retire in turn out. For SMART targets find **examples of exercises and tasks** you can do to improve physical skills.

**Actions** What a dancer does eg travelling, turning, elevation, gesture, stillness, use of body parts, floor-work and the transference of weight.

**Choreographic approach** The way in which a choreographer makes the dance.

**Choreographic devices** Methods used to develop and vary material.

**Choreographic intention** The aim of the dance; what the choreographer aims to communicate.

**Choreographic processes** Activities involved in creating dance such as improvisation, selection and development.

**Choreography** The art of creating dance.

## Constituent features

Characteristics of choreography such as style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles, form and structure, physical and aural settings.



## How to: Improve Alignment

[https://www.youtube.com/watch?v=Lon1p\\_pUxZ8](https://www.youtube.com/watch?v=Lon1p_pUxZ8)

<https://www.fitpro.com/blog/index.php/dance-alignment-perfect-posture/>

<https://www.yogajournal.com/poses/better-posture-101>

[https://www.youtube.com/watch?v=ZchX0gS\\_lw8&t=27s](https://www.youtube.com/watch?v=ZchX0gS_lw8&t=27s)

<https://www.youtube.com/watch?v=LzPCgU-eea4>

[https://www.youtube.com/watch?v=9zu9x\\_HSh\\_g](https://www.youtube.com/watch?v=9zu9x_HSh_g)

<https://www.youtube.com/watch?v=L6ovGVCqh2o>

## How to: Improve Strength

<https://www.youtube.com/watch?v=dC0g024RfAs>

<https://pureenergybcs.com/blog/2016/8/16/5-exercises-you-can-do-at-home-to-be-a-better-dancer>

<https://www.varsity.com/news/dance-team-strength-conditioning/>

[https://www.youtube.com/watch?v=m4LWCV\\_cbjM](https://www.youtube.com/watch?v=m4LWCV_cbjM)

<https://www.youtube.com/watch?v=LSBFIBqkgtg>

<https://www.youtube.com/watch?v=OwcdvIJb0L8>



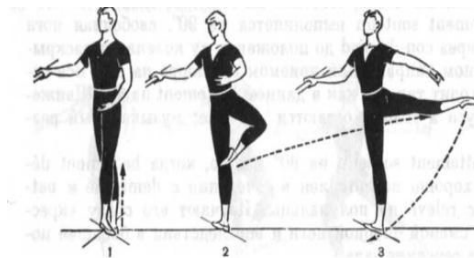
**Arabesque:** The gesture leg is extended behind the dancer's body at 90° or higher

**Attitude:** The hip of the gesture leg is at 90°, the knee is bent, and the foot is pointed

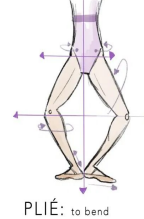
**Chaînés:** "Linked like a chain". A series of small turning steps with the feet in first position relevé

**Demi:** Half. As in demi-plié.

**Développé:** A large, relatively slow leg gesture. The gesture limb begins from first or fifth position, passes through passé, to extend at 90° or higher to the front (en avant), side (à la seconde), or back (en arrière - arabesque).



(build)



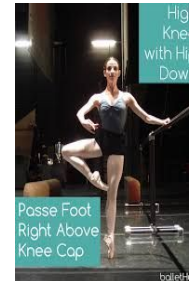
**Pirouetté:** "Whirl or spin". A controlled turn on one leg in relevé.

**Plié:** A bend of the knees while the torso is held upright

**Relevé:** A rise or spring onto the toes (demi or full pointe) from plié.



**Retiré:** A static position in which the hip of the gesturing leg is externally rotated and abducted, the knee is flexed, and the foot is pointed and touching the knee of the stance limb.







## Brake caliper proprietary components

**Screws** These hold the different parts of the brake calliper system together and to the bike frame. They are round and have a screw thread. Some have a slot in the top and others have a hole for an allen key These are easily bought from lots of online suppliers and DIY shops so can be easily replaced if they need to be. They usually cost around 6p each for M6 screws that are 16mm long like those used in the brakes

**Bolts** These connect the yoke to the brake cable by clamping it between the yoke and a washer. They look like screws but have a part that does not have a thread. They need to be tightened with a spanner because they have a hexagonal head. These can also be bought from lots of places and are easy to get hold of. They are more expensive than screws, at around 10p each for the same sizes as machine screws.

**Washers** These are flat discs of metal or nylon that have a hole in the middle to let screws go through them Like the bolts and screws washers can be bought in lots of places including DIY shops or from online shops. M6 stainless steel washers cost around 4p each to buy in bulk. The lock washers used for the set screw clamps also cost around 4pm each.

**Lock Nuts** These look like normal nuts but have a plastic bit inside them that grips onto screws and bolts. They re silver coloured and have a hexagon shape. Stainless steel lock nuts that fit the screws and bolts cost around 5pm each if they are bought in bulk. These can be bought online or from DIY shops or car spares shops.

## Manufacturing Processes

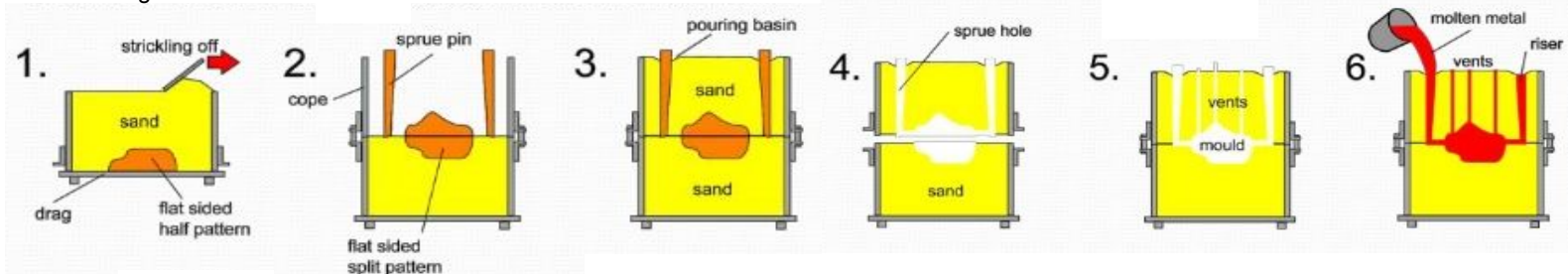
**Casting** -This is done by forcing hot melted aluminium into a mould that is in two parts.

**Injection moulding** - Pellets of the polymer are heated up until they are soft like a liquid. They are force by a screw into a two part mould.

**Stamping** dies are pressed down with large amounts of pressure on to either the metal or nylon which is in a large sheet.

**Forging** has then been used to produce the set screw clamp which is similar to a normal machine screw. It has been made by a process called cold heading which uses a die and a punch.

Sand Casting Process



## **Manufacturing processes**

### **Cutting processes**

**Drilling** - Holes, either all the way through or flat bottomed.

**Sawing** - Mechanical or manual cutting of material

**Filing** - removing sharp edges or shaping round edges.

Shearing

### **Shaping processes**

**Turning** - Producing a range of shapes and diameters of round bar

**Milling** - removing material to create slots or parallel lines, grooves, recesses.

### **Forming processes**

**Casting** - sand casting or die casting in a die (mould).

**Forging** - drop forging, upset forging, forcing heated metal into shape through shaping machinery.

**Extruding** - forcing soft polymer through a die.

**Moulding** - Vacuum forming or injection moulding.

### **Joining and fabrication processes**

**Fastening** - mechanical join between two components eg screws, nuts, bolts.

**Bonding** - glue and adhesives.

**Soldering** - melting solder to join electric components to a circuit board.

**Brazing** - Joining different metals together using heat.

## **Key terms and definitions for analysing a brief**

**Form** - why it is shaped as it is?

**Function** - what its function is – whether it works.

**User requirements** - what attributes would persuade users to choose the product and why?

**Performance requirements** - What would the product be required to do to achieve optimum performance.

**Material and component requirements** - what would each part of the products material need to achieve to perform correctly.

**Ease of manufacture** - How easy can the product be manufactured?

**Ease of maintenance** - Does the product require routine servicing, if so how can this be performed?

**Legal and safety requirements** - Are there any legal standards the product should meet?

**Aesthetic Properties** - How does the material look?

**Mechanical Properties** - Does the material move?

**Electrical Properties** - Does the material require a current to pass through it?

**Raw Material and Processing** - How is the material made?

**Environmental Impact** - How does the material affect the environment?

**Reusability** - Can the material be recycled?

## **Command words definitions**

**Justify** - Give reasons or evidence to support an opinion. Give full or evidence to support an opinion.

**Evaluate** - Bring together all information and review it to form a conclusion. Give evidence for each view or statement.

**Explain** - Provide details and give reasons and/or evidence to support the arguments being made. Start by introducing the topic, then give the 'how?' or 'why?' Provide full details and reasons.



## Types of work instructions

Flow charts

Schematics and diagrams

Job cards

Production plans

### Reason

Make sure processes carried out correctly

Reducing likelihood of mistakes(step by step process)

Making sure correct tools used.

### Improving a production plan

Simplify the task.

Remove unnecessary stages, number of tools and machines.

Standardised components

## Materials recap

**Ferrous Metals** - Contain Iron, eg stainless steel

**Non Ferrous metals** - No Iron, such as bronze or brass or a mixture of metal(alloy) often mixed to make it stronger.

**Thermosetting polymers** - heated, formed once cannot be reformed. Useful where a lot of heat is applied eg. Kettle.

**Thermoforming polymers** - heated and reformed over and over. Eg Acrylic.

**ABS** - Acrylonitrile Butadiene Styrene

## Manufacturing processes

### Cutting processes

Drilling - Holes, either all the way through or flat bottomed.

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## Recording of Data

For the result of engineering investigation, recording of data is required.

Consider accuracy & Reliability.

Examples. Graphs and charts.



### Relief of the UK

Relief of the UK can be divided into uplands and lowlands. Each have their own characteristics.

Key	
Lowlands	
Uplands	

**Areas +600m: Peaks and ridges cold, misty and snow common. i.e. Scotland**

**Areas - 200m: Flat or rolling hills. Warmer weather. i.e. Fens**

### Formation of Coastal Spits - Deposition

**Example: Dawlish Warren.**

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

### How do waves form?

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

### Why do waves break?

- Waves start out at sea.
- As waves approaches the shore, friction slows the base.
- This causes the orbit to become elliptical.
- Until the top of the wave breaks over.

### Size of waves

- Fetch how far the wave has travelled
- Strength of the wind.
- How long the wind has been blowing for.

### Types of Erosion

The break down and transport of rocks – smooth, round and sorted.

<b>Attrition</b>	Rocks that bash together to become smooth/smaller.
<b>Solutio n</b>	A chemical reaction that dissolves rocks.
<b>Abrasion</b>	Rocks hurled at the base of a cliff to break pieces apart.
<b>Hydraulic Action</b>	Water enters cracks in the cliff, air compresses, causing the crack to expand.

### Types of Weathering

Weathering is the breakdown of rocks where they are.

<b>Carbonation</b>	Breakdown of rock by changing its chemical composition.
<b>Mechanical</b>	Breakdown of rock without changing its chemical composition.

### Types of Transportation

A natural process by which eroded material is carried/transported.

<b>Solutio n</b>	Minerals dissolve in water and are carried along.
<b>Suspensio n</b>	Sediment is carried along in the flow of the water.
<b>Saltation</b>	Pebbles that bounce along the sea/river bed.
<b>Traction</b>	Boulders that roll along a river/sea bed by the force of the flowing water.

### What is Deposition?

When the sea or river loses energy, it drops the sand, rock particles and pebbles it has been carrying. This is called deposition.

### Mass Movement

A large movement of soil and rock debris that moves down slopes in response to the pull of gravity in a vertical direction.

- Rain saturates the permeable rock above the impermeable rock making it heavy.
- Waves or a river will erode the base of the slope making it unstable.
- Eventually the weight of the permeable rock above the impermeable rock weakens and collapses.
- The debris at the base of the cliff is then removed and transported by waves or river.

### Formation of Bays and Headlands

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

### Formation of Coastal Stack

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

**Example: Old Harry Rocks, Dorset**



Coastal Defences			
Hard Engineering Defences			
Groynes	Wood barriers prevent longshore drift, so the beach can build up.	<div>✓</div> <div>✗</div>	Beach still accessible. No deposition further down coast = erodes faster.
Sea Walls	Concrete walls break up the energy of the wave . Has a lip to stop waves going over.	<div>✓</div> <div>✓</div> <div>✗</div>	Long life span Protects from flooding Curved shape encourages erosion of beach deposits.
Gabions or Rip Rap	Cages of rocks/boulders absorb the waves energy, protecting the cliff behind.	<div>✓</div> <div>✓</div> <div>✗</div>	Cheap Local material can be used to look less strange. Will need replacing.

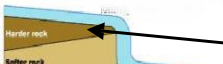




Soft Engineering Defences			
Beach Nourishment	Beaches built up with sand, so waves have to travel further before eroding cliffs.	<div>✓</div> <div>✓</div> <div>✗</div> <div>✗</div>	Cheap Beach for tourists. Storms = need replacing. Offshore dredging damages seabed.
Managed Retreat	Low value areas of the coast are left to flood & erode.	<div>✓</div> <div>✓</div> <div>✗</div>	Reduce flood risk Creates wildlife habitats. Compensation for land.

Coastal Case Studies	
<b>Swanage: Features of Erosion &amp; Deposition Geology:</b> composed of resistant Limestone / chalk and less resistant clay and sands (soft rock) <b>Landforms of erosion:</b> Headland - a protruding area of resistant rock. Bay - an enclosed area of less resistant rock. Cliffs and wave cut platforms. Caves. Arch Stack e.g. Old Harry Rocks	
<b>Landforms of deposition:</b> Beaches / Bar / Spit e.g. Dawlish Warren. Tombolo / Sand dunes	

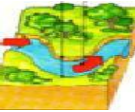
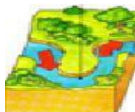


<b>Lyme Regis: Management</b> <b>Reasons:</b> Layer cake geology, susceptibility to landslides, powerful destructive waves in autumn/winter <b>Method:</b> coastal management at Lyme Regis has involved two focus areas: 1. <b>Beach front</b> - to combat wave attack hard engineering has used (groynes, the Cobb extended, sea wall, rock armour). Beach nourishment has also been used. 2. <b>Slopes</b> – to prevent landslides soil nailing/piling has been used. <b>Effects</b> (benefits): 140 properties protected, secures tourism (worth £994 million); safeguards beach, improves access. Financially benefits outweigh costs 6:1. <b>Conflicts</b> (costs): £21 million, environmental impact e.g. Langmore Gardens, terminal groyne syndrome
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Water Cycle Key Terms	
Precipitation	Moisture falling from clouds as rain, snow or hail.
Interception	Vegetation prevent water reaching the ground.
Surface Runoff	Water flowing over surface of the land into rivers
Infiltration	Water absorbed into the soil from the ground.
Transpiration	Water lost through leaves of plants.
Physical and Human Causes of Flooding.	
<b>Physical: Prolong &amp; heavy rainfall</b> Long periods of rain causes soil to become saturated leading runoff.	<b>Physical: Geology</b> Impermeable rocks causes surface runoff to increase river discharge.
<b>Physical: Relief</b> Steep-sided valleys channels water to flow quickly into rivers causing greater discharge.	<b>Human: Land Use</b> Tarmac and concrete are impermeable. This prevents infiltration & causes surface runoff.

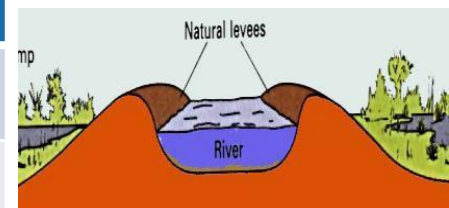
Upper Course of a River
Near the source, the river flows over steep gradient from the hill/mountains. This gives the river a lot of energy, so it will erode the riverbed vertically to form narrow valleys.

Formation of a Waterfall	
	1) River flows over alternative types of rocks.
	2) River erodes soft rock faster creating a step.
	3) Further hydraulic action and abrasion form a plunge pool beneath.
	4) Hard rock above is undercut leaving cap rock which collapses providing more material for erosion.
	5) Waterfall retreats leaving steep sided gorge.

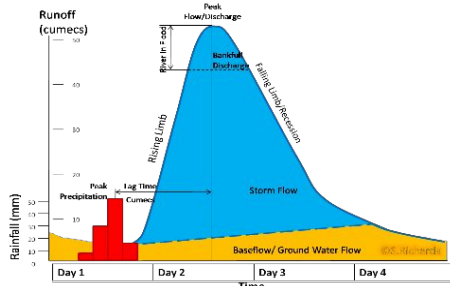
Middle Course of a River
Here the gradient get gentler, so the water has less energy and moves more slowly. The river will begin to erode laterally making the river wider.

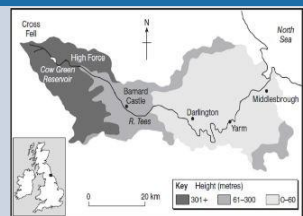
Formation of Meanders & Ox-bow Lakes			
	<b>Step 1</b> Erosion of outer bank forms river cliff. Deposition inner bank forms slip off slope.		<b>Step 2</b> Further hydraulic action and abrasion of outer banks, neck gets smaller.
	<b>Step 3</b> Erosion breaks through neck, so river takes the fastest route, redirecting flow		<b>Step 4</b> Evaporation and deposition cuts off main channel leaving an oxbow lake.

Lower Course of a River	
Near the river’s mouth, the river widens further and becomes flatter. Material transported is deposited.	
Formation of Floodplains and levees	
When a river floods, fine silt/alluvium is deposited on the valley floor. Closer to the river’s banks, the heavier materials build up to form natural levees.	
<div>✓</div> <div>✓</div>	Nutrient rich soil makes it ideal for farming. Flat land for building houses.



River Management Schemes	
Soft Engineering	Hard Engineering
<b>Afforestation</b> – plant trees to soak up rainwater, reduces flood risk. <b>Demountable Flood Barriers</b> put in place when warning raised. <b>Managed Flooding</b> – naturally let areas flood, protect settlements.	<b>Straightening Channel</b> – increases velocity to remove flood water. <b>Artificial Levees</b> – heightens river so flood water is contained. <b>Deepening or widening river</b> to increase capacity for a flood.

Hydrographs and River Discharge	
River discharge is the volume of water that flows in a river. Hydrographs who discharge at a certain point in a river changes over time in relation to rainfall	
1. <b>Peak discharge</b> is the discharge in a period of time.  2. <b>Lag time</b> is the delay between peak rainfall and peak discharge.  3. <b>Rising limb</b> is the increase in river discharge.  4. <b>Falling limb</b> is the decrease in river discharge to normal level.	

Case Study: The River Tees	
<p>es more der.</p>	<p><b>River Tees: Features of Erosion &amp; Deposition</b></p> <p>Located in the North of England and flows 137km from the Pennines to the North Sea at Red Car.</p> <p><b>Landforms of erosion:</b> V shaped valleys interlocking spurs e.g. North Pennines. Waterfalls and gorges e.g. High Force</p> <p><b>Landforms of deposition:</b> Meanders and oxbow lakes e.g. Dalton on Tees. Levees and floodplains e.g. Croft on Tees. Estuary e.g. Tees Estuary</p>
<p>ulic</p>	

<b>Banbury, Cotswold Hills: Flood Management</b> <b>Reasons:</b> Near River Cherwell, a tributary of the River Thames, has a history of flooding in 1998 and 2007 flooding houses and costing over £12.5 million. <b>Strategy:</b> Built embankment parallel to M40 to create flood storage area – area where rainwater is stored. Flow control structures backing up water behind gate in reservoir rather than continuing towards the town. Raise A361 main road plus improved drainage, new pumping station, creation of Biodiversity action plan (BAP) wetland habitat to store more water. <b>Effects (S):</b> Raised road can remain open during floods, quality of life improved from new habitats, reduced anxiety <b>(Ec) COST £18.5 MILLION</b> , protects 441 houses and 73 commercial properties. <b>(En)</b> New habitats created, new area able to be flooded
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## 1. What are Natural Hazards?

Natural hazards are physical events such as earthquakes and volcanoes that have the potential to do damage to humans and property. Hazards include tectonic hazards, tropical storms and forest fires.

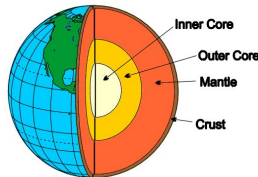
**What affects hazard risk?**

Population growth  
Global climate change  
Deforestation  
Wealth - LICs are particularly at risk as they do not have the money to protect themselves



## 2. Structure of the Earth

The earth has 4 layers  
The core (divided into inner and outer), mantle and crust.



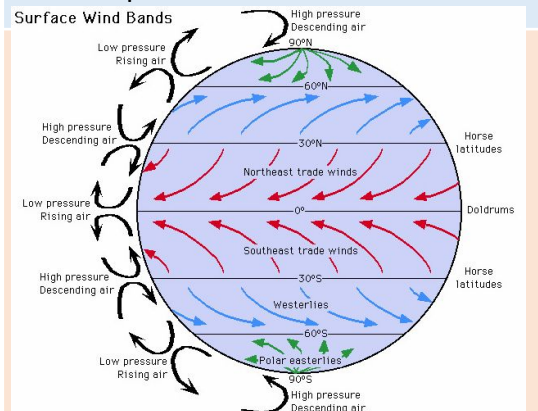
The crust is split into major sections called **tectonic plates**.

There are 2 types of crust:  
**Oceanic** (thin and younger but dense) and **Continental** (old and thicker but less dense).

Plates either move towards each other (**destructive** margin) away from each other (**constructive**) or past each other (**conservative**). These plates move due to convection currents in the mantle and, where they meet, tectonic activity (volcanoes and earthquakes) occurs..

## 9. Global atmospheric circulation

At the equator, the sun's rays are most concentrated. This means it is hotter. This one fact causes global atmospheric circulation at different latitudes.



## 4. Effects of Tectonic Hazards

Primary effects happen immediately. Secondary effects happen as a result of the primary effects and are therefore often later.

Primary - Earthquakes	Secondary - Earthquakes
<ul style="list-style-type: none"> <li>- Property and buildings destroyed.</li> <li>- People injured or killed.</li> <li>- Ports, roads, railways damaged.</li> <li>- Pipes (water and gas) and electricity cables broken.</li> </ul>	<ul style="list-style-type: none"> <li>- Business reduced as money spent repairing property.</li> <li>- Blocked transport hinders emergency services.</li> <li>- Broken gas pipes cause fire.</li> <li>- Broken water pipes lead to a lack of fresh water.</li> </ul>
Primary - Volcanoes	Secondary - Volcanoes
<ul style="list-style-type: none"> <li>- Property and farm land destroyed.</li> <li>- People and animals killed or injured.</li> <li>- Air travel halted due to volcanic ash.</li> <li>- Water supplies contaminated.</li> </ul>	<ul style="list-style-type: none"> <li>- Economy slows down. Emergency services struggle to arrive.</li> <li>- Possible flooding if ice melts Tourism can increase as people come to watch.</li> <li>- Ash breaks down leading to fertile farm land.</li> </ul>

## 5. Responses to Tectonic Hazards

Immediate (short term)	Long-term
<ul style="list-style-type: none"> <li>- Issue warnings if possible.</li> <li>- Rescue teams search for survivors.</li> <li>- Treat injured.</li> <li>- Provide food and shelter, food and drink.</li> <li>- Recover bodies.</li> <li>- Extinguish fires.</li> </ul>	<ul style="list-style-type: none"> <li>- Repair and re-build properties and infrastructure.</li> <li>- Improve building regulations</li> <li>- Restore utilities.</li> <li>- Resettle locals elsewhere.</li> <li>- Develop opportunities for recovery of economy.</li> <li>- Install monitoring technology.</li> </ul>

**6. Distribution of tectonic activity**

Along plate boundaries.  
On the edge of continents.  
Around the edge of the Pacific.

## 3. Earthquakes and Volcanoes

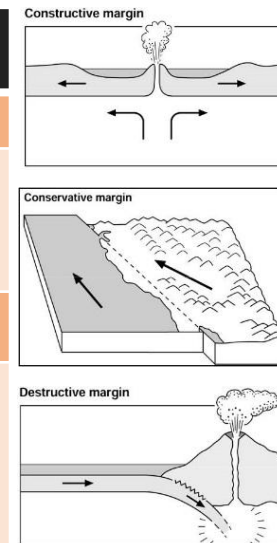
Volcanoes	Earthquakes
<ul style="list-style-type: none"> <li>- <b>Constructive</b> margins – Hot magma rises between the plates e.g. Iceland. Forms Shield volcanoes.</li> <li>- <b>Destructive</b> margins – an oceanic plate subducts under a continental plate. Friction causes oceanic plate to melt and pressure forces magma up to form composite volcanoes e.g. the west coast of South America.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>Constructive</b> margins – usually small earthquakes as plates pull apart.</li> <li>- <b>Destructive</b> margins – violent earthquakes as pressure builds and is then released.</li> <li>- <b>Conservative</b> margins – plates slide past each other. They catch and then as pressure builds it is released e.g. San Andreas fault.</li> </ul>

## 8. Comparing Earthquakes – Nepal and Chile

Nepal. April 2015. Magnitude 7.8.	Chile. 27th February 2010 Magnitude 8.8.
Primary Effects	
9000 deaths 23000 injured Over 500,000 homes destroyed Historic buildings including Dharahara Tower fell 26 hospitals and 50% of schools destroyed	500 deaths 12000 people injured. 220,000 homes destroyed Port and Airport badly damaged Lost power / Water / 56 hospitals damaged Cost of damage \$30 billion
Secondary Effects	
Avalanche on Mount Everest killing 19 people. Loss of income from tourism (which was 8.9% of Nepal's GDP). Rice seed stored in homes was ruined as homes collapsed. This caused food shortages.	1500km of roads damaged cutting off communities Coastal towns devastated by tsunamis - Warnings prevented deaths Fire at chemical plant leading to an evac.
Immediate Responses	
Nepal requested international help. UK's DEC raised \$126 million. Red Cross- tents for 225,000 people. UN and WHO distributed medical supplies to the worst districts. Facebook launched a safety feature so people could indicate they were safe.	International help for field hospitals National emergency services acted quickly Power & water services restored to 90% within 10 days National appeal raised \$60 million, enough to build 30,000 small shelters
Long term responses	
Rebuilding. World Heritage Sites reopen June 2015. Longer climbing season.	Strong economy meaning they didn't need much foreign aid. 4 years to fully recover. Reconstruction started 1 month after event.

## 7. Reducing the impact of tectonic hazards

Monitoring	Prediction
Seismometers measure earth movement. Volcanoes give off gases.	By observing monitoring data, this can allow evacuation before event.
Protection	Planning
Reinforced buildings and making building foundations that absorb movement. Automatic shut offs for gas and electricity.	Avoid building in at risk areas. Training for emergency services and planned evacuation routes and drills.



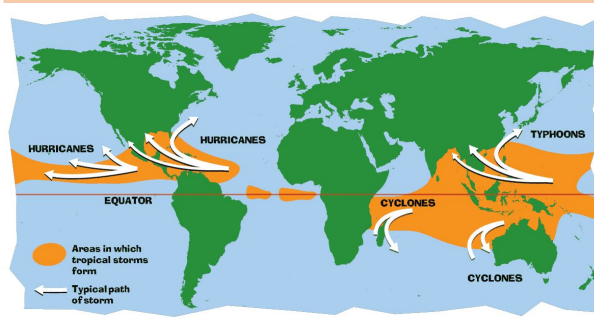
**Natural Hazards**





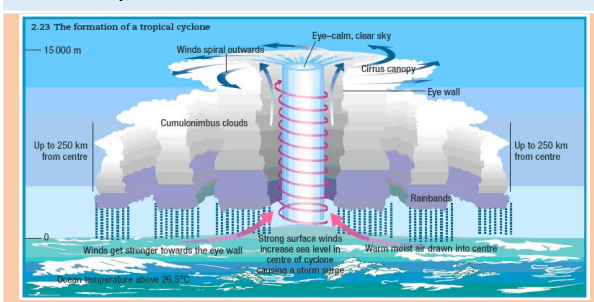
## 10. Tropical Storms

Occur in low latitudes between 5° and 30° north and south of the equator (in the tropics). Ocean temperature needs to be above 27° C. Happen between summer and autumn.



## 11. Sequence of a Tropical Storm

1. Air is heated above warm tropical oceans.
2. Air rises under low pressure conditions.
3. Strong winds form as rising air draws in more air and moisture causing torrential rain.
4. Air spins due to Coriolis effect around a calm eye of the storm.
5. Cold air sinks in the eye so it is clear and dry.
6. Heat is given off as it cools powering the storm.
7. On meeting land, it loses source of heat and moisture so loses power.



**Climate change will affect tropical storms too. Warmer oceans will lead to more intense storms – but not necessarily more frequent ones.**

## 18. Extreme weather in the UK

**Rain** – can cause flooding damaging homes and business.  
**Snow & Ice** – causes injuries and disruption to schools and business. Destroys farm crops.  
**Hail** – causes damage to property and crops.  
**Drought** – limited water supply can damage crops.  
**Wind** – damage to property and damage to trees potentially leading to injury.  
**Thunderstorms** – lightning can cause fires or even death.  
**Heat waves** – causes breathing difficulties and can disrupt travel.

## 12. Typhoon Haiyan, Philippines, November 2013

Primary Effects	Secondary Effects
At least 6340 killed 314 km/hr wind speeds. 5m Storm Surge 90% buildings in Tacloban destroyed Habitats & Crops destroyed	\$14 Billion of damage Water supply polluted 130,000 houses destroyed, leaving 4.2 million homeless Public Order – Looting Airports unusable for supplies

Immediate Responses	Long-term Responses
1,069 emergency shelters set up in public buildings. Disaster Emergency Committee helped 3,316,500 people outside these centres by providing aid. UK aid charities provided shelter, food and medical supplies.	UN appeal raised \$300 million. Typhoon warning systems have been improved. People are now better educated about how to respond.

Prediction	Planning	Protection
Monitoring wind patterns allows path to be predicted. Use of satellites to monitor path to allow evacuation	Avoid building in high risk areas Emergency drills Evacuation routes	Reinforced buildings and stilts to make safe Flood defences e.g. levees and sea walls Replanting Mangroves

## 13. Somerset Levels Floods. Feb - March 2014

Wettest January since records began in 1910. Successions of low pressure depressions making wet weather last several weeks. 350mm of rain in Jan / Feb (100mm over average) High tides, no dredging in 20 years

**Social Effects**  
 No deaths. 600 homes flooded, evacuation, power supplies off, stress

**Economic Effects**  
 Difficult to report cost. Early estimates over £10 million. More recent figures suggest £147 million. Livestock effected, people stranded, railway shut

**Environmental impacts**  
 Sewage polluting fields, debris from flood, stagnant water had to be reoxygenated before being pumped into rivers.

**Management strategies**  
 Homeowners coped as best they could, using sandbags to protect homes. Villages used boats to go shopping, attend schools etc. Army was deployed to offer assistance.

**Managing Climate Change**  
**Mitigation**  
 - **Alternative energy production** will reduce CO<sub>2</sub> production.  
 - **Planting Trees** – helps to remove carbon dioxide.

**Adaption**  
 - **Changes in agricultural systems** need to react to changing rainfall and temperature patterns and threat of disease and pests.  
 - **Managing water supplies** – eg. by installing water efficient devices

## 14. Climate Change – natural or human?

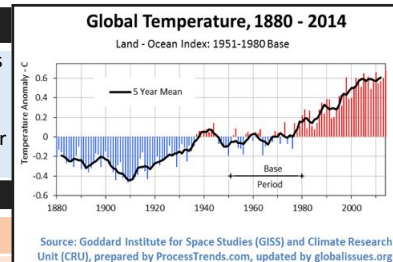
Evidence for climate change shows changes before humans were on the planet. So some of it must be natural.  
 However, the **rate** of change since the 1970s is unprecedented. Humans are responsible – despite what Mr Trump says!

## 15. Causes

Natural	Human
<ul style="list-style-type: none"> <li>- <b>Orbital changes</b> – The sun's energy on the Earth's surface changes as the Earth's orbit is elliptical its axis is tilted on an angle.</li> <li>- <b>Solar Output</b> – sunspots increase to a maximum every 11 years.</li> <li>- <b>Volcanic activity</b> – volcanic aerosols reflect sunlight away reducing global temperatures temporarily.</li> </ul>	<ul style="list-style-type: none"> <li>- <b>Fossil fuels</b> – release carbon dioxide with accounts for 50% of greenhouse gases.</li> <li>- <b>Agriculture</b> – accounts for around 20% of greenhouse gases due to methane production from cows etc. Larger populations and growing demand for met and rice increase contribution.</li> <li>- <b>Deforestation</b> – logging and clearing land for agriculture increases carbon dioxide in the atmosphere and reduces ability to planet to absorb carbon through photosynthesis.</li> </ul>

## 17. Effects of Climate Change

Social	Environmental
<ul style="list-style-type: none"> <li>- Increased disease eg. skin cancer and heat stroke.</li> <li>- Winter deaths decrease with milder winters.</li> <li>- Crop yields affected by up to 12% in South America but will increase in Northern Europe but will need more irrigation.</li> <li>- Less ice in Arctic Ocean increases shipping and extraction of oil and gas reserves.</li> <li>- Droughts reduce food and water supply in sub-Saharan Africa. Water scarcity in South and South East UK.</li> <li>- Increased flood risk. 70% of Asia is at risk of increased flooding</li> <li>- Declining fish in some areas affect diet and jobs.</li> <li>- Increased extreme weather</li> <li>- Skiing industry in Alps threatened.</li> </ul>	<ul style="list-style-type: none"> <li>- Increased drought in Mediterranean region.</li> <li>- Lower rainfall causes food shortages for orangutans in Borneo and Indonesia.</li> <li>- Sea level rise leads to flooding and coastal erosion.</li> <li>- Ice melts threaten habitats of polar bears.</li> <li>- Warmer rivers affect marine wildlife.</li> <li>- Forests in North America may experience more pests, disease and forest fires.</li> <li>- Coral bleaching and decline in biodiversity.</li> </ul>



## 16. Evidence for Climate Change

**The Met Office has reliable climate evidence since 1914 – but we can tell what happened before that using several methods.**

### Ice and Sediment Cores

- Ice sheets are made up of layers of snow, one per year. Gases trapped in layers of ice can be analysed. Ice cores from Antarctica show changes over the last 400 000 years.
- Remains of organisms found in cores from the ocean floor can be traced back 5 million years.

### Pollen Analysis

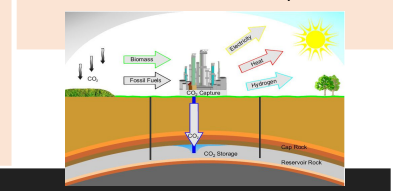
- Pollen is preserved in sediment. Different species need different conditions.

### Tree Rings

- A tree grows one new ring each year. Rings are thicker in warm, wet conditions
- This gives us reliable evidence for the last 10 000 years.

### Temperature Records

- Historical records date back to the 1850s. Historical records also tell us about harvest and weather reports.



1. Reasons For Needing Support		2. HEALTH Care Service/Providers		
Children and Young Adults		Care Providers	Description	Examples of Care/Services
<ul style="list-style-type: none"><li>Parents/carers are ill</li><li>Family relationship problems</li><li>Child may have behavioural issues or profound additional needs</li></ul>				
Adults and Children with Specific Needs		Primary Care	Primary care providers will see individuals who are suffering with both physical and mental discomfort. Primary care is your first point of contact (you go to that service before seeing a more specialised professional).	<ul style="list-style-type: none"><li>General Practitioner (GP)</li><li>Dentist</li><li>Accident and Emergency (A&amp;E)</li><li>Optician/Optometrist</li><li>Walk In Centre</li><li>Pharmacist</li></ul>
<ul style="list-style-type: none"><li>Learning Disabilities</li><li>Sensory Impairments</li><li>Long Term Health issues</li></ul>				
Older Individuals		Secondary Care	Secondary care is when more specific and specialised care is needed for your condition. Secondary care is needed when your primary care service do not have the equipment or qualifications to treat your condition. Secondary care can provide you with more testing, further advice, to diagnose a condition or provide treatment.	<ul style="list-style-type: none"><li>Cardiologist</li><li>Psychiatry</li><li>Paediatrics</li><li>Neurology</li><li>Orthopaedics</li><li>Gastroenterology</li></ul>
<ul style="list-style-type: none"><li>Breathing problems</li><li>Depression</li><li>Dementia</li><li>Osteoporosis</li><li>Arthritis</li></ul>				
3. Tertiary Care Additional Services		Tertiary Care	Tertiary care is when an individual needs more care than what secondary care can offer. It is highly specialised care and is normally for an extended period of time. It is normally extensive procedures, treatments which are conducted in in a well equipped facility.	Specialist care in the following areas: <ul style="list-style-type: none"><li>Spinal surgery and recovery</li><li>Cardiac medication, surgery and recovery</li><li>Cancer care extra support</li><li>Pain management</li><li>Premature and poorly newborn babies</li></ul>
Rehabilitation	<ul style="list-style-type: none"><li>- Helps people recovery from illness or injury</li><li>- Restores the person back to their original state such as someone who has had a stroke, may have a rehab programme which is based around physiotherapy</li></ul>			
Palliative and End of Life Care	<ul style="list-style-type: none"><li>- For individuals who have an illness or disease which has no cure</li><li>- They help to manage pain, physical symptoms, improve quality of life and offer emotional and spiritual support to the individual and their family</li></ul>	Allied Professionals	Professionals who work alongside primary/secondary and tertiary health care services. They can assess, treat, diagnose and discharge patients across social care, housing, education, and independent and voluntary sectors. They work with individuals from birth all the way to palliative care. They try to maximise the potential for individuals to live full and active lives within their family circles, social networks, education/training and the workplace.	<ul style="list-style-type: none"><li>Physiotherapist</li><li>Paramedic</li><li>Dietician</li><li>Occupational Therapist</li><li>Speech and Language Therapist</li><li>Art Therapist</li></ul>
Hospice at Home	<ul style="list-style-type: none"><li>- is a service that provides expert care and support for people who have advanced illnesses at home</li><li>- support is given by nurses and carers who work closely with a GP/doctor and community team</li></ul>			

## HEALTH & SOCIAL CARE



#### 4. SOCIAL Care Services/Providers

##### Services for Children and Young Adults

###### Foster Care

- For children who are unable to live with family
- It could be for a short period of time until they can return home
- Or it could be for long periods of time and may lead to adaptation or independent living
- Foster homes provide a safe and stable environment for a children to grow and develop

###### Youth Work Services

- Is a service which supports young people aged between 11 and 25 years old
- They help with personal and social development and help you build skills to ensure that you are independent and building a better future for yourself

##### Residential Care Homes

- Is a place where children and young adults live together
- They provide a living environment where you all play a part and continue life as normal, such as attending school
- They provide you with everything you would need to grow and develop

##### Services for Adults and Children with Specific Needs

###### Residential Care

- For individuals who have specific care needs and are safer living in residential care than their own home
- They provide accommodation, laundry and meals
- Different residential care homes could be for either, learning, sensory or long term disabilities
- The staff are trained to support the specific needs and are available 24 hrs

###### Domiciliary Care

- This is where care workers visit the individual at home to help with their personal care and other daily activities
- Some individuals require even more specialist care, and this can be provided as long as the carer is training. Such as feeding tubes

##### Respite Care

- Is a service/place where the family of the individual who has a specific need can have some free time
- The individual can be looked after by trained carers either at the family home or in a residential care home
- It allows for the family to have a break from being a 'carer' and relax without the pressures of looking after someone

##### Services for Older Adults

- As we get older, our body systems function less effectively and we may require additional help in some areas of our lives
  - Older people normally want to stay at home, so if they can they can be supported by a carer or a personal assistant
- They may need to move into a residential care home where support is provided on a day to day bases such as cleaning, cooking and personal care.

#### 5. Recap - Health and Social Care Services

##### HEALTH CARE

Primary: GPs, dental care, optometry, community health care.

Secondary and tertiary care: specialist medical care.

Allied health professionals: physiotherapy, occupational therapy, speech and language, dieticians

##### SOCIAL CARE

Children and young people: foster care, residential care, youth work.

Adults or children with specific needs: residential care, respite care, domiciliary care.

Older adults: residential care, domiciliary care. Informal care: relatives, friends, neighbours.

# HEALTH & SOCIAL CARE

## 6. Health care professionals

**A&E** - provide attention to critical life-threatening conditions such as bleeding severely, not breathing or is unconscious

**Orthopaedic** - the branch of medicine dealing with the correction of deformities of bones or muscles. They can provide treatment and surgery to help with pain, injuries or muscle/bone wasting conditions such as Arthritis

**Gastroenterology** - is the branch of medicine that looks at diseases of the oesophagus (gullet), stomach, small and large intestines (bowel), liver, gallbladder and pancreas. They try to investigate, diagnose, treat and prevent disease of the areas listed above

**Premature and poorly newborns** - may be looked after in a neonatal centre/unit. They provide specialist care for the baby with pieces of equipment which keep them alive. They also provide support for the family

**Pain Management** - clinics are provided where you can visit for specialised and long term treatment to help manage your pain. They can provide medication, injections, exercise and complementary therapies. They can also put you on a Pain Management Programme which looks at handling the pain both physically and mentally.

**Dietitian** - they advise people and help them make informed and practical choices about their food and nutrition. They assess, diagnose and treat dietary and nutritional problems. They also teach and inform the public and health professionals about diet and nutrition. Their aim is to promote good health and prevent disease in individuals and communities.

**Occupational therapists** - work with people of all ages and can look at all aspects of daily life in your home, school or workplace. They look at activities you find difficult and see if there's another way you can do it. They can provide equipment for the home such as railings, higher toilet seats, walking frames and even equipment which could help with reaching for items or to help you dress.

**GP** - a doctor based in the community who treats patients with minor or chronic illnesses and refers those with serious conditions to a hospital.

**Physiotherapy** - Treatment of disease, injury, or deformity by physical methods such as massage, heat treatment, and exercise.





7. Key Terminology			
Accessing	To enter an organisation/service or by provided with a service and being able to use it fully	Domiciliary	Is care and support given at home by a care worker to help a person with their daily life
Barrier	Is something that either stops you or makes it difficult for you to achieve something	Formal carers	Paid and qualified professionals who provide care
Respite	Provides temporary care for an individual, which will give the usual carer a short break	Informal carers	Are people who care for others, however are not trained, or paid for their help. Normally friends and family.

8. Barriers To Care Services		
<u><b>Physical barriers</b></u> Objects that prevent the individual from getting to where they should go.	<u><b>Cultural/Language barriers</b></u> Services that affect someone's culture or that they cannot understand because they don't speak that language.	<u><b>Intellectual barriers</b></u> Cannot access services because they did not know about them.
<u><b>Sensory barriers</b></u> Individuals unable to access services because they are death, blind etc.	<u><b>Psychological barriers</b></u> Affecting the way an individual thinks about a service.	<u><b>Resource barriers</b></u> Services not available due to lack of staff or money.
<u><b>Social barriers</b></u> Cannot access services because they struggle in social situations.	<u><b>Geographical barriers</b></u> The distance individuals have to travel to access services.	<u><b>Financial barriers</b></u> The cost of accessing services.

9. Physical Barriers and Overcoming Them	
<p>People can struggle with accessing care services, which could be caused by the building facilities or if the individual has a specific condition or disability which requires them to use mobility equipment, such as wheelchairs or walking frames.</p> <p>We would also need to consider how the individual actually get to each care service as this may also cause some difficulties.</p> <p>It is also important to think about the physical difficulties individuals may face when during their appointment/consultation or procedure. An individual who has arthritis in their next and back may find it painful to sit in a dentist chair for long periods of time.</p>	
Why People Struggle With Access	Overcoming Access Difficulties
<ul style="list-style-type: none"> <li>→ Uneven and rough pavements/surfaces</li> <li>→ Building with narrow doorways/corridors</li> <li>→ Small bathroom facilities</li> <li>→ Getting on and off public transport</li> <li>→ Not having lifts or lifts that work</li> <li>→ Getting up steep slopes</li> <li>→ Climbing numerous amounts of steps/stairs</li> <li>→ Bad weather - rain, ice or snow</li> <li>→ Slippery surfaces due to rubbish or leaves</li> </ul>	<ul style="list-style-type: none"> <li>★ Facilities to provide ground floor and easy access</li> <li>★ Facilities to provide electric doors</li> <li>★ Facilities to adapt buildings to ensure wide corridors, doorways and ensure working lifts</li> <li>★ Plan routes carefully to avoid obstacles</li> <li>★ Plan appointment/access for quieter days</li> <li>★ Keep mobility equipment regularly maintained such as replacing batteries in electric wheelchairs</li> <li>★ Avoid busy times when traveling to care service</li> </ul>

## 10. Geographical Barriers and Overcoming Them

People who need to access health and social care services may have problems which stops them from travelling long distances or there may also be difficulties if the individual does not drive. However even if a service user did live close, there are still some geographic barriers which they must face even on short distances.

### Reasons for Geographic Barriers

Direct transport links may not be available especially if you live rurally  
Travelling to an appointment multiply times a week can be exhausting, especially for people who are poorly  
Specialist services such as chemotherapy may only have one facility in the local area, meaning travel is needed  
Cost of fuel and car parking when travelling  
For those who walk, the route may be unsafe  
Public transport may not run at the times which is it needed to make an appointment

### Overcoming Geographical Barriers

- ★ Voluntary services may offer transport to and from hospital or GP appointments
- ★ Mobile treatment units may travel to your area, so you could plan your check up or treatment
- ★ Hospital offer refunds on car park charges for specific treatments such as cancer
- ★ Family members maybe able to drive you to your service if you do not have a car
- ★ Partner may drive you if you are feel too poorly or unwell

## 11. Financial Barriers and Overcoming Them

In the UK, we do not pay for majority of our NHS treatments, due to our taxation scheme. For example, seeing a doctor or using the emergency service are all free under the NHS.

### Financial Barriers

**However there are some health and social care services which are NOT free:**

- Optical and Dental Care and Prescriptions
- Complementary Therapies such as massages which could help muscular pain
- Care support such as private care assistants who help with cooking, cleaning, dressing and day to day activities
- Chiropody (treatments of the feet, sometimes for painful conditions when walking)

**There are also additional costs which need to be considered:**

- Petrol and parking charges
- Taxi or Bus charges
- Loss of income during treatment

### Overcoming Financial Barriers

- ★ You may meet specific criteria which means you are exempt (you do not have to pay) such as being under the age of 16 = free dental care, prescriptions and eye care including glasses)
- ★ Claiming back costs if they meet specific criteria such as the NHS Low Income Scheme
- ★ Purchasing an NHS Prescription Prepayment Certificate, which is a one off cost, however it covers all prescriptions and dental care.
- ★ Asking family members to help you, however this in itself may cause other difficulties



## 12. Empowerment and Independence

Empowerment is the feeling of being in control of your life and the decisions you make. However, we can lose empowerment when we become poorly or are in vulnerable situations. Some individuals need help with being empowered, because of their age, circumstance or level of confidence - for example:

- Children and young people
- Children and adults with specific health care needs
- Individuals with learning disabilities
- Individuals with physical disabilities
- Older individuals

Individuals who have a health condition will need to make decisions based on their care and treatment, therefore it is important that we give them the choice to choose what they feel is right for them.

When individuals are making decisions they will need the following:

- To have all the information available (advantages and disadvantages) which will enable them to make an informed safe choice

Many individuals will feel they have lost control/independence of certain aspects of their day to day routine, so it is important that we allow individuals to continue with daily tasks independently and safely as possible. This could be though:

- Adapting activities such as fitting a stair lift, or putting handrails in the bathroom
- Providing pieces of equipment such as walking frames, wheelchair or a grabber

Individuals can also be empowered through being provided an advocate. An advocate is someone who can help them put forward their views when they are unable to.

## 13. Respect for Others

Respect is considering other people's views and opinions and treating them in a courteous way regardless of how you personally feel.

It is very easy to jump into a conversation to express your own view, yet this may lead to an argument and falling out with family and friends. Respect is about trying to understand someone else's views and opinions and being able to:

- Be tolerant of others
- Accept their views (as we hope they accept ours)
- Accept and keep an open mind about different behaviours and faiths

Respect is also about privacy and we can respect privacy in some of the following ways:

- Gain permission before entering someone's personal space
- Provide a private area to talk about sensitive issues
- Do not leave personal records around for other people to see
- Do not access someone else's phone without permission

Respect is extremely important when it comes to individuals with mental health conditions. It may be hard to understand someone's views/choices when they have a mental health condition, however we must respect them. The attitudes of the care workers can influence if an individual with mental health conditions continues with their treatment plan. Care workers must ensure they:

- Respect the person's views and ideas
- Understand and accept that ideas/views may change quite quickly
- Promote independence
- Involve the individual in all decision making
- Support the individual without imposing your own views

## 14. Maintaining Confidentiality

By law, it is a person's right to have their personal information kept confidential (private). Some of a service user's information which health and social care workers must keep confidential is as followed:

- Address and who they live with
- Health issues, test results, planned treatment and allergies
- Religion, beliefs, sexual preferences
- Where they work and their financial details

It is also important that care workers know exactly how to keep information safe. Some methods could be:

- Passwords on all computers and electrical devices
- Locking paper files away in locked cabinets or rooms
- Don't leave files left unattended for others to see
- Do not discuss service users in open spaces or to people who do not have the right to know

If care workers 'breach' confidentiality (passing on private information) it could cause a lack of trust for the service user. It may also lead to anxiety and fear of that service and the care workers.

Social media is a platform where private information could be available and health and social care workers must be extremely careful when dealing with their organisations social media. For example:

- A care worker in a residential care home takes a picture of the local primary schools visit and posts it on their facebook page. This now means that all the children who are in that photo have their face on social media. This could be putting some children at risk.

15. Preserving Dignity	16. Effective Communication
<p>Health and social care workers need to work hard at keeping (preserving) their service users dignity. Dignity is about considering how an individual may feel in a certain sensitive situations, such as:</p> <ul style="list-style-type: none"> <li>• Going to the toilet</li> <li>• Need help showering/taking a bath</li> <li>• Dressing</li> <li>• Eating and drinking</li> </ul> <p>If individuals lose their dignity, it results in them feeling embarrassed and ashamed and may if prolonged, cause anxiety, depression or isolation.</p> <p>Carers can show they care about an individuals dignity by:</p> <ul style="list-style-type: none"> <li>• Closing doors/curtains when an individual is washing/dressing or going to the toilet</li> <li>• Keeping their private areas covered</li> <li>• Speaking quietly and use appropriate language when discussing sensitive and personal topics</li> <li>• Ensuring an individual's clothes, hair and face are clean</li> <li>• Dealing with embarrassing situations, quickly, sensitively and professionally.</li> </ul> <p>Care workers who do not demonstrate dignity may do some of the following which can cause the individual to feel unvalued, disrespected or embarrassed:</p> <ul style="list-style-type: none"> <li>• Using children's feeder cups instead of age appropriate equipment that has been adapted</li> <li>• Not discussing with a person what their care will be</li> <li>• Telling the individual that they should use a bedpan or incontinence</li> <li>• Rushing a person</li> </ul>	<p>Communication is a basic need. It is the key to all relationships, for example, with family and friends, in work, at school, socially and formally. Poor ineffective communication between individuals can often lead to problems. You might have heard the phrase a breakdown in communication to describe a relationship that has failed. Building trust and relationships in health and social care is crucial. Trust can easily be lost if the care worker appears not to care all be interested.</p> <p><b>Electronic Communications:</b></p> <p>These days, it is common for carers to communicate electronically both of service users and with colleagues. It is important to consider tone and impact, especially in short messages.</p> <p><b>For example:</b></p> <ul style="list-style-type: none"> <li>• Using capital letter gives a feel of shouting or impatience</li> <li>• Short statements may appear code and to direct</li> <li>• Messages might be misunderstood by the reader (communicating electronically does not have the support of body language that verbal communication does</li> </ul> <p><b>Service Users who may need help with communication:</b></p> <ul style="list-style-type: none"> <li>• English is not their first language</li> <li>• Visual difficulties including blindness</li> <li>• Hearing difficulties including deafness</li> <li>• Problems understanding because they have dementia or brain damage</li> <li>• May have a combination of the above</li> </ul> <p><b>Good Communication:</b></p> <p>An effective care worker will be able to:</p> <ul style="list-style-type: none"> <li>• Adapt their communication style to suit the audience</li> <li>• Make service users feel respected</li> </ul>

17. Safeguarding and Duty of Care
<p><b>Safeguarding is about keeping people safe from harm.</b></p> <ul style="list-style-type: none"> <li>• Service users have a right to be safe.</li> <li>• Care workers have a legal duty to protect service users.</li> <li>• If a carer understand is a sign of danger and harm they will be able to protect their service users</li> </ul> <p><b>Types of abuse.</b></p> <p>Physical, emotional, sexual, financial, neglect, domestic violence, modern slavery, discriminatory abuse, and cyber bullying.</p> <p><b>Safeguarding individuals:</b></p> <p>It is important that care workers recognise the signs and symptoms of abuse so they can protect people. Symptoms on their own do not always indicate abuse. Carers need to look at the whole picture. For example, an individual with bruises could've fallen recently. But several unexplained bruises at different stages of healing would make you suspicious. Several signs together would make you strongly suspect abuse.</p> <p><b>What Do To:</b></p> <p>If you were a care worker and you suspected someone was being bullied or abused, here are some things you would do:</p> <ul style="list-style-type: none"> <li>• Report the abuse, the person could be in danger</li> <li>• Never promised to keep the abuse secret make it clear that you need to tell someone more senior than you</li> <li>• If you could not talk to someone in the workplace you could tell a responsible adult who could help to contact the inspection team, a team that checks a care service for being properly run</li> </ul> <p><b>Duty of Care</b></p> <p>Care workers must work in ways that never put individuals at any risk of harm. They need to know the responsibilities of the role and only do things that they were trained to do. Their duty of care to safeguard people means that they</p> <ul style="list-style-type: none"> <li>• Know their role and responsibilities</li> <li>• Follow or procedures properly</li> <li>• Deliver care as individual care plan states</li> <li>• Always report and record any concerns about an individual, even if it appears minor.</li> </ul>



## 18. Promoting Anti-Discriminatory Practices

### What is Discrimination?

Discrimination means treating a person or group of people unfairly or less well than others. Discrimination may be obvious. However, sometimes it is more subtle or hidden. It is against the law to discriminate. The following are known as protected characteristics. The equality act of 2010 makes it illegal to discriminate based on these points. For example, it would be illegal to discriminate against anyone in a job interview based on their:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership
- Pregnancy and maternity
- Race
- Religion or belief
- Sex
- Sexual orientation

### Why People Discriminate:

When someone discriminates against another person it may be because they have a stereotyped idea of what the person is like. They do not see the person as an individual, they see them as a member of a group based on, for example, their religion, race or gender. They make assumptions about the individual based on what they think they know.

For example, they may assume that older people are frail and weak. This is having a prejudiced attitude. In childhood, we learn from the people around us. If these people have prejudiced attitudes, then we may grow up believing those attitudes are right. Often, we are unaware of our prejudice, but they can make us act in ways that discriminate against other people. We need to think about our attitude and make sure we do not use discriminatory behaviour.

### Effects of Discrimination:

The effects of discrimination are devastating for the victim and for others who know them. Discrimination can result in

- Feeling isolated and depressed
- Disempowerment (loss of control over life)
- Physical health problems such as digestive, heart and skin problems
- Low self-esteem and mental anxiety
- Suicide

### Anti-Discriminatory Practice:

There are many ways of promoting anti discriminatory practice in health and social care, for example:

- Having patience with others who do not speak English very well
- Communicating in a way that the person will understand
- Showing tolerance towards people who have different beliefs than you
- Respect in the health and care choices that individuals make
- Not getting involved in a discriminatory behaviour is that others show
- Challenging unkind behaviours

Working in anti discriminatory way will demonstrate that you value a person and their differences.

## 19. Ways to show you value someone through communication

Smile	Ask questions
Use their name	Use appropriate eye contact
Give them time to respond	Adapt communication to their needs
Use open body language	Use active listening skills
Be positive	Do not judge
Show empathy	Don't be distracted by anything

## 20. Signs that a person is being abused

Unexplained injuries	Theft of belongings and money
Insomnia (difficulties sleeping)	Changes in sexual behaviour
Change in appetite	Bruising, bleeding in genital area
Weight lose or gain	Self harm
Fear of being helped with personal care	Change in personality (unusually quiet, aggressive)
Fear of being alone	Sexually transmitted diseases
Low self-esteem	Rapid change in appearance

## 21. Types of discriminatory behaviour

Making insulting comments	Ignoring
Making someone look silly in front of others	Not giving out necessary information
Spreading rumours	Making unkind remarks

## 22. Case Studies

<b>Empowering/ Independence</b>	James has arthritis. His joints are sore and swollen. He used to be a journalist and write a lot. He wants to discuss his meal choices and how to be as independent as possible whilst eating.
<b>Respect</b>	Nathan is about to have his 3 <sup>rd</sup> birthday. His mum wants to invite everyone from his nursery to his party and is preparing invitations. Some of Nathan's friends are Jehovah's Witness but Nathan's mum wants them to be there without being disrespectful to their beliefs.
<b>Confidentiality</b>	The medical records of 26 million patients are embroiled in a major security breach amid warnings that the IT system used by thousands of GPs is not secure. The Information Commissioner is investigating concerns that records held by 2,700 practices - one in three of those in England - can be accessed by hundreds of thousands of strangers.
<b>Dignity</b>	Ana is receiving palliative care, she recently had a course of chemotherapy and has lost her hair. She had always been very particular about her appearance. She is nearing the end of life and Justine is helping her with her care in the hospice, Justine wants to maintain her dignity where possible.
<b>Communication</b>	The lack of communication across the NHS is "completely shocking", the Health Secretary said yesterday as he disclosed that 11 people died last year after being given the wrong medication. The NHS needs to improve communication to staff and patients.
<b>Safeguarding/ duty of care</b>	There were 12 chances to save the life of this eight year old girl. Instead, she died of 128 injuries. On 25 February 2000, months of abuse and neglect finally overcome Victoria Climbié and she's declared dead. The torture she's suffered includes starvation, cigarette burns, repeated beatings with bike chains and belt buckles. And hammer blows to her toes. Many will blame the Haringey social worker, for not doing more to prevent the abuse and the social care system that utterly failed to protect an innocent child.
<b>Anti-discriminatory practice</b>	Violet aged 84, had an appointment to have an operation on a bunion on her big toe. However, because of her angina, she was sent for a heart scan. She said: "They found that it was not angina, but a leaky valve. "I asked if I could have this fixed. The attitude from doctors was: 'What are you bothered about, at your age?'".

## 23. Applying care values in a Compassionate way

Empathy is about putting yourself in someone else's situation and when caring for someone it is important that we understand how they must feel. This means we must show compassion. Care workers can check themselves against the 6C's to see if they are applying the care values with compassion

Care	Helps to improve an individual's health and wellbeing. Care should be tailored to each person's needs and circumstances
Compassion	Shows the care worker understands what the individual is experiencing. Being empathetic to their situation shows care and value to the individual
Competence	Shows that the care workers can safeguard and protect individuals from harm
Communication	To adapt to individual and their circumstances to ensure important information is given and shared.
Courage	Protecting individuals by speaking up if you think something is wrong; being brave enough to own up if you have made a mistake
Commitment	Carrying out your duties to care for others to the best of your abilities

# HEALTH & SOCIAL CARE

24. Feedback on the care being provided			
<p>Health and care providers are keen to know what the service users think about their care experiences so improvements can be made. They would like to know about:</p> <ul style="list-style-type: none"> <li>- experiences with staff</li> <li>- Levels of satisfaction</li> <li>- Positive comments as well as negative ones</li> </ul> <p>If feedback is not so positive, it can address at staff training events.</p> <p>Below are some positive and negative comments - can you tell which is which?</p>			
“One of the staff forgot my tablets. I was cross at the time, but looking back, I admire his courage, because he owned up to his mistake”	“My godmother lives in a care home. She has dementia and can be quite difficult at times. When I last visited, the staff were very abrupt and ignored her”	“My son has problems with communication. The care worker went out of his way to draw pictures to make sure that he understood what was happening”	“The porter who took me to theatre was brilliant. She introduced herself. She knew I was scared but she was so positive that she made me feel more relaxed”

25. Making Mistakes		
<p>Health and social care staff work extremely hard to do their jobs well, however occasionally they may make a mistake. Some of the consequences should be extremely serious, which could lead to life-threatening situations. So it is extremely important to own up to mistakes so they can correct the mistake. It also shows that they are safeguarding and respecting the individual.</p> <p>Dealing with mistakes can make us feel terrible, however it is important that we deal with the mistakes in a professional manner, no matter how upset we may be.</p>		
How we can feel if we make a mistake		
Embarrassed	Ashamed	Disappointed
Fear of being judged	Frustrated and annoyed	Worried about the result

26. Reviewing own application of care values	
<p><b>Strengths</b></p> <p>Recognising your strengths is an important part of working in health and social care. It can feel uncomfortable when you openly praise yourself, however, reflecting on what you are good at can:</p> <ul style="list-style-type: none"> <li>- Allow you to complete tasks at ease</li> <li>- Be confident that you are doing your job right</li> <li>- Letting your manager know your strengths allows them to see how well you are doing your job and may give you more responsibilities</li> </ul> <p>Example: you might be good at communicating with a particular child who has autism. This will benefit the child but you may be asked in the future to help with other children with autism.</p>	<p><b>Areas for improvement</b></p> <p>Sharing your thoughts about the areas/tasks you find difficult with managers will:</p> <ul style="list-style-type: none"> <li>- Let them know you may need training on a particular area</li> <li>- Let them know you lack some confidence</li> <li>- Give you the opportunity for other staff to help support you before and when carry out those specific tasks</li> </ul> <p>We shouldn't see highlighting weaker areas as a bad thing! If you are able to recognise your areas of weakness and discuss with others, it actually demonstrates positive attributes such as, honesty and resilient!</p> <p>Reflecting could be called a ‘self-assessment’ and this will help you develop</p>

27. Receiving Feedback	
Purpose of feedback	Giving feedback to others
<ul style="list-style-type: none"> <li>- It lets you know how well you are doing</li> <li>- What areas need improving</li> </ul> <p>Feedback from teachers, managers and service users can be:</p> <ul style="list-style-type: none"> <li>- Formal - more serious, such as school reports or observations at work</li> <li>- Informal - chatting to colleagues during your break</li> </ul> <p>The service user feedback is the most valuable as they are the direct receivers of your care!</p>	<p>Giving and receiving feedback should be a positive experience</p> <p>Use the ‘feedback sandwich’</p> <ol style="list-style-type: none"> <li>1. Start with something positive</li> <li>2. Something to improve</li> <li>3. End with a second positive point</li> </ol>



## 28. Using feedback

### Turning negatives into positives

Feedback in the workplace is about helping you develop.

One way you can do this is to:

- Point out the weaker areas
- Give advice on how to improve

Receiving what seems like negative feedback can feel uncomfortable. But it is more useful than positive feedback, because it tells you the areas to focus on to improve.

It is also important to remember that feedback is about your work, not you as a person.

### Feedback action plans

An action plan is a good structured way to recognise improvements that are needed and find ways of achieving them.

Imagine you have just received feedback identifying some areas of improvements - for example, a recent assignment.

A feedback action plan will help you use this feedback to improve.

1. First you would need to note down information on your self-assessment (how well you think you did and what areas you think you can improve)
2. Then note down feedback you gained from others - positive areas for improvement. Remember to ask questions if you do not understand part of your feedback
3. Now use the SMART acronym to help you create an effective action plan



## 29. SMART targets for action plans

### Specific

Are your plans detailed, precise and accurate?

### Measurable

How will you monitor your progress?

### Achievable

Can you actually reach your goals if you had everything you needed?

### Realistic

Are your suggestions possible?

### Time-related

Have you set a date to review progress to keep you focused?

#### **Box A: Key words and definitions**

1. Aryan – Blonde, Blue eyes, 'superior' race
2. Untermenschen – lower races e.g. Jews
3. Übermenschen - superior races e.g. Germans
4. Censorship – limiting the information people have access to
5. Indoctrination – to brainwash
6. Reichstag – German Parliament
7. Communism – A political party, main enemy of the Nazi's politically
8. SA – brown shirts
9. SS – Hitler's bodyguard
10. Gestapo – Secret police
11. Lebensraum – Living Space for German people
12. Gleichschaltung – Bringing Germany into line
13. Trade union – an organisation which fights for worker's rights
14. Nationalise – putting businesses under government control

#### **Box B: Nazi Beliefs**

1. Bread and work for all
2. Destroy Communism
3. Get rid of the Jews
4. Ensure Racial supremacy
5. Fight for Lebensraum
6. Strengthen the Government
7. Nationalise important industries
8. Improve Education

#### **Box C: Key People**

1. Hitler – Chancellor then Fuhrer
2. Ernst Rohm – Leader of the SA
3. Herman Goring – Formed the Gestapo in 1933
4. Rudolph Hess – Signed off new laws
5. Heinrich Himmler – Led the SS
6. Wilhelm Frick – minister for the interior – promoting Nazism
7. Joseph Goebbels – Propaganda minister

#### **Box F: Hitler's steps to power 1933 - 1935**

1. Germany was still suffering from World War One with 6 million unemployed people and an economic depression.
2. 1932 – The Nazis won 230 seats in the Reichstag elections
3. 1933 – Hitler persuaded von Papen and Hindenburg to make him Chancellor of Germany. Hindenburg was still president.
4. 1933- Hitler called more elections. This time he used the SA to intimidate opponents.
5. The Reichstag Fire - Feb 1933 – Blamed on a communist called Van Der Lubbe. This made people dislike communists. Van Der Lubbe was executed.
6. Reichstag Fire Decree – it had 6 parts. One of them limited people's rights, meaning they could be arrested with out trial and limited freedom of speech. The government was given more power and there were harsh punishments for arson, including the death penalty.
7. More than 4,000 communists were arrested in a week,
8. Communists were banned from the Reichstag, this got rid of the main Nazi political opposition.
9. In the 1933 election the Nazis gained 52 seats which meant they could work with the DNVP and pass any laws they wanted.
10. 24<sup>th</sup> March 1933 – The Enabling Act – gave Hitler the power to pass any law without needing to go to the Reichstag. Hitler became a dictator
11. Feb 1933- Civil Service Act – high ranking civil servants were removed from power.
12. April 1933 Restoration of the Professional Civil Service – fire anyone who was a political opponent of the Nazi e.g. Jews.
13. April 1933 – Boycott of Jewish Shops
14. June 1933 – Kopenick – Week of Blood – SA arrest 500 men and kill 91.
15. May 1933 – Trade Unions are Banned
16. July 1933 – Act to Ban new political Parties after Hitler had terrorised political parties so much that the old ones stopped functioning.
17. January 1934 – Act for the Reconstruction of the State – took power away from local government and gave it back to the National Government
18. April 1934 – People's Court – more powers than other courts, gave many death penalties.
19. June 1934 – Night of the Long knives – killed SA leaders e.g. Ernst Rohm.
20. August 1934 – Hitler made himself Fuhrer, as Hindenburg was at death's door.

#### **Box D: Use of Terror**

1. SD – Secret Service – intelligence agency.
2. Gestapo – spied on the public. Began as a Prussian organisation. Goring, the original leader, was asked to investigate ordinary people. The Gestapo had 15,000 officers at its height. The Gestapo were deeply feared. They opened mail, tapped phones, and tortured people. Information they gathered came from block leader who were tasked with getting to know 40 – 60 residents in an area.
3. Police = by 1936 the Police were put under the control of the SS
4. Judges and Courts – Swore and Oath to Hitler. Number of Criminal offences punishable by death increased from 3 in 1933 – 46 in 1943. Many were given by the People's court (see box C).
5. Concentration Camps – keeps opponents away from main society. Over 70 were set up in 1933. 45,000 communists were imprisoned in 1933. In 1933 they were re-organised and the SS took control using their Death Head's units. A code of conduct was introduced with specific punishments for inmates. Prisoners were used as forced labour.

## **GCSE History: Life in Nazi Germany 1933 - 1939**

#### **Box E: Use of Propaganda**

1. The Nazis used many methods to control the public and the way they thought., this is indoctrination
2. Newspapers e.g. Der Sturmer – by 1939 the Nazis owned 2/3s of newspapers and censored what information was printed.
3. Radio – 70% of Germans owned a radio. Hitler had them mass produced and used wardens to ensure people listened to his broadcasts. Masts were erected in the streets so people could listen.
4. Rallies –e.g Nuremberg – These were big parades of military and political power by the Nazis with shows from the Army. They showed political films like triumph of will. Hitler would speak.
5. Posters – spread the Nazi aims and message
6. Berlin Olympics 1936 – A new 100,000 seater stadium was built. This was one of the biggest in the world. Jesse Owens, a Black American, won a gold medal.
7. Film – Controlled by the Reich Cinema Law and the Reich Film Chamber – there was heavy censorship

### **Box G: Opposition**

1. Not everyone agreed with the Nazis, these groups are called opposition groups.
2. The Left – The communists produced newsletters against the Nazis e.g. 'The Red Flag'. One Communist, Esler tried to kill Hitler using a bomb, but Hitler left the hall where the bomb was 13mins early so was not injured.
3. The Church – Hitler tried to control the church with the Reich Church. But people like Martin Niemöller disagreed. He refused to join the Reich Church and created the non-Nazi Confessional Church which had 6,000 priests, more than the 2,000 who joined the Reich Church. Cardinal Galen gave sermons against the Nazis, he was very high profile so not arrested.
4. Youth Groups – Young Communists – dressed differently and wrote some anti-Nazi flyers. Christians – groups met anyway even though they were banned. Swing Kids – Came together to listen Jazz music. Edelweiss Pirates – wore a white pin on their clothing and went on camping trips and sang songs. They produced flyers and painted slogans on walls, they also attacked the Hitler Youth.

### **Box H: Youth**

1. In 1933 politically unreliable teachers were forced to quit and Jewish teachers were banned from normal schools.
2. A National Socialist Teacher's League was established in 1936.
3. Teachers who stepped out of line would face terror tactics.
4. Napola of military cadet schools were set up and run by the SS and the SA
5. Adolf Hitler Schools were set up and run by leaders of the Hitler Youth.
6. Only 6100 students went to Napola or Adolf Hitler Schools.
7. Old textbooks were thrown out and new ones brought in
8. History taught the glory of Germany
9. Race Studies was introduced to encourage hatred of Jews
10. PE was increased to help build fitness for future military careers
11. In 1936 membership of the Hitler Youth was made compulsory
12. In 1939 it was compulsory to attend meetings of the Hitler Youth
13. From 1936 any non-Hitler Youth organisations were closed e.g. swim clubs.
14. In the Hitler Youth children did military drill and learnt things like Morse code.

### **Box I: Workers**

1. Nazis reduced unemployment from 6 million to 35,000
2. 1933 – The law to protect retail trade – put taxes on larger stores to protect small businesses. 100,000 small businesses still had to close despite this.
3. Blood and Soil – Nazis made farm workers a priority. 1933 they introduced the Nazi Entailed Farm Law which aimed to strengthen German farms and prevent them from being broken up and sold. This meant families were 'tied' to the land, and led to a lack of innovation.
4. Industrial Workers – the average wage for industrial workers was 10x more than unemployment benefit. But wages were frozen at 1933 levels and prices were going up. The Nazi's set up the Winter Relief collection by setting up soup kitchens, but working families were near forced to donate 3% of their wages to it.
5. DAF (German Labour Front)- This replaced the trade unions. It was run by Robert Ley. Membership was voluntary but those who didn't join couldn't find work. The DAF had three parts:
  1. Strength Through Joy = holidays and theatre tickets. In 1937 1.7 million people took holidays from this
  2. Beauty of Labour – improved working conditions
  3. Reich Labour Service – set up to tackle unemployment. Built the Motorways. From 1935 all men aged between 18 and 25 had to complete 6 months membership

## **GCSE History:**

## **Life in Nazi Germany 1933 - 1939**

### **Box J: Women 1933 - 1939**

1. Nazi had very traditional views of women, such as they should not wear make up, smoke or work. They were expected to stay home and have children
2. Women could become members of the National Socialist Women's League led by Gertrude Scholtz Klank which had 2 million members by 1938
3. Marriage Loan – in 1933 the Nazis set up a loan for Aryan couples who could get 1000 marks if the woman gave up her job and agreed not to return until the loan was repaid. The loan was reduced by 1/4 for every child the woman had. So, if she had 4 children she would not need to repay the loan. In 1934 250,000 loans were issued. In 1937 the requirement to give up work was removed.
4. Divorces were made easier to get so people could remarry and have more children
5. Women's participation in higher education was limited. Female enrolment in universities was limited to 10% of all students.
6. Marriages did increase by 200,000 per year between 1932 – 1937
7. Average number of children per family actually reduced from 3.6 in 1932 to 3.3 in 1939
8. The number of women in employment actually rose despite the Nazi efforts.
9. The number of women in Higher education did fall

### **Box K – Racial Policy**

1. Hitler's Book *Mein Kampf* was full of anti-Semitism
2. Aryans were seen as the superior race
3. In the Untermenschen were the Jews, Gypsies, Slavs and black people.
4. 1933 - race studies becomes a compulsory school subject
5. The 1935 Nuremberg Laws defined who a Jew was, looking at their grandparents. If you had 3+ Jewish Grandparents you were Jewish, if you had 1 or 2 Jewish Grandparents you were a half Jew. Jews were no longer seen as citizens of Germany
6. Nazis believed that different races had specific physical features e.g. Jews were said to have large noses. Because of this the Nazis measured and checked physical features.
7. Publications like *Der Stürmer* were anti-semitic. Children's books like *Der Giftpilz* taught children to be anti-Semitic
8. Kristallnacht – 10<sup>th</sup> November 1938 – organised violence against the Jews in a night of terror. 267 synagogues destroyed and 7,500 businesses smashed, 30,000 Jews arrested.
9. April 1939 – Jews can be evicted from their homes without reason



#### Box L : Germany at War 1939 - 1942

1. In December 1939 Hitler announced that all of Germany would become a war economy
2. Military expenditure rose dramatically. In 1939 23% of all the goods produced in German factories were related to the military. By 1941 this had risen to 47%.
3. By 1941 55% of the German workforce was in war related work.
4. However, the economy was struggling in 1942
5. This led to Albert Speer being appointed to lead an improvement in the economy. In 1942 he became the minister of armaments and war production
6. He created a central planning board to organise the economy
7. He employed more women in factories
8. He used concentration camp prisoners as workers.
9. The German people faced shortages and hardships
10. Rationing was introduced
11. The role of women changed during the war
12. More women went into employment in 1939 760000 women worked in the war industry, by 1941 there were 1.5 million Women employed in war industry.
13. Marriage loan restrictions were removed which meant that women could still get the loan but also work
14. From 1939 women under the age of 25 had to complete 6 months in the Labour Service
15. during this time cities were bombed and children were evacuated
16. children below the age of 14 could stay for 6 months in a rural area
17. children under the age of 10 could be placed with families and their mothers would go with them
18. older children were placed in Hitler Youth camps which was very strict only 40000 children did it because they were such scary places

### GCSE History: Germany 1939 - 1945

#### Box M: Wartime opposition

1. Opposition increased as the war went on for longer because people faced greatest shortages and lost faith in the leader
2. in 1944 there was a bomb plot to kill Hitler
3. The plot was led by Colonel Claus Graf von Stauffenberg
4. The plan was to kill Hitler with a suitcase full of explosives. This plan was called operation valkyrie.
5. on the 20th of July 1944 Stauffenberg made an attempt at the Wolf's lair which was Hitler's headquarters in the east
6. the bomb went off but the table had blocked the shrapnel from hitting Hitler.
7. In Berlin, Stauffenberg was arrested.
8. Cardinal Galen continued to publicly criticise the Nazis. he was not killed because he was too much of an important man
9. Dietrich Bonhoeffer was a Protestant priest. He joined the Military service where he discovered the atrocities committed by the Nazis, he sent secret messages and helped Jews to escape to Switzerland. He was murdered by the SS.
10. the White Rose group criticised Hitler through the use of leaflets.
11. the White Rose group was led by Hans and Sophie Scholl
12. Their leaflet was printed between 6000 and 9000 copies and sent to over 9 German cities
13. they were executed
14. Ordinary people showed opposition by listening to BBC Radio and telling anti-Nazi jokes
15. not everyone got involved in opposition because they were scared of the SS and the Gestapo. They were also indoctrinated by the use of propaganda

#### Box N: The Impact of Total War 1943 - 1945

1. The Nazis moved to Total War in 1943
2. Total War is where everyone is enlisted to support the war effort
3. Women were made to support the war effort with 3 million women aged between 17 and 45 being asked to go to work however only 1 million did
4. anything that did not help the war effort was stopped such as lifestyle magazines
5. the food and clothing shortages became even worse
6. there was an increasing propaganda
7. there was an increase in bombing from the British.
8. In 1943 Hamburg was bombed and 40000 people were killed
9. In 1943 Berlin was bombed and 500000 people were killed
10. In 1945 Dresden was bombed it caused the fire storm that destroyed 1600 acres of Dresden.
11. Nazi leaders became increasingly more paranoid and so used even more terror against the German people.
12. The Gestapo arrested 7000 people associated with the July bomb plot
13. there was an increased enforcement of labour with foreign workers being forced to do work in Germany
14. all theatres, opera houses and musicals were closed
15. In October 1944 the military situation was getting worse and so Hitler created the Volkssturm.
16. The Volkssturm involved all males aged between 16 and 60 who are not already in the military. They were poorly trained and poorly equipped
17. Berlin surrendered on the 2nd of May 1945

## GCSE History: Germany 1939 - 1945

### Box O: Poland

1. The occupation of Poland in the east led to the harshest punishment of all the occupations
2. Hitler believe that he needed Living Space for German people and so invaded in 1939
3. Poland was split into 5 areas the central area was renamed the general government area
4. The Nazis removed Polish culture by destroying Polish schools
5. Slavic Poles were considered racially inferior and were murdered by the SS
6. 1939 to 1945 1.5 million Polish people were sent to forced labour in Germany
7. Polish Jews face the worst treatment with 3.5 million being forced into ghettos and 3 million being murdered in death camps
8. The Polish lead a large resistance movement against the Nazis
9. The Polish government had escaped to London in 1939 and established the Delegatura, a secret state with in Poland
10. In 1944 the Polish people arranged an uprising in Warsaw, it failed and 200000 people were killed

### Box P: The Netherlands

1. The people of the Netherlands face to a different treatment to that of those people in Poland
2. the Netherlands were invaded in May 1940
3. The people of the Netherlands are called the Dutch.
4. They were seen as having the same ethnicity as Germans as they were treated more as equals
5. Civil servants were allowed to continue working
6. The Dutch education system was not changed
7. However when Dutch resistance increased the Nazis realise they had to treat the Dutch more harshly
8. In 1941 when 425 Jewish men were rounded up for deportation from the Netherlands the Dutch communist called for a strike. Trams stopped working and strikers March down the streets. The Nazi shot the Strikers
9. By 1943 the Nazis for using intimidation violence in the Netherlands.
10. In 1943 the Nazis began deporting Jews to extermination camps, 107000 Jews were sent to these camps
11. Dutch men were used as forced labour
12. 20000 Dutch resistance fighters were arrested
13. Between 1944 and 1945 there were harsh food shortages with 20000 dying from starvation

### Box Q: The Holocaust

1. By 1945 six million Jews have been killed by the Nazis
2. 1939 and 1941 Jews were forced to live into ghettos
3. The most famous ghetto was the Warsaw ghetto. It was completed in 1940 and by 1941 there were 445000 Jewish people living there. A third of the population of the city of Warsaw was living in just 2.4% of the total land area of the city
4. overcrowding in the ghettos lead to disease it's believe that over 140000 people died in the Warsaw ghetto
5. in June 1941 the Nazis invaded the Soviet Union and pursued a different approach.
6. Here they use the einsatzgruppen, as they reached villages and towns Jews and communists rounded up. They were taken to rural areas and shot and buried in mass graves. The most famous event was Babi Yar in the Ukraine where 30000 Jews were murdered in a single day
7. operation reinhard is the policy to exterminate the Jews in the general government area
8. At a camp called Chelmeno Jews were gassed to death by vans with exhaust fumes
9. Other death camps were set up with great secrecy the most famous of which was Auschwitz.
10. in January 1942 the plan to exterminate all Jews across Europe was enacted by Reinhard Heydrich
11. The Nazi Smith use of places like Auschwitz to murder millions of Jews. They would use a gas called zyklon B. The sonderkommando were Jews who were forced to work in the camps, they had to remove the bodies of the Jewish victims and place them in the giant ovens for them to be cremated. 12000 individuals were murdered per day at Auschwitz

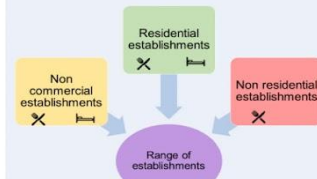
### Box R: Responses to Nazi Rule

1. In occupied countries there was a mixture of collaboration accommodation and resistance from the native people
2. France was split into two zones the southern zone was known as Vichy France. The northern zone was ruled by the Nazis
3. Both areas of France suffered hard ships.
4. Some join the French resistance.
5. Andre Trocme was a Protestant pastor in a south east of France. He arrange for 5000 Jews to be hidden around his Parish. He helped the children to escape to Switzerland with forged identification cards. He was arrested in 1943 and then went into hiding
6. Coco Chanel was a fashion designer. She began a romantic relationship with a Nazi, she even try to get the Jewish people who were directors of her company to be removed
7. In Belgium the De Vlag movement had 50000 members by 1943 they help the Nazis to get members to join the SS
8. the Danes were people who are allowed to keep their government so long as they have good relations with the Germans
9. The Beilski Partisans Were from Poland there were 1236 of them, they were escapees from the ghettos and they lived in a forest. They sabotaged Nazi missions

## LO1 Understand the environment in which the hospitality and catering providers operate

### AC 1.1 The structure of the hospitality and catering industry

- The **Hospitality and Catering** sector includes: pubs, bars and nightclubs; restaurants; self-catering accommodation, holiday centres travel and tourist services; visitor attractions and hotels. Hospitals, prisons, schools armed forces and social care.
- It has grown over the last 20 years and, despite recession, is predicted to continue to grow. The sector as a whole currently employs almost 2 million people.



#### Residential establishments

Hotels  
Guest houses  
Bed and breakfasts  
Farmhouses  
Motels  
Holiday parks  
Some public houses

Services and food provided varies by price charged

#### Non commercial establishments

Hospitals  
Prisons  
Meals on wheels  
Residential care homes  
Armed services

Services and food provided varies by the situation and the needs of the clients. Not required to make a profit

#### Non residential establishments

Restaurants  
Fast food outlets  
Public houses  
Bars  
Delicatessens  
Take away outlets  
School meals  
Burger vans

Services and food provided varies by the situation and price charged

### AC 1.1 The structure of the hospitality and catering industry – styles of service

#### Styles of food service

- Depends on
- Type of establishment
- Type of food being served
- Cost of the meal or food
- Time available for the meal
- Type of customer
- Number of customers
- Availability of serving staff

Counter service	Table service	Personal service
Cafeteria Self service Fast food Take away Buffet Carvery	Plate service Family service Silver service Guerridon service	Travel service Tray service Vending service

### AC 1.1 The structure of the hospitality and catering industry- hospitality at non catering venues

#### Contract Caterers

- food for functions such as weddings, banquets and parties in private houses.
- prepare and cook food and deliver it to the venue, or cook it on site.
- They may also provide staff to serve the food, if required.
- Complete catering solutions for works canteens etc

#### Planning menus

- Who** is the event for? Eg mixed ages, children, teenagers
- How** is it going to be served? Eg hot buffet, plate service, finger food, sit down meal
- What** are the special requirements? Eg vegetarians, non spicy food, traditional meal
- What** foods are appropriate for the event? Eg wedding, Christmas meal, seasonal foods
- How much** is the price per head? Eg cheap and cheerful, full gourmet experience, buffet

### AC 1.1 The structure of the hospitality and catering industry- Standards and ratings

#### Benefits of ratings?

- A good establishment could see an increase in business from people wanting to try the food.
- It generates publicity for the establishment.
- Customers might come from further away to dine.
- Customers can identify less good establishments.

Food hygiene ratings is a different topic altogether.

#### Types of ratings



#### Michelin stars

Anonymous inspectors visit establishments and have a meal and write a review of the establishment can award stars for excellence.

Out of 3,600 establishments inspected in Great Britain and Ireland they awarded:

3 ⭐⭐⭐  
23 ⭐⭐  
143 ⭐

#### AA Rosettes & Stars

Inspectors visit restaurants or hotels and write a review of the establishment -award rosettes for restaurants, stars for hotels.

Restaurants  
12 ⭐⭐⭐  
38 ⭐⭐  
173 ⭐

#### \*\*\*\*\* five star

- Excellent staffing levels with dedicated teams with management levels.
- Exceptional levels of proactive service and customer care.
- All areas of operation should meet the Five Star level of quality for cleanliness, maintenance, hospitality.
- Hotel open seven days a week all year.
- Enhanced services offered e.g. valet parking, escort to bedrooms, 24-hour reception, 24-hour room service, full afternoon tea.
- At least one restaurant, open to residents and non-residents for all meals seven days a week.
- Minimum 80% bedrooms with en suite bathroom with WC, bath and shower
- facilities e.g. secondary dining, leisure, business centre, spa,
- At least one permanent luxury suite available, bedroom, lounge and bathroom).

#### Poor reviews

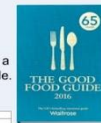
- What could this do for their reputation?
- How could they address these?

"An amuse bouche brings a stodgy croquette, the size and colour of a cat's turd, on a thick tomato purée full of metallic tang."

"The prix fixe lunch for \$20 was not much of a deal with food that was as insipid as unwaxed dental floss."

#### Good Food Guide

Members of the general public who have visited the establishment fill in a review which is compiled into a guide. Award points for excellence.



Score 10 - 2  
Score 9 - 4  
Score 8 - 13  
Score 7 - 23

#### Online review sites

- There are a number of online review sites where anyone can post their reviews of an establishment.
- with a large number of reviews, a restaurant's average score is likely to be reasonably accurate.
- There are guidelines to clamp down on establishments that give away freebies for a good review or give themselves good reviews!



#### Suppliers

- Hospitality and catering establishments usually need to purchase supplies in large quantities.
- From glassware to custard powder to meat to bed sheets and bathroom soap.
- Establishments use wholesalers and specialist markets where the price charged for large quantities is lower and the VAT is calculated by the establishment so not added to the cost.

#### \*\*\*\* four star

- higher quality of service levels in all departments and in general higher staffing levels; as well as a serious approach and clear focus to the food and beverage offering.
- All areas of operation should meet the Four Star level of quality for cleanliness, maintenance and hospitality, residents should have 24 hour access, facilitated by on-duty staff.
- 24 hour room service, including cooked breakfast and full dinner during restaurant opening hours
- services offered, e.g. afternoon tea, meals at lunchtime
- At least one restaurant, for breakfast and dinner seven days a week.
- All bedrooms with en suite bathrooms showers.
- Wi-Fi or internet connection provided in bedrooms.

#### \*\*\* Three star

- All areas meet the Three Star level of quality for cleanliness, maintenance and hospitality
- Residents have access at all times during the day and evening Dinner served a minimum of six evenings a week with bar snack or equivalent available on seventh
- Room service as a minimum of hot and cold drinks and light snacks (e.g. sandwiches) during daytime and evening.
- All bedrooms with en suite bathrooms.
- Internal or direct dial telephone system required
- Wi-Fi available in public areas.

#### \* one star

- minimum of five bedrooms.
- All bedrooms with en suite or private facilities.
- guests have access to the hotel at all times.
- Proprietor and/or staff on site all day and on call at night.
- A dining room, restaurant serving a cooked or continental breakfast seven days a week.
- A dining room, restaurant serving evening meals at least five days a week
- A bar or sitting area with a Liquor (alcohol) Licence.
- Hotel open seven days a week during its operating season
- Proprietor and or staff available during the day and evening to receive guests and provide information
- A clearly designated reception facility





# LO1 Understand the environment in which the hospitality and catering providers operate

AC 1.1

## The structure of the hospitality and catering industry- suppliers to hospitality and catering

### Specialist markets

Advantages	Disadvantages
<ul style="list-style-type: none"> <li>Large choice of commodities</li> <li>Several suppliers at the market means costs are kept down by competition</li> <li>Supplies are always at their freshest</li> <li>New supplies in every day</li> </ul>	<ul style="list-style-type: none"> <li>May not be easy to get to eg London</li> <li>Work through the night and close early in the morning</li> <li>Costs of transport back may be expensive</li> <li>Purchaser has to judge quality for themselves before they buy</li> </ul>

### Local suppliers

Advantages	Disadvantages
<ul style="list-style-type: none"> <li>Local deliveries, less environmental impact</li> <li>May use local farms and companies for commodities</li> <li>Smaller firms, personal business relationship</li> <li>May be able to change order at short notice</li> </ul>	<ul style="list-style-type: none"> <li>May not have a wide selection</li> <li>Smaller companies buy in smaller quantities so costs more</li> <li>May not be able to supply large orders</li> </ul>

### Large Wholesalers

Advantages	Disadvantages
<ul style="list-style-type: none"> <li>Very large range of commodities and sundries</li> <li>Can have in house butchery department</li> <li>Pre made and pre portioned food</li> <li>Large bulk packaging of ingredients</li> </ul>	<ul style="list-style-type: none"> <li>May be expensive for pre made foods</li> <li>Have to order well in advance</li> <li>Set delivery days</li> <li>Have to order large quantities to get a discount</li> </ul>

### Frozen foods suppliers



Supply frozen ingredients as well as pre made and pre portioned food

### Restaurant supplies

from specialist companies



### Catering equipment

Specialist large scale catering and kitchen equipment from specialist companies



AC 1.2

## Job roles in the Hospitality and Catering industry

- A smaller establishment may have one manager in overall control of the day to day running.
- A larger establishment may have several managers each responsible for a different area of the business. Eg
  - Food services manager
  - Head chef
  - Bar manager
  - Office manager
  - Maintenance/housekeeping manager

### Restaurant manager

- The restaurant manager is in overall charge of the restaurant,
- Takes bookings, relays information to the head chef, completes staff rotas, ensures the smooth running of the restaurant

Maitre d'Hôte



### Managers responsibilities

- Depending on the size of the establishment, management responsibilities may include the following
- Dealing with complaints
  - Setting budgets and monitoring spending
  - Ensuring that wages are paid
  - Complying with legislation
  - Setting staff rotas
  - Interviewing applicants for jobs
  - Setting standards of service

### Patience, tact and diplomacy

You need to be sensitive when dealing with others who have difficult issues, when solving problems or dealing with complaints. Always answer politely and make sure the customer is happy. Eg if they ordered a steak medium and then say it is undercooked even if it is medium

### Team player

Hospitality jobs need people to be team players and communicate effectively and correctly with their co workers to ensure the smooth running of the establishment.

### Personal presentation

Workers must have good standards of personal hygiene, tidy appearance and good posture. Smart dress, tidy hair and non visible tattoos give a good impression of the establishment

### Honesty

When dealing with serving drinks and taking payments as well as other working situations you must be honest and transparent with your job. Telling the truth if something happens and being honest with money are essential

### Initiative

Being able to work on your own initiative is a very important quality, anticipating customer needs and solving problems, if something spills, clear it up without having to be told, if a customer is looking unhappy with their food ask if everything is ok

### Self motivation

Being self motivated means trying to do your best, not having to be constantly asked to do things, being at work on time, making sure things are done even if it was not your duty

### Head chef

The head chef (Executive chef) is a management level position  
The head chef is responsible for

- Menu planning
- Food production
- Costing and purchasing
- Staff work rotas and training
- Hygiene of the kitchen and staff
- Stock control

### Sous chef

- The Sous chef (sous=under in french) is directly in charge of food production, the minute by minute supervision of the kitchen staff, and food production
- A sous chef will also have many years experience in all stations of the kitchen and level 4 qualifications gained over years of study.
- this role is more kitchen based than the head chef which may have office based duties as well

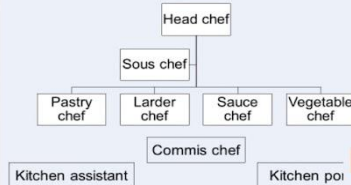
### Pastry chef



Le Pâtissier

The pastry chef is responsible for the preparation of baked goods such as pastries, cakes, biscuits, macarons, chocolates, breads and desserts, special occasion cakes. In larger establishments, the pastry chef often has team in their own kitchen

### The kitchen brigade



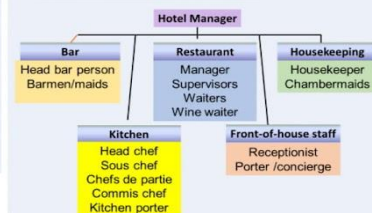
### Commis chef / Je commis

Chef in training, helps in all areas of the kitchen to gain experience, and complete training, answers to the chefs de partie for the section they are working on

### Kitchen assistants

Kitchen assistants carry out a range of jobs including washing up, fetching and carrying, preparation of vegetables and ingredients. They could be training to be a commis chef

### Staff structure in a hotel



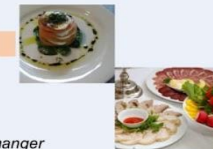
### Sauce chef



Le Saucier

Prepares sauces, stews and hot hors d'oeuvres and sautes food to order, After the head chef and the sous chef the sauce chef is the next in line

### Larder chef



Le garde manger

Responsible for preparing cold foods, including salads, cold appetisers, pates and buffet items

### Vegetable chef



L'entremetier

Prepares hot appetisers and often prepares the soups, vegetables, pastas and starches, side dishes  
Sometimes split into soup (le potager) and vegetable (le legumier) chefs



# LO1 Understand the environment in which the hospitality and catering providers operate

AC 1.3

## working conditions across the hospitality and catering industry

Employers want to employ most workers when they have busy times

### Busy times of year:

- Christmas
- Tourist season
- School holidays
- Mothers day
- Valentines

### Time of day

- Lunchtime
- Afternoon
- Dinner time
- (breakfast)

### Days of the week

- Friday
- Saturday
- Sunday
- Pay day

### Working hours

- Hospitality and Catering jobs tend to be long hours, early starts for breakfast in a hotel to late nights for dinner in a restaurant.
- Staff will still get 2 days off a week but it will be quieter days instead of the weekend
- Shifts could be 6-3, 11-6, 3-11 or other hours.
- Monthly salaried staff may not have set hours eg Head Chef who might work from early morning to late night every day

### Contracts of employment

**Full-time staff** = over 36hrs a week

- Have permanent jobs and work all year.
- Contract explaining the terms of their employment.
- They may work set shifts or have shifts that change daily/weekly/ monthly.
- They will work a set amount of days over a 7 day week, including weekends.
- Entitled to sick pay and holiday pay
- Entitled to maternity pay



### Contracts of employment

**Part-time staff** = 4- 16hrs a week

- Have permanent jobs and work all year.
- Contract explaining the terms of their employment.
- They may work set shifts or have shifts that change daily/weekly/ monthly.
- They will work mostly at the busiest times of the day/week including weekends.
- Entitled to sick pay and holiday pay (in proportion)
- Entitled to maternity pay



### Contracts of employment

#### Temporary staff

- Employed for a specific length of time such as the summer tourist season or the month of December.
- Temporary staff have the same rights as permanent staff for the duration of their contract.
- Temporary staff employed for longer than 2 years become permanent by law

#### Casual staff / Agency staff

work for specific functions and can be employed through an agency. They do not have a contract or set hours of work. They are needed at busier times of the year e.g. At Christmas or for weddings, New years eve.

### Full-time and part-time employees must have



### Full-time and part-time employees must have

- a written statement of employment or contract setting out their duties, rights and responsibilities
- the statutory minimum level of paid holiday 28 days for full time workers
- a pay slip showing all deductions, eg National insurance, tax. Earning above £155 a week
- the statutory minimum length of rest breaks- one 20 min break for 6 hrs worked
- Statutory Sick Pay (SSP) £88.45 pw for 26 weeks (some may get full wages for a limited amount of time)
- Maternity, paternity and adoption pay and leave-90% of earnings for 6 weeks then £139.58 for next 33

### Pay

Role	Yearly pay (gross)
Hotel manager	£40,187
Restaurant manager	£33,940
Head chef	£33,021
Bar manager	£28,163
Sous chef	£26,278
Pasty chef	£24,464
Duty manager	£22,215
Waiting staff	£21,974
Bar staff	£21,236
Chef de partie	£21,106
Commis chef	£16,276

### Tips

Most establishments divide between the workers, don't count towards minimum wages but you should pay tax on them

Other remuneration

- Meals
- Accommodation
- Uniform
- Bonuses



### Conditions for workers

- Provision of uniform
- Optional overtime
- Working hours
- Meal allowance
- Pension
- Minimum wage
- Training adequate to job
- Equal opportunities – recruit, promote, train
- Health and safety – a right and a responsibility



### Legislation that protects workers

- Disabled Discrimination Act 1995
- Equal Pay Regulations 1970
- Health and Safety At Work 1974
- National minimum wage
- Working Times Regulations 1998
- Part-time workers Regulations 2000



### The National Minimum Wage



### Monthly salaried staff

Work fixed hours or shifts eg; managers, receptionists, housekeepers

### Hourly paid staff

Hours of work vary day to day ,paid for the actual hours they work either at the end of a shift or weekly eg; waiters, kitchen assistants

### Paid Annual Leave

All workers are entitled to 28 days paid leave annually

- no legal right for employees to be given Bank and Public Holidays. Most hospitality staff would work these days

To calculate holiday entitlement,

Multiply the full-time entitlement (28 days) by the number of days worked and divide by the number of days full-time staff work

Entitlement for 3 days a week:  $28 \times 3/5 = 16.8$  days



### Compulsory Rest Breaks

- Adult workers are entitled to 24 hours off in each 7 day period and young workers (15-18) are entitled to 2 days in 7.
- Adult workers are entitled to at least 20 minutes uninterrupted rest if their working day is longer than 6 hours.
- Young workers are entitled to 30 minutes rest if their working day is over 4.5 hours long.



### Benefits of portion control

- Keeps the food costs down
- Keeps losses in food preparation and serving to a minimum

- Offer a consistent portion to customers

- Minimise waste eg leftovers

- To make a profit which is constant



AC 1.4

## Factors that affect the success of Hospitality and catering providers

### Reasons for failure

- A saturated market** – there is a fine line between competition & too many for the number of customers
- General business incompetence** – 46% of business fail due to lack of business knowledge
- Lack of capital** – not enough money to get through the first few months
- Location** – either not enough people walk past (foot-fall) live & work nearby
- Quality of life** – most restaurateurs work 60 hours a week – not the glamorous life they thought
- Lack of industry experience** – most successful restaurateurs tend to have previous industry experience

### Factors affecting success

**Trends** healthy food options, pop-up bars, cafes and restaurants, cronut, clean eating, low carb, good fats,

**Political factors** - Increasing regulations – from government due to health issues, Brexit, use of migrant labour, migrants – ethnic foods

**Media** - Strong global brand, Good community reputation – children's charities / Ronald McDonald House, celebrity chefs, celebrity endorsements, Masterchef,

### Reasons for failure

- Failure to create a good enough brand** – They did not incorporate the 12 Ps of restaurant branding. ( Place, Product, Price, People, Promotion, Promise, Principles, Props, Production, Performance, Positioning and Press)
- Name of the restaurant is too long.** A restaurant with a name that is brief, descriptive and attractive is more likely to succeed.
- Lack of differentiation** - the brand is not different enough
- Poor financial controls** – Main costs – labour and food exceeded 60% of sales

### Factors affecting success

**Costs** - need to make a profit. Consider cost of everything you buy and selling price.

**Material** - Anything involved in making product

**Labour** - Costs of staff

**Overheads** - Anything not connected with making products

**Economy** - when the economy slows down, business have lower sales as consumers eat out less because they have less disposable income

**Environment** – 3 R's, packaging, food waste, global warming, carbon footprint, clean eating

### Factors affecting success

**Technology** - Using technology to improve service, delivery and stock control – touch screen customer ordering, EPOS systems, stock management, apps for delivery services

**Emerging and innovative cooking techniques** – sous vide, clean eating, steaming, new restaurants,

**Customer demographics and lifestyle**

– delivery services Facebook Twitter

**Customer service**–customer satisfaction – free WiFi, order online

**Competition** - Low cost food ( £1 menu, coffee McDs espresso v Starbucks )

### What is portion control?

- Portion control is the amount of each menu item that is served to the customer.
- It depends on the type of customer, the type of food served,
- some foods are served in very small portions due to the high cost of the item eg caviar is served by the teaspoon



### Costing recipes

In order to calculate selling price and profit for dishes you need to calculate the recipe cost

**Ingredient cost** =  $\frac{\text{Pack cost}}{\text{Pack weight}} \times \text{weight used}$

Divide by the number of portions made for the portion cost

### Selling price

**Selling price** =  $\frac{\text{Portion cost}}{30} \times 100$

<b>Materials costs</b> Soap, loo roll, Menus Order pads Cleaning materials flowers	<b>Food costs</b> Ingredients Pre made foods Bar food and drink Food and drink for staff
<b>Overhead costs</b> Heating, lighting Furniture Maintenance of equipment Curtains, carpets	<b>Personnel costs wages</b> Chefs Kitchen assistants Bar staff Waiting staff Managers Casual staff

Costs for an establishment



## AC2.1

### Describe the operation of the kitchen

- layout;
- work flow;
- operational activities;
- equipment and materials;
- stock control;
- documentation and administration;
- staff allocations;
- dress code;

### Kitchen workflow

Workflow in the kitchen should follow a logical process by using different areas so that the clean stages in food production never come into contact with the "dirty" stages

1. Delivery
2. Storage
3. Food preparation
4. Cooking
5. Holding
6. Food service area
7. Wash up
8. Waste disposal



### Workflow



Organising the kitchen into separate areas for separate jobs is the heart of hygienic kitchen design. The layout will depend upon the size of the kitchen as well as on the type of meals it prepares.

### Delivery

Ensure vehicles have access to the premises  
Space for a goods check in area before entering the kitchen



### Storage

Store close to the delivery area so delivery personnel do not enter the food preparation areas  
Bulk suppliers may have minimum orders which need a lot of storage

### Food preparation

- Food preparation area should be between storage and cooking areas
- Flow must suit style of service eg fryers and grill: near to point of service for fast cooking and bulk cooking further away
- Need workspace beside cooking equipment so there is somewhere to put foods down
- Gas and electric supply near to cooking equipment



### Cooking

- Consider requirements of menu and ability of staff
- Flow must suit style of service eg fryers and grill: near to point of service for fast cooking and bulk cooking further away
- Need workspace beside cooking equipment so there is somewhere to put foods down
- Gas and electric supply near to cooking equipment

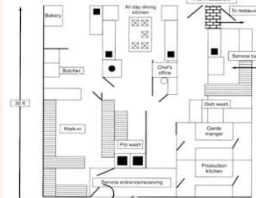


Fig 3.9 Layout of a typical kitchen

### Holding

- Needs to be near food service area
- Hot holding needs food to be over 63°C
- Cold holding in chillers eg desserts

### Food service

- Should be located close to the cooking process so handling is minimised
- Area for plating up if a la carte restaurant
- Replenish food during service for buffets and counters

### Washing up

- Space for sinks and dishwashers
- Area for dirty items before washing and for clean items after washing needs to be segregated to prevent cross contamination
- Ventilation to remove steam

### Waste

- Try to keep separate from food preparation area
- Storage that gives pest prevention



### Hygienic kitchen design

**Ventilation**  
Effective ventilation system to remove the heat, steam and condensation from the kitchen. Bacterial growth in moist conditions



### Sinks

For washing food and utensils. Hot and cold water, stainless sinks are the best



### Waste disposal

Waste disposal unit or separate waste bin with a lid that can be foot opened



### Hygienic kitchen design

**Work surfaces**  
Must be strong, hard wearing and easily cleaned. Stainless steel with wheels that can be moved out of the way while cleaning



### Floor

Hard wearing, easy to clean, non absorbent and non slip  
Coving with the walls prevents dirt and food particles from accumulating

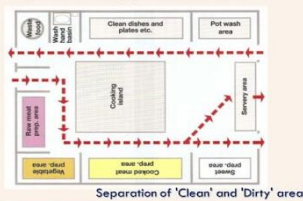


### Walls

Smooth, can be tiled or lined with stainless steel as splashback light colour to show dirt easily



### Layout of a hygienic kitchen



### Stock control

- Perishable** food and products that do not stay fresh for very long
- Fresh fruit, vegetables
  - Dairy products
  - Meat and fish
  - Only buy enough to last a few days because they will not last
  - FIRST IN FIRST OUT - stock rotation



### Stock control

- Staple foods and supplies that are canned, bottled, dried or frozen  
These have a longer shelf life and so do not need to be purchased as frequently. Larger amounts can be bought to get cheaper prices and can be stored.
- Condiments
  - Canned vegetables
  - Frozen foods including meat, fish and desserts
  - Sauces
  - Flour, sugar, fat, oil
  - FIRST IN FIRST OUT stock rotation



### Documentation and Administration

#### Complete kitchen documents:

- They must be legible (readable)
- At correct interval (daily, hourly)
- Completed accurately
- They must be signed and dated.

#### Where do you get kitchen documentation from?

- Purchased from stationers
- Designed in-house
- Central purchasing



### Documentation and Administration

#### Types of Kitchen Documents

- Temperature charts – fridge, freezer, display, point of sale. Taken at least twice per day.
- Time sheets – logging staff working hours
- Accident report forms – used to report any accidents and near misses
- Food safety information – blast chill records, food related incidents and cleaning rotas
- Equipment fault reports – What was the issue and how was it dealt with.
- Stock usage reports – order books, stock control sheets, requisition books, invoice, delivery notes

### Documentation and Administration

Establishments have a legal responsibility to work safely and hygienically. Records kept to prove this and in case of due diligence proof

1. Temperature charts
2. Time sheets
3. Accident report forms
4. Food safety information
5. Equipment fault reports
6. Stock usage reports.



### Importance of documentation

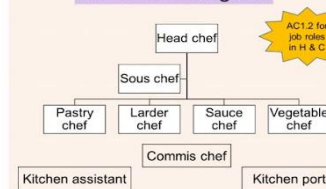
Why must they be completed?

1. Maintaining organisational procedures
2. Safety of staff and customers
3. Legal requirements
4. Complying with food safety legislation
5. Complying with accounting and taxation practices
6. Ensuring accurate payment of bills
7. Ensuring profitability of kitchen

#### Remember

Some information is confidential or sensitive ie staff personal information  
There is a legal requirement under the data protection act to store this type of information securely

### The kitchen brigade



AC1.2 for job roles in H & C

### Traditional staff structure in hotel



AC1.2 for job roles in H & C

### Kitchen Dress Code

A chef's uniform is more than a fashion statement  
Each component plays a specific role in protection from potential dangers common in most kitchens

#### Chef's uniform

- Chef's jacket
- Chef's pants
- Hat
- Necktie
- Apron
- Hand towel
- Slip-resistant shoes



Where an item of clothing is for personal protection while doing the job then the employer must provide it free of charge



## AC2.1 small and large equipment

### Knives

1. Store knives safely so you don't cut yourself accidentally
2. Clean knives after each use. gently scrub the knife, then wash it off with hot water. Dry with a clean cloth
3. Use knives for the purpose that they were intended. not a replacement for a screwdriver!
5. cut with a slicing action ie forwards and backwards,



**PANS:** Use the right size pans.  
If any food sticks to the pan, soak in water



**TEFLON lined pans:** Avoid scrubbers which scratch, steel spoons and slicers as they cause the items to lose their non-stick quality always use a wooden spoon.



**BOWLS / DISHES** Use the right bowl for the dish. Wash and wipe dry after every use.



**WHISKs** special attention should be paid to where the wires meet at the base. Do not bang



**SIEVES / STRAINERS / COLANDERS:** Wash immediately after every use



**WOODEN:** Scrub with a brush & hot water. Dry thoroughly. If items are left wet, cracks can appear. Do not use broken wooden spoons as it can leave shavings in the food.



**PLASTIC:** Jugs, etc should not be kept near direct heat as it can discolour or melt





# Unit 2: Managing a Music Product



## Key Terminology

### Backline

The on-stage amplification and support equipment in a concert.

### Copyright

ownership of intellectual property and the permission or refusal to use it for financial gain.

### Direct Injection (DI) boxes

These are used to convert between line and mic level signals..

### Front of house

The area of the venue for the audience (the opposite of backstage).

### Licensing

The requirement to obtain permission, legally and formally, to use music for financial gain.

### Promoter

A role in the music industry that refers to the person or agency who finances and organises events.

### Set up, derig, strike

Some of the many terms for setting up equipment and then taking it apart and putting it away.

### Social media

Media that is shared between friends, contacts and groups through networks using smartphones, tablets and computers. Social networking includes Facebook, Twitter and SoundCloud.

### Stereo field

The position of instruments panoramically placed between the left loudspeaker and the right loudspeaker.

### Workflow

The order and hierarchy of events in a task.



**Stage Piano** - an electronic musical instrument designed for use in live performance on a stage or a studio, as well as for music recording in jazz and popular music.



A **bass** amplifier or "**bass amp**" is a musical instrument electronic device that uses electrical power to make lower-pitched instruments such as the **bass** guitar loud enough to be heard by the performers and audience. The one we are using is an orange 100 watt amp, watt means how powerful your amp is, a usually classroom amp runs at 25/35 watts.



The two common **guitar amplifier** configurations are: a combination ("**combo**") amplifier that includes an amplifier and one or more speakers in a single cabinet, and a standalone amplifier (often called a "**head**" or "**amp head**"), which passes the amplified signal via a speaker cable to one or more external speaker cabinets.

### FOR MORE INFORMATION -

orange Crush 60 watt - Read about the amp

<https://www.guitarworld.com/gear/review-orange-amplification-crush-bass-100>

orange Bass 100 watt - Read about the amp

<https://www.musicradar.com/reviews/guitars/orange-crush-pro-series-cr60c-587352>

Korg Stage Piano

Yamaha Stage Custom Drums

<https://www.musicradar.com/reviews/drums/yamahas-stage-custom-kit-611263>

# LOG BOOK

this is how we evidence our work

## KEY THEMES/WORDS

VENUE - Places that music can be performed such as a **Concert Hall, Stadium, Hall, Theatre or Club.**

Target Audience - this is the **audience** the concert is put on for, so will have music they like and know.

Type of event - a concert be put on in a variety of ways. It can be **formal** in silence with every sat down. It can be **relaxed** people at tables eating and drinking whilst a band plays or it can be that everyone is dancing and stood up.

Selection of Repertoire - This is the picking of music for the concert. It would connect with our Target Audience, as we need to pick music they will like to they enjoy the performance.

Theme - This is when a concert all relates to something. Our concert is called **BACK TO THE FUTURE**, because we are performing music from a variety of different decades.

Technical Requirements - Is what equipment people need at a concert so they can perform. It will include things like the **speakers**, the **lights**, the **mixing desk**, the **guitar amps** etc.

Schedule - A plan of when things will happen with dates and times.

PRS licence - A **Performing Rights Society** licence that we need to have to be able to perform live music in the school.

TEAMWORK - working together ensuring everyone has role and can participate fully in organising the concert.

## Marketing

To advertise your concert to the public so that you have a large number of audience members.

1. Figure out who your audience are, and be led by them. Almost everything you do will be led by your audience, rather than the band. ...
2. Make sure you leave yourself enough time. ...
3. Set a budget, and stick to it! ...
4. Decide on your channels, and get the right balance of offline and online. ...
5. Monitor, evaluate, adapt.

Promotion means spreading information about a product. The different types of promotion include **Posters, Press releases** and advertising on **social Media**

**Poster** are hugely important as they will be the **first** thing your audience see about the concert. The following Poster has some really good elements.



**TEXT** - Clear and bright with the title in big font.

**INFORMATIVE** - it includes all the information the audience needs date/time and venue

**BRIGHT** - it uses bright colours to attract attention.

## venues and live performance:

A venue is a place where a live performance can be held.

## UNIT 1 - THE MUSIC INDUSTRY

Royalties - money paid to artists and performers.

### Large Venues

A large venue can encompass a wide variety of different types of venues. For music events this can mean arenas, stadiums, large outdoor festivals and large west end theatres. There are many advantages and disadvantages associated with this type of venue.

*What overheads would a large venue have?*

#### **Advantages could be:**

- They have excellent sound and technical facilities
- You would have a much larger amount of publicity and promotion available
- You can charge higher fees for tickets.



O2 Arena (London)



Glastonbury Festival (Somerset)

- More seats available for purchase

#### **Disadvantages could be:**

- There are large costs in hiring a venue of that size
  - You would have to have a certain level of fame in order to attract the amount of people needed to make a profit
  - Less intimate interaction with the audience which may conflict with style of music e.g. acoustic guitar gig played in an arena.
- More people needed to facilitate event so money will be divided amongst larger group.

### Small and Medium Venues

When you are starting out a musician you will be playing at venues of this size. These can be venues such as pubs and bars, school stages, small theatres or community centres. There are many advantages and disadvantages associated with this type of venue.

#### **Advantages could be:**

- Intimate atmosphere as you are closer to the audience so you can convey expression and personality more easily
- More accessible to local bands, especially if they need to transport equipment



Live Music in a Pub

*Why is playing in local venues good for building a career?*

PRS  
for MUSIC

PPL

Musicians'  
Union  
MU

We pay royalties to our members when their work is performed, broadcast, streamed, downloaded, reproduced, played in public or used in film and TV. We support them by influencing policy, supporting and hosting awards and events, and investing in new technology to ensure we're fit for the digital music age.

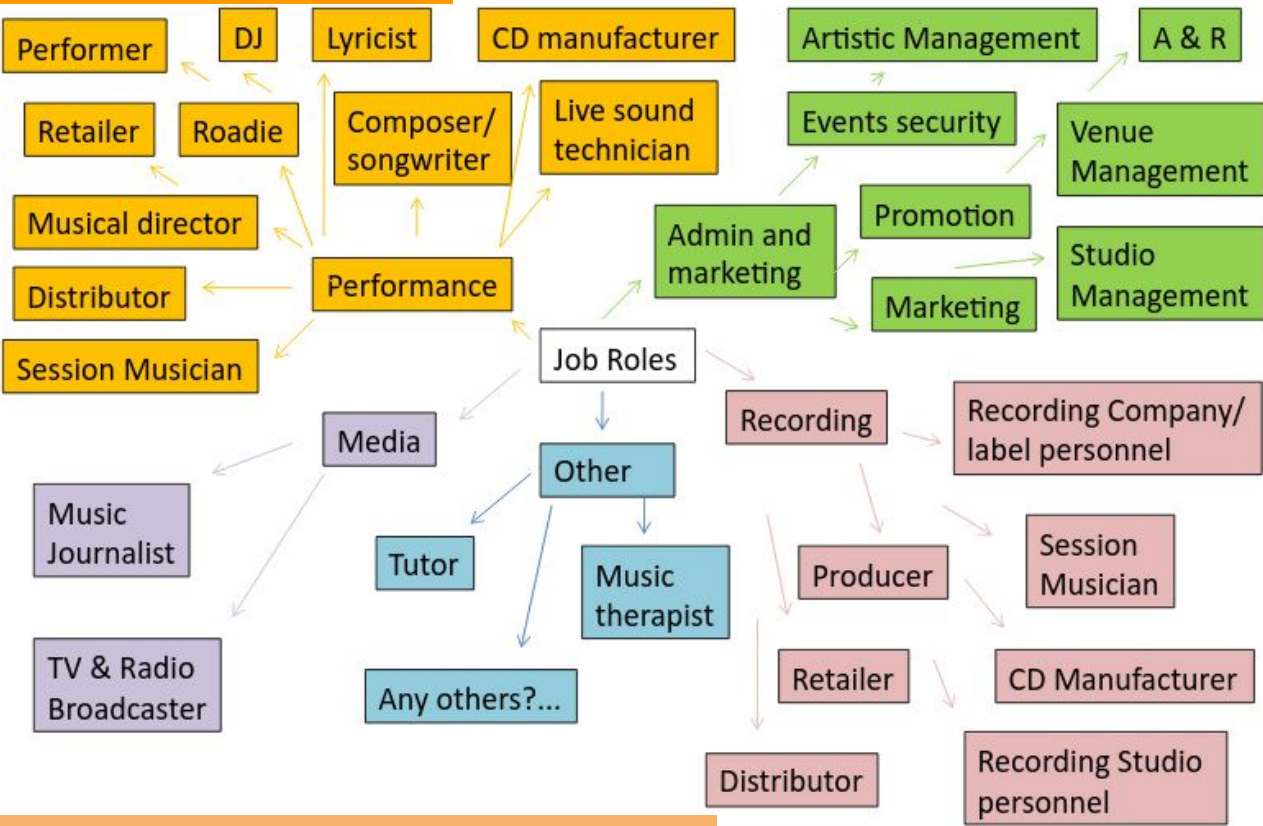
PPL is the UK's music licensing company for over 100,000 performers and recording rightsholders. We have been licensing the use of recorded music in the UK since 1934.

We stand up for employed and self-employed musicians working in every area of the UK music industry, and in music education.

We work to maximise the employment and overall income of musicians as well as protecting and improving working conditions. We also offer advice, support and legal assistance based on every individual member's needs.



Roles in the Music Industry:



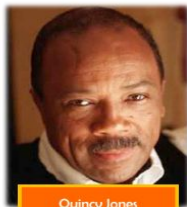
**Roadie** - The road crew (roadie) are the technicians or support personnel who travel with a band on tour and handle every part of the concert production except actually performing the music.

Record Producer

A Record Producer (or Music Producer) has a very broad role in overseeing and managing the recording (i.e. "production") of a band or performer's music. They have a lot of responsibility over the final recording made and are often likened to the director of a film in terms of their importance and overall creative input.

Record Producers main responsibilities are:

- Oversee and manage the recording of an artist's music
- Gather ideas for the project and select songs
- Hire session musicians for the project
- Coach the artist in the studio
- Control the recording session
- Supervise the entire process through mixing to mastering



Quincy Jones  
(Record Producer:  
Thriller)

Instrument Technician

Instrument Technicians are those that have specialist knowledge of specific instruments and can therefore support with the use of them. They also have knowledge of how they should be used or the best configuration to get the best sound.

Instrument Technicians main responsibilities are:

What expertise would you need to have and know?

- Look after the instrument
- Fix the instrument when broken (e.g. broken strings)
- Give advice regarding best use of equipment

Live Sound Technician controls the sound at a live event such as a theatre performance and music concert. They operate microphones, amplifiers and control desks to balance the sound levels, as well as providing background music and sound effects.

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Musicians main responsibilities are:

Why is it difficult to be a professional musician?

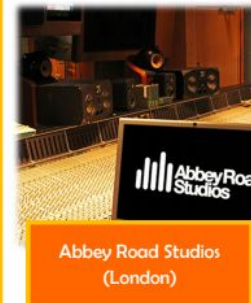
- Train and practise regularly to keep skills to a high standard
- Turn up to rehearsals on time and ready to play
- Look after their instrument or their voice
- Learn new music for a show.



Ed Sheeran  
(Guitarist and Vocalist)

Studio Manager

A Studio Manager makes sure that the studio is organised, in terms of bookings, equipment and administration. They are involved in the business side of the operations and making sure that they keep existing clients satisfied and attract new business to the recording studio.



Abbey Road Studios  
(London)

Studio Managers main responsibilities are:

- Ensure that the studio is run effectively and that it is financially profitable
- Schedule times and liaise with clients
- Employ session musicians and engineers
- Promotion and marketing of studio
- Check Health and Safety is in place to safeguard clients and employees

What health and safety concerns are there at a studio?

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A artistic manager, also known as a talent manager, band manager or music manager, is an individual who guides the professional career of artists in the music industry.

Artistic Managers main responsibilities are:

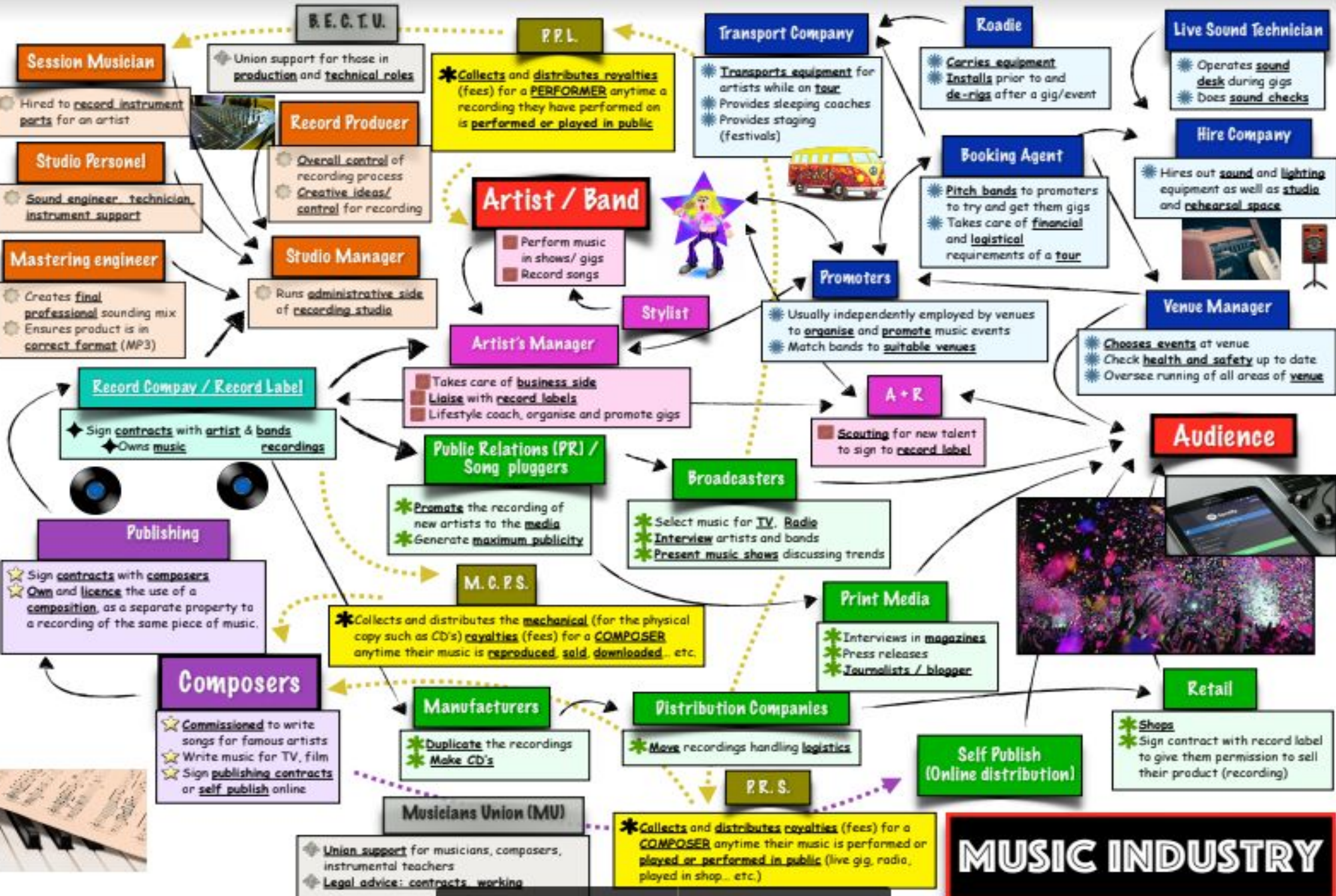
- Organise and confirm show dates and tours
- Liaise with record companies
- Assist with studio planning
- Support artist on a personal level, with advice on lifestyle choices
- To maintain the high standard needed of the artist
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Scooter Braun  
(Talent Manager:  
Justin Bieber)

Why can't artists manage themselves?





MUSIC



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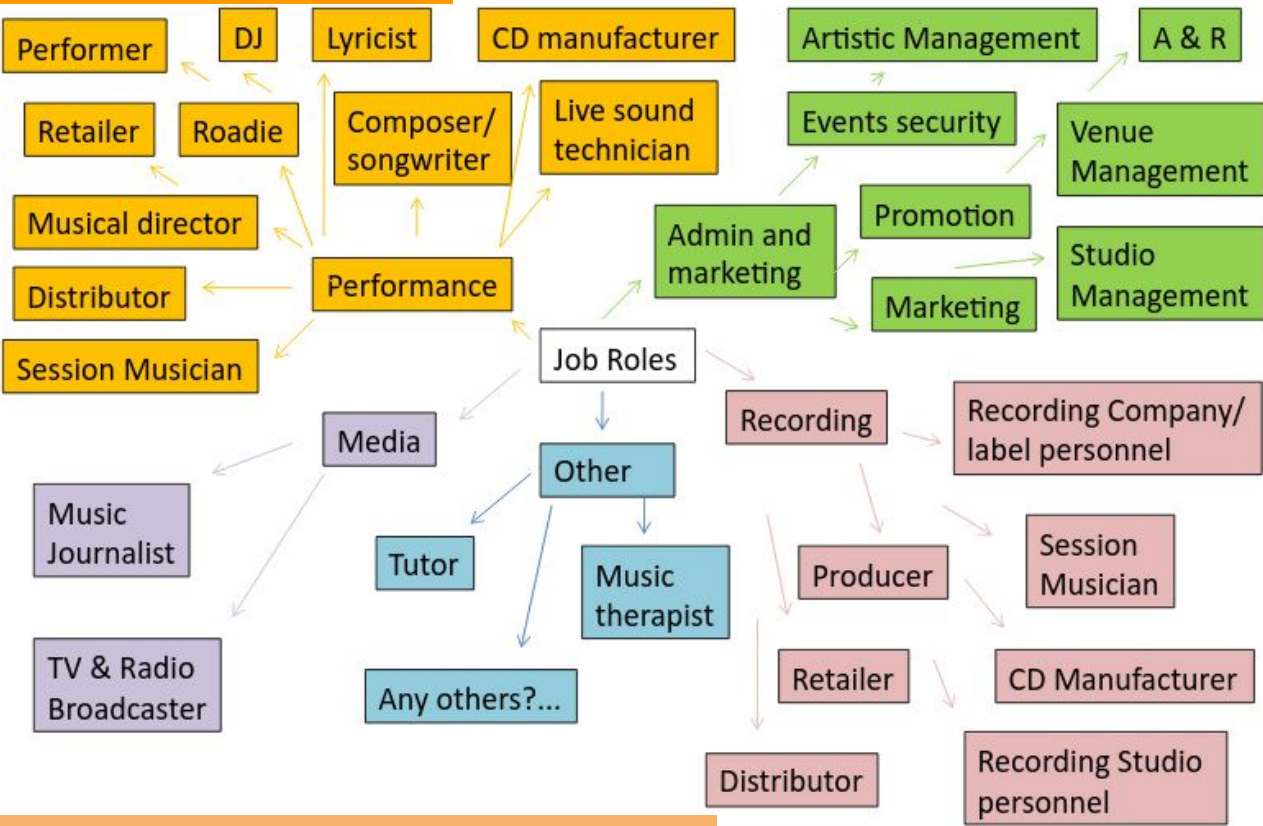
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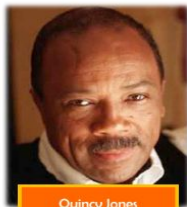
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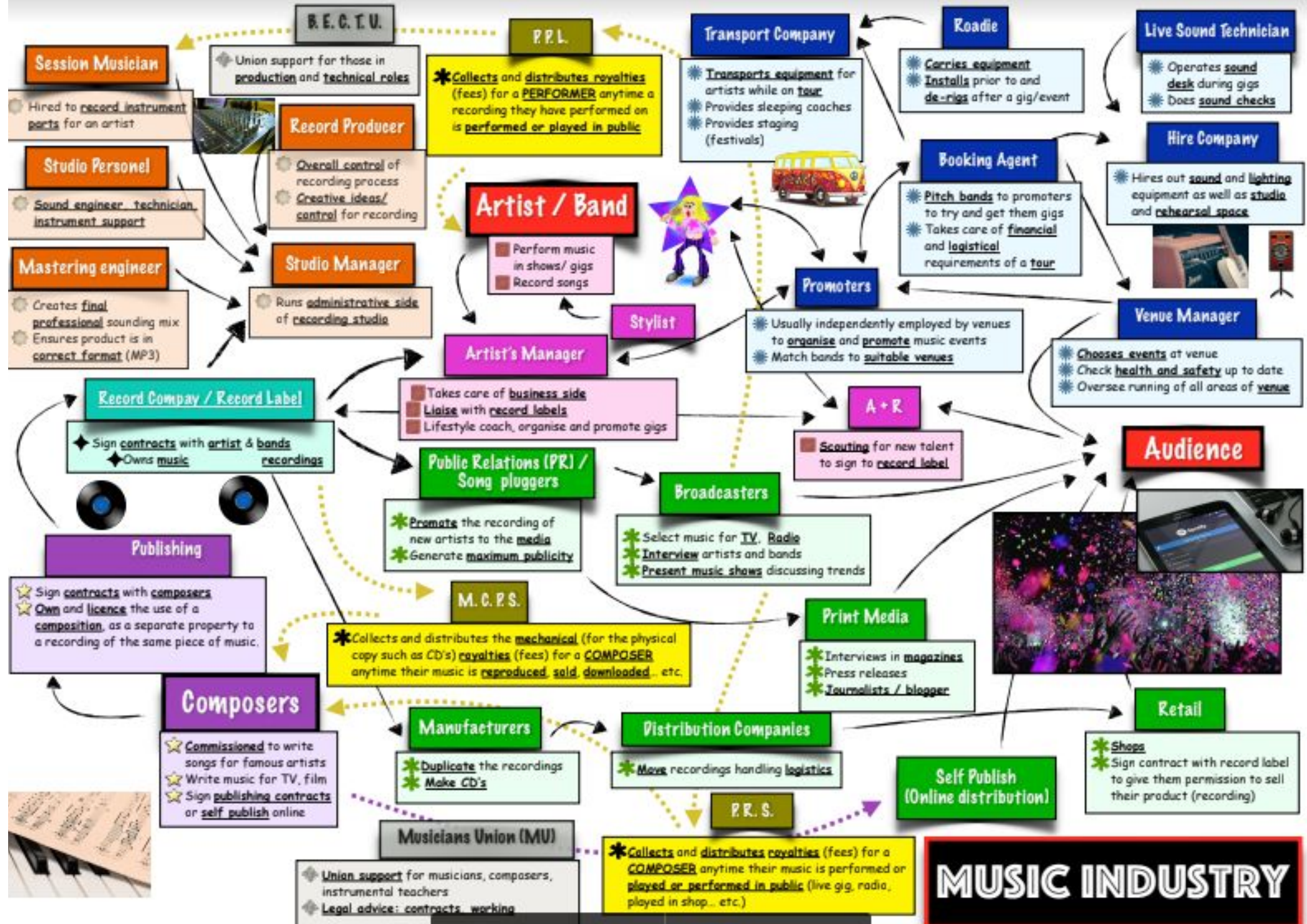
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Why can't artists manage themselves?

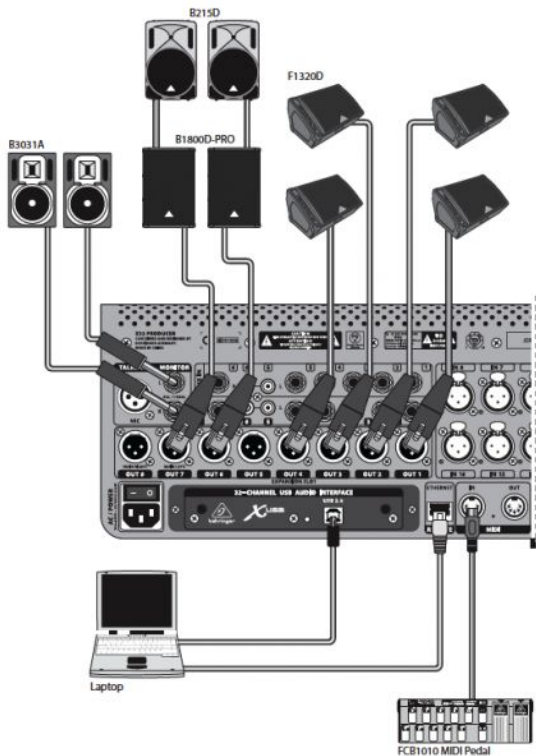




## MUSIC

### Task:

Plan for a Live Music Event. You will need to work as a team to plan, organise and execute the technical aspect of a forthcoming concert.



## Unit 3: "Introducing Live Sound"

### Key Terms:

**Backline:** Placement of the guitar amps.

**Sounddesk:** YAMAHA TF5 controls the sound through channels.

**Foldback/Monitors:** the speakers on stage for the performers.

**Cable types:** XLR, Cat 6, Aux  
**Microphones:** Condenser, vocal, dynamic

**Dante Box:** Converts the XLR cables

**Speakers:** KV2 , Mackies

### How will I be graded?

Pass: Describe the technical and organisational requirements when planning a live music event.

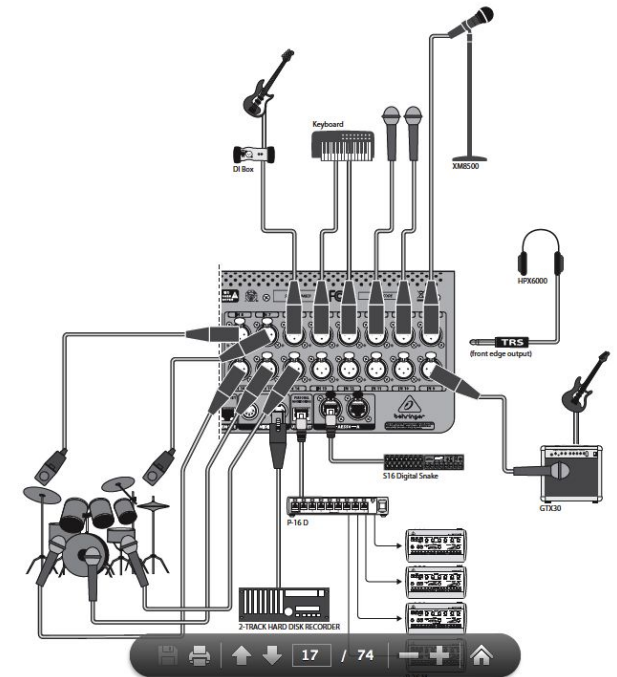
Merit: Explain the technical and organisational requirements when planning a live music event.

Distinction: Analyse the technical and organisational requirements when planning a live music event.

### Roles and Responsibilities:

(Explain the following and the impact they have on a concert)

- Roadie
- Sound Engineer
- Monitor Engineer
- Backline
- FOH mixed







## GCSE PHOTOGRAPHY YEAR 3

IF YOU NEED HELP WITH YOUR WORK CONTACT MRS TURNER- TURNER@PLYMPTON.ACADEMY

## COURSEWORK UNIT 2

STRUCTURE  
ALWAYS LINK YOUR WORK TO THE PROJECT TITLE STRUCTURE

1	Mode dial	2	Release-mode selector	3	Information button
4	Exposure compensation button/Aperture button/Flash compensation button	5	Shutter-release button	6	Power switch
7	AF-assist illuminator/ Self-timer lamp/ Red-eye reduction lamp	8	Accessory shoe (for optional flash units)	9	Flash mode button/ Flash compensation button
10	Microphone	11	Function button	12	Lens release button
13	Playback button	14	Menu button	15	Thumbnail button/Playback zoom out button/Help button
16	Playback zoom in button	17	Information edit button	18	Viewfinder eyepiece
19	Diopter adjustment control	20	AE-L/AF-L button/Protect button	21	Command dial
22	Live View switch	23	Movie-record button	24	Multi selector
25	OK button	26	Delete button	27	Speaker
28	Monitor				



THINK ABOUT HOW YOU WOULD LIKE TO REPRESENT STRUCTURE IN A FINAL OUTCOME-START SAVING IDEAS!



DON'T FORGET TO USE THE 10 RULES OF COMPOSITION

### HOMEWORK/ DEVELOPMENT TASKS:

- \*COMPLETE AN ADDITIONAL STRUCTURE SHOOT LINKED TO A NEW PHOTOGRAPHER INCLUDE CONTACT SHEETS AND YOUR 4 BEST IMAGES IN YOUR SKETCHBOOK.
- \*PICK AN IMAGE FROM ONE OF THE NAMED PHOTOGRAPHERS AND PRACTICE YOUR ANNOTATION.
- \*CREATE REVISION CARDS FOR THE PARTS OF THE CAMERA.
- \*TAKE YOUR PHOTOGRAPHY BOOK HOME AND COMPLETE UNFINISHED TASKS.
- \*FIND A NEW STRUCTURE PHOTOGRAPHER AND CREATE A COLLAGE OF THEIR IMAGES.
- \*MINDMAP IDEAS AND KEYWORDS FOR THE IMAGES ON THE KNOWLEDGE ORGANISER.

ANTONIO MORA



SARAH ILLENBERGER



YOU WILL NEED TO SELECT YOUR OWN PHOTOGRAPHER TO LINK TO YOUR FINAL PIECE, ASK MRS TUTNER FOR HELP IF YOU GET STUCK

DAVID BENOLIEL



### USEFUL WEBSITES:

WWW.DAZEDDIGITAL.COM  
WWW.TRENDLAND.COM  
WWW.STUDENTARTGUIDE.COM  
WWW.THISISCOLOSSAL.COM  
WWW.ARTZDAY.CO.UK



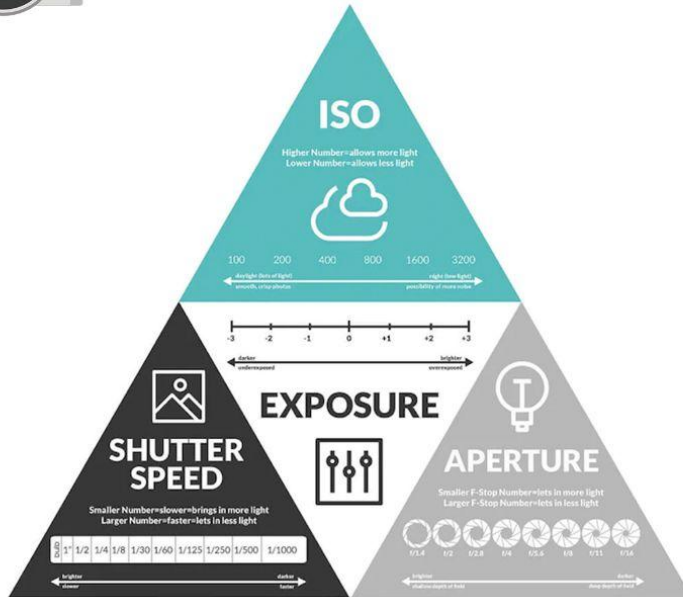


# GCSE PHOTOGRAPHY YEAR 3

IF YOU NEED HELP WITH YOUR WORK CONTACT MRS TURNER- TURNERP@PLYMPTON.ACADEMY

ASSESSED WORK  
PERSONAL OUTCOME

KNOWLEDGE ORGANISER- YEAR 11



DON'T FORGET TO USE  
THE 10 RULES OF  
COMPOSITION

SKETCHBOOK PRIORITIES:

**PRESENTATION**- CLEAR EASY TO READ

**SHOOTS**- 30 OF YOUR OWN IMAGES, THE BEST 4 PRESENTED AND WRITTEN UP

**CONTACT SHEETS**- STUCK IN AND ANNOTATED

**PHOTOGRAPHER STUDIES**- ANNOTATED, PERSONAL LINKED TO METAMORPHOSIS

**SHOOT PLANS**- DETAILED AND WRITTEN IN FULL SENTENCES

**IDEAS PAGES**- CLEAR LINK TO PHOTOGRAPHERS AND PERSONALISED IDEAS

**IMAGES**- CUT WITH TRIMMER STRAIGHT EDGES, NEATLY GLUED IN

**ANNOTATION**-USE THE ANNOTATION WINDOW AND SENTENCE STARTERS TO HELP



CREATIVE  
EXPERIMENTAL  
SKILL DEVELOPMENT

LINKING TO SOURCES OF INSPIRATION

DEVELOPING TECHNIQUES

PRESENTING PERSONALISED IDEAS AND OUTCOMES

REVIEWING

REFINING

EXPLORING



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[WWW.DAZEDDIGITAL.COM](http://WWW.DAZEDDIGITAL.COM)

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[WWW.ART2DAY.CO.UK](http://WWW.ART2DAY.CO.UK)

PHOTOGRAPHY

# ¿Dónde te gusta ir de vacaciones? (Where do you like going on holiday?)

<u>OPINION</u>	<u>INFINITIVE</u>	<u>COUNTRY</u>	<u>NOUN - ¿CÓMO?</u>	<u>NOUN - ¿QUIÉN?</u>	<u>CONNECTIVE</u>	<u>REASON</u>
<b>Prefiero</b> (I prefer)	<b>ir a</b> (going to)	<b>Alemania</b> (Germany)	<b>en autocar</b> (by coach)	<b>con mi familia</b> (with my family)	<b>porque</b> (because)	<b>hace sol.</b> (it's sunny)
<b>Lo mejor es</b> (The best thing is)		<b>Escocia</b> (Scotland)	<b>en avión</b> (by plane)	<b>con mis abuelos</b> (with my grandparents)	<b>ya que</b> (since)	<b>hace calor.</b> (it's hot)
<b>Me chifla</b> (I'm crazy about)		<b>España</b> (Spain)		<b>con mi hermano</b> (with my brother)	<b>dado que</b> (given that)	<b>nieva.</b> (it snows)
<b>Me encanta</b> (I love)		<b>Francia</b> (France)		<b>con mi madre</b> (with my mum)		<b>es más fácil.</b> (it's easier)
<b>Me gusta</b> (I like)		<b>Gales</b> (Wales)	<b>en barco</b> (by boat)	<b>con mi hermana</b> (with my sister)		<b>es rápido.</b> (it's quick)
		<b>Irlanda</b> (Ireland)		<b>con mi madrastra</b> (with my stepmum)		<b>hay mucho que hacer.</b> (there's a lot to do)
		<b>Los Estados Unidos</b> (USA)	<b>en coche</b> (by car)			<b>la comida es buenísima.</b> (the food is really good)
		<b>Suiza</b> (Switzerland)				
<b>Me gusta bastante</b> (I quite like)	<b>quedarme en</b> (staying in)	<b>El Reino Unido</b> (the UK)		<b>con mi padre</b> (with my dad)	<b>pero</b> (but)	<b>hace frío.</b> (it's cold)
				<b>con mi padrastro</b> (with my stepdad)	<b>aunque</b> (although)	<b>llueve.</b> (it rains)
		<b>Inglaterra</b> (England)			<b>sin embargo</b> (however)	<b>hay tormentas.</b> (it's stormy)
				<b>con la familia de mi amigo/a</b> (with my friend's family)		<b>puede ser caro.</b> (it can be expensive)
						<b>es lento.</b> (it's slow)
						<b>no hay mucho que hacer.</b> (there isn't a lot to do)



**¿Adónde fuiste de vacaciones el año pasado?** (*Where did you go on holiday last year?*)

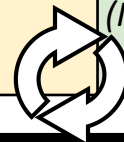
<u>TIME PHRASE</u>	<u>VERB</u>	<u>COUNTRY</u>	<u>NOUN - ¿CÓMO?</u>	<u>NOUN - ¿QUIÉN?</u>	<u>PREPOSITION</u>	<u>NOUN - ¿CUÁNTO TIEMPO?</u>
<b>El año pasado</b> <i>(Last year)</i>	<b>fui a</b> <i>(I went to)</i>	<b>Alemania</b> <i>(Germany)</i>	<b>en autocar</b> <i>(by coach)</i>	<b>con mi familia</b> <i>(with my family)</i>	<b>por</b> <i>(for)</i>	<b>un fin de semana.</b> <i>(a weekend)</i>
<b>El agosto pasado</b> <i>(Last August)</i>		<b>Escocia</b> <i>(Scotland)</i>	<b>en avión</b> <i>(by plane)</i>	<b>con mis abuelos</b> <i>(with my grandparents)</i>		<b>tres días.</b> <i>(three days)</i>
<b>El julio pasado</b> <i>(Last July)</i>		<b>España</b> <i>(Spain)</i>		<b>con mi hermano</b> <i>(with my brother)</i>		<b>cinco días.</b> <i>(five days)</i>
<b>La primavera pasada</b> <i>(Last spring)</i>		<b>Irlanda</b> <i>(Ireland)</i>	<b>en barco</b> <i>(by boat)</i>	<b>con mi madre</b> <i>(with my mum)</i>		<b>una semana.</b> <i>(a week)</i>
		<b>Los Estados Unidos</b> <i>(USA)</i>		<b>con mi madrastra</b> <i>(with my stepmum)</i>		<b>dos semanas.</b> <i>(two weeks)</i>
		<b>Suiza</b> <i>(Switzerland)</i>	<b>en coche</b> <i>(by car)</i>	<b>con mi padre</b> <i>(with my dad)</i>		<b>un mes.</b> <i>(a month)</i>
<b>El verano pasado</b> <i>(Last summer)</i>	<b>Me quedé en</b> <i>(I stayed in)</i>	<b>El Reino Unido</b> <i>(the UK)</i>	<b>con mi padrastro</b> <i>(with my stepdad)</i>			
<b>El otoño pasado</b> <i>(Last autumn)</i>			<b>Inglaterra</b> <i>(England)</i>			
<b>El invierno pasado</b> <i>(Last winter)</i>			<b>con la familia de mi amigo/a</b> <i>(with my friend's family)</i>			

# ¿Dónde te alojaste? (Where did you stay?)

<u>VERB</u>	<u>NOUN</u>	<u>VERB</u>	<u>NOUN</u>	<u>NOUN - ¿QUIÉN?</u>	<u>NOUN</u>	<u>VERB</u>	<u>NOUN</u>	<u>CONN' VE</u>	<u>NOUN</u>
Me alojé en (I stayed in)	un hotel (a hotel) un albergue (a hostel) un piso de alquiler (a rented flat) una pensión (a B&B)	y tenía (and had)	una habitación doble (a double room) una habitación individual (a single room)	solamente para mí. (all to myself)	El hotel (The hotel) El albergue (The hostel) El piso de alquiler (The rented flat) La pensión (The B&B) El camping (The campsite)	tenía (had)	un restaurante (a restaurant) un bar (a bar) un gimnasio (a gym) una piscina (a pool) una tienda de regalos (a gift shop)	y (and)	un restaurante. (a restaurant) un bar. (a bar) un gimnasio. (a gym) una piscina. (a pool) una tienda de regalos. (a gift shop)
	un camping (a campsite)	y dormí (and slept)	en una caravana (in a caravan)  en una tienda (in a tent)	con mi hermana. (with my sister) con mi hermano. (with my brother) con mi madre. (with my mum) con mi padre. (with my dad)		era (was)	<u>ADJECTIVE</u> agradable (pleasant) genial (great) guay (cool) horroroso (dreadful) lujoso (luxurious)	pero no (but not)	<u>ADJECTIVE</u> agradable. (pleasant) genial. (great) guay. (cool) horroroso. (dreadful) lujoso. (luxurious)

# ¿Qué hiciste allí? (What did you do there?)

<u>VERB</u>	<u>NOUN</u>	<u>ADJECTIVE</u>	<u>CONNECTIVE</u>	<u>ACTIVITY</u>	<u>OPINION</u>	<u>DETAIL</u>
<b>Fui a</b> (I went to)	<b>una catedral</b> (a cathedral) <b>una iglesia</b> (a church) <b>una piscina</b> (a pool) <b>una playa</b> (a beach) <b>una plaza</b> (a town square) <b>una plaza de toros</b> (a bullring) <b>una piscina</b> (a pool)	<b>acogedor(a)</b> (cosy) <b>animado/a</b> (lively) <b>bonito/a</b> (pretty) <b>concurrido/a</b> (busy) <b>enorme</b> (enormous) <b>famoso/a</b> (famous) <b>grande</b> (big) <b>impresionante</b> (impressive) <b>increíble</b> (incredible) <b>local</b> (local) <b>lujoso/a</b> (luxurious) <b>típico/a</b> (traditional) <b>tranquilo/a</b> (peaceful)	<b>donde</b> (where) <b>y</b> (and)	<b>comí comida típica.</b> (I ate traditional food) <b>compré recuerdos.</b> (I bought souvenirs) <b>fui de compras.</b> (I went shopping) <b>hice esquí [acuático].</b> (I did [water] skiing) <b>jugué al fútbol.</b> (I played football) <b>me relajé bajo una sombrilla.</b> (I relaxed under a parasol) <b>nadé en el agua fresca.</b> (I swam in the cold water) <b>probé platos típicos.</b> (I tried traditional dishes) <b>saqué muchas fotos.</b> (I took lots of photos) <b>tomé el sol todo el día.</b> (I sunbathed all day)	<b>Lo pasé genial</b> (I had a great time)  <b>Lo pasé bien</b> (I had a good time)  <b>Lo pasé mal</b> (I had a bad time)  <b>Lo pasé fatal</b> (I had an awful time)  <b>Lo odié</b> (I hated it)  <b>Me encantó</b> (I loved it)  <b>Me gustó</b> (I liked it)	<b>por el buen tiempo.</b> (due to the good weather)  <b>por el mal tiempo.</b> (due to the bad weather)  <b>y quiero volver el año que viene.</b> (and I want to go back next year)  <b>y hemos decidido volver.</b> (and we've decided to go back)  <b>y volvería ahora si pudiera.</b> (and I'd go back if I could)  <b>y no volveré nunca jamás.</b> (and I will never go back again)
<b>Vi</b> (I saw)	<b>un centro comercial</b> (a mall) <b>un cine</b> (a cinema) <b>un lago</b> (a lake)		<b>también</b> (also)  <b>además</b> (Furthermore)			
<b>Visité</b> (I visited)	<b>un mercado</b> (a market) <b>un monumento</b> (a monument) <b>un museo</b> (a museum) <b>un puente</b> (a bridge) <b>un río</b> (a river)  <b>la sierra</b> (the mountains) <b>el paisaje</b> (the countryside)		<b>aunque no</b> (Although [I] didn't)  <b>desafortunadamente no</b> (Unfortunately [I] didn't)  <b>sin embargo no</b> (However [I] didn't)			





## ¿Dónde vas a ir el año que viene?

*(Where are you going to go next year?)*

<u>TIME PHRASE</u>	<u>VERB</u>	<u>NOUN</u>	<u>NOUN - ¿QUIÉN?</u>	<u>VERB</u>	<u>ACTIVITY</u>	<u>CON N'VE</u>	<u>VERB</u>	<u>ADJECTIVE</u>
<b>El año que viene</b> <i>(Next year)</i>	<b>voy a ir a</b> <i>(I'm going to go to)</i>	<b>Alemania</b> <i>(Germany)</i>	<b>con mi familia.</b> <i>(with my family)</i>	<b>Vamos a</b> <i>(We're going to)</i>	<b>alquilar un coche</b> <i>(hire a car)</i>	<b>y</b> <i>(and)</i>	<b>va a ser</b> <i>(it's going to be)</i>	<b>animado.</b> <i>(lively)</i>
<b>El año próximo</b> <i>(Next year)</i>	<b>me gustaría ir a</b> <i>(I would like to go to)</i>	<b>España</b> <i>(Spain)</i>	<b>con mis padres.</b> <i>(with my parents)</i>		<b>comer comida típica</b> <i>(eat traditional food)</i>			<b>asombroso.</b> <i>(amazing)</i>
<b>El agosto próximo</b> <i>(Next August)</i>	<b>quiero ir a</b> <i>(I want to go to)</i>	<b>Francia</b> <i>(France)</i>	<b>con mi mejor amigo/a.</b> <i>(with my best friend)</i>		<b>comprar recuerdos</b> <i>(buy souvenirs)</i>			<b>bonito.</b> <i>(pretty)</i>
<b>En julio</b> <i>(In July)</i>	<b>espero ir a</b> <i>(I hope to go to)</i>	<b>Gales</b> <i>(Wales)</i>	<b>con mi novio.</b> <i>(with my boyfriend)</i>	<b>Nos gustaría</b> <i>(We would like to)</i>	<b>conocer gente nueva</b> <i>(meet new people)</i>		<b>será</b> <i>(it'll be)</i>	<b>concurrido.</b> <i>(busy)</i>
<b>El verano próximo</b> <i>(Next summer)</i>	<b>iré a</b> <i>(I will go to)</i>	<b>Italia</b> <i>(Italy)</i>	<b>con mi novia.</b> <i>(with my girlfriend)</i>		<b>hacer deportes acuáticos</b> <i>(do water sports)</i>			<b>divertidísimo.</b> <i>(really fun)</i>
<b>El invierno próximo</b> <i>(Next winter)</i>		<b>Londres</b> <i>(London)</i>			<b>nadar en el mar</b> <i>(swim in the sea)</i>			<b>genial.</b> <i>(great)</i>
		<b>Nueva York</b> <i>(New York)</i>		<b>Esperamos</b> <i>(We hope to)</i>	<b>probar platos típicos</b> <i>(try traditional dishes)</i>			<b>guay.</b> <i>(cool)</i>
		<b>Sevilla</b> <i>(Seville)</i>			<b>sacar muchas fotos</b> <i>(take lots of photos)</i>			<b>increíble.</b> <i>(incredible)</i>
					<b>tomar el sol</b> <i>(sunbathe)</i>			<b>inolvidable.</b> <i>(unforgettable)</i>
					<b>visitar lugares de interés</b> <i>(visit places of interest)</i>			<b>relajante.</b> <i>(relaxing)</i>
								<b>tranquilo.</b> <i>(peaceful)</i>

## ¿Dónde te gustaría ir de vacaciones?

(Where would you like to go on holiday?)

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VERB	NOUN	CONNECTIVE	VERB	NOUN	NOUN - ¿QUIÉN?	ACTIVITY
<b>Me gustaría ir a</b> (I would like to go to)	<b>El Caribe</b> (The Caribbean)	<b>y (and)</b>	<b>me alojaría en</b> (I would stay in)	<b>un hotel de cinco estrellas</b> (a 5* hotel)	<b>con mis padres.</b> (with my parents)	<b>Comeríamos comida típica.</b> (We'd eat traditional food)
	<b>Cuba</b> (Cuba)			<b>un apartamento privado</b> (a private apartment)	<b>con mi mejor amigo/a.</b> (with my best friend)	<b>Comprariamos muchos recuerdos.</b> (We'd buy lots of souvenirs)
<b>Sería mi sueño ir a</b> (It would be my dream to go to)	<b>España</b> (Spain)			<b>un ático de lujo</b> (a luxury penthouse)		<b>Haríamos esquí [acuático].</b> (We'd go [water] skiing)
	<b>los Estados Unidos</b> (the USA)			<b>una mansión enorme</b> (an enormous mansion)	<b>con todos mis amigos.</b> (with all my friends)	<b>Jugaríamos al fútbol en el jardín.</b> (We'd play football in the garden)
<b>Si pudiera, iría a</b> (If I could, I would go to)	<b>Islandia</b> (Iceland)			<b>un parador* único</b> (a unique luxury hotel)	<b>con mi novio.</b> (with my boyfriend)	<b>Nadaríamos en el agua caliente.</b> (We'd swim in the warm water)
	<b>Italia</b> (Italy)			<i>*we have no translation for these state-run hotels</i>		<b>Probaríamos todos los platos típicos.</b> (We'd try all the traditional dishes)
<b>Si fuera rico/a, iría a</b> (If I were rich, I would go to)	<b>Japón</b> (Japan)				<b>con mi novia.</b> (with my girlfriend)	<b>Tomaríamos el sol todo el día.</b> (We'd sunbathe all day)
	<b>Las Maldivas</b> (the Maldives)					
	<b>Nueva Zelanda</b> (New Zealand)					

## Learning Aim A:

Understanding the rules and regulations of two selected sports.



## UNIT 2: PRACTICAL SPORTS PERFORMER



## Learning Aim C:

Review your performance of two selected sports.

**Rule** = explicit or understood principles governing conduct or procedure within a particular area of activity

**Regulation:** A type of rule which is kept consistent across the sport so that it is fair for all  
*e.g. the dimensions of a badminton court.*

**Player rules:** Rules associated with the participants of the game.  
*E.g. shin pads must be worn in football.*

**Playing rules:** Rules that are followed during the game.  
*E.g. the offside rule in football.*

**Scoring systems:** How the scoring is decided in the game.  
*E.g. a try in rugby = 5 points.*

## Learning Aim B:

Practically demonstrate skills, techniques and tactics in two selected sports.

For this learning aim, you will be completing a large number of practicals where you will be performing in different environments for 2 selected sports. For each, you will be performing in...

**Isolated skills** - performing individual skills on their own a repeated number of times e.g. long distance passing in football/ serving in badminton.

**Conditioned practice** - Practicing gameplay in the sports but by adding alternative rules to improve certain skills.

**Competitive game** - Performing in full gameplay with all rules being applied by officials.

In this learning aim, you will be reviewing your performances in both sports.  
You will complete...

**An observation checklist** - Rating and commenting on individual skills whilst observing and analysing performance.

**Performance analysis essay** - Identifying strengths and weaknesses in both selected sports; explaining the positive or negative impact this has on the sports performance.

**Personal Development Plan** - How you could improve your areas of weakness for future performances within the sport (training drills/ opportunities to develop understanding etc.)

## Team sport:

Sports that are played with 2 or more players working as part of a team e.g. football.



## Individual sport:

Sports that are played by only one performer competing in isolation against another performer e.g. singles badminton.

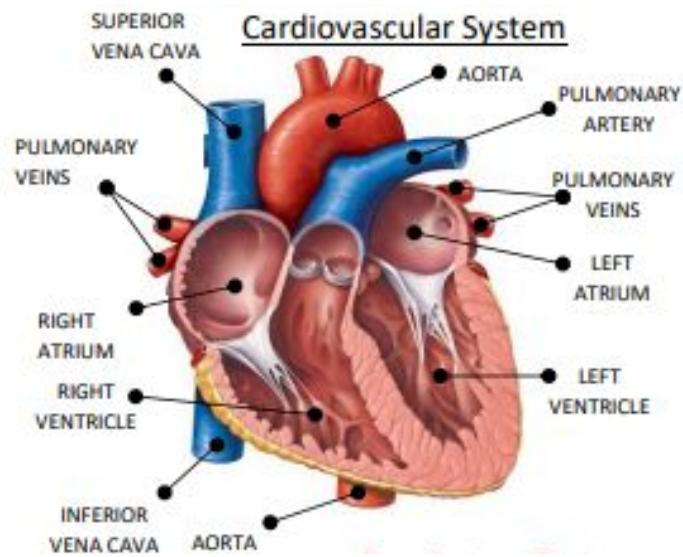




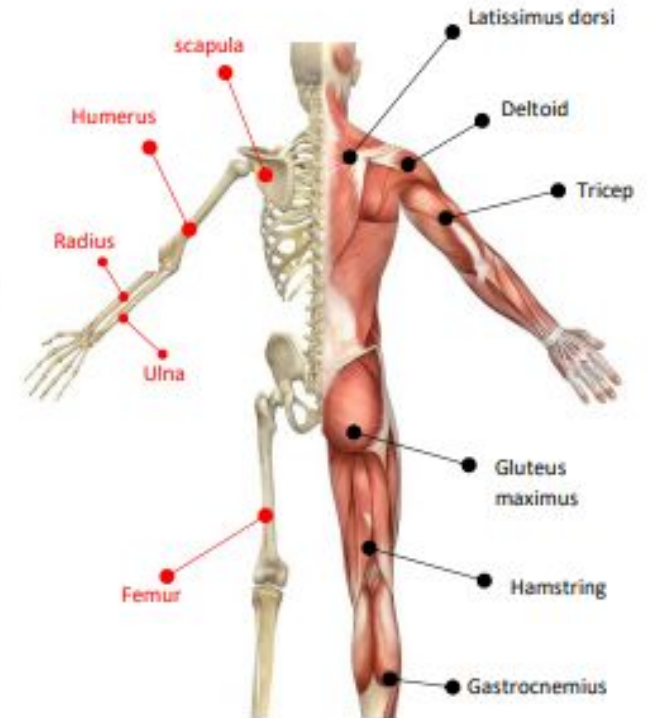
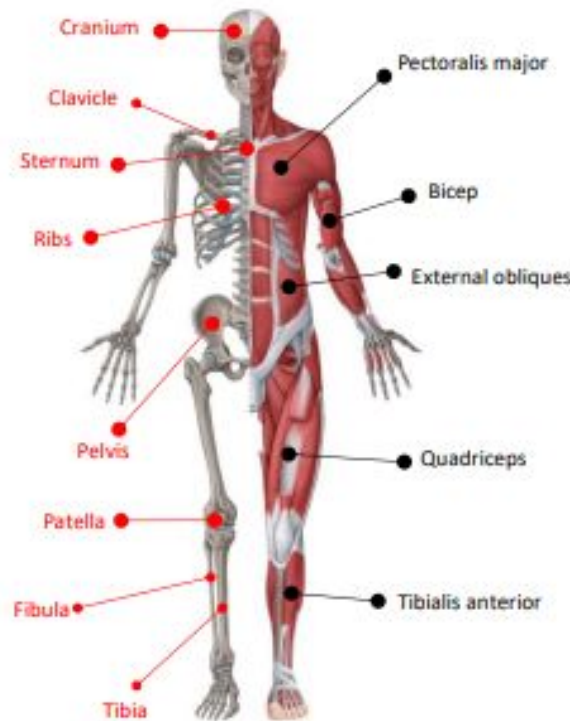
## UNIT 3: THE BODY SYSTEMS

### Cardiorespiratory and Musculoskeletal System.

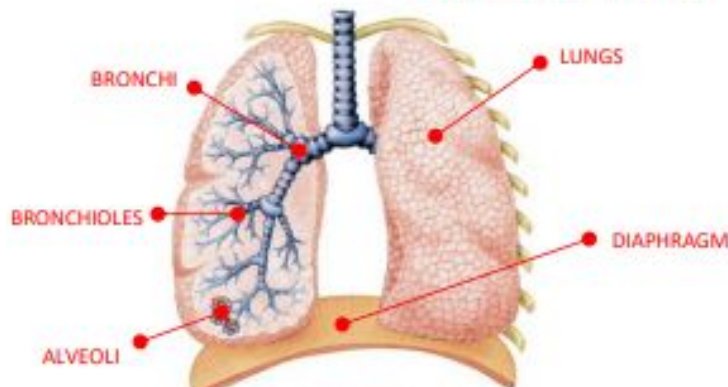
The musculoskeletal system is made up of the skeletal system (bones) and muscular system (muscles). Its function is to support, move, protect and transport nutrients to the body.



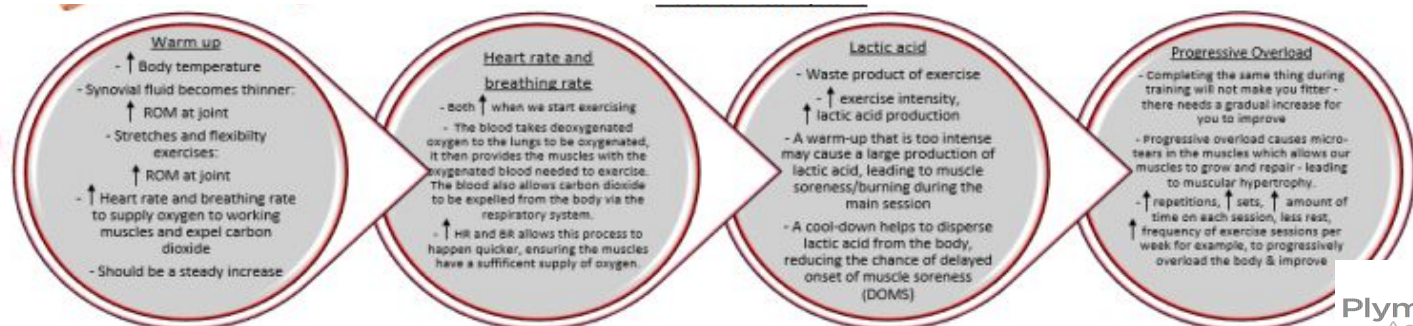
The cardiorespiratory system is made up of the cardiovascular system (heart) and the respiratory system (lungs). Its function is to transport nutrient rich oxygenated blood around the body and remove waste products.



### Respiratory System

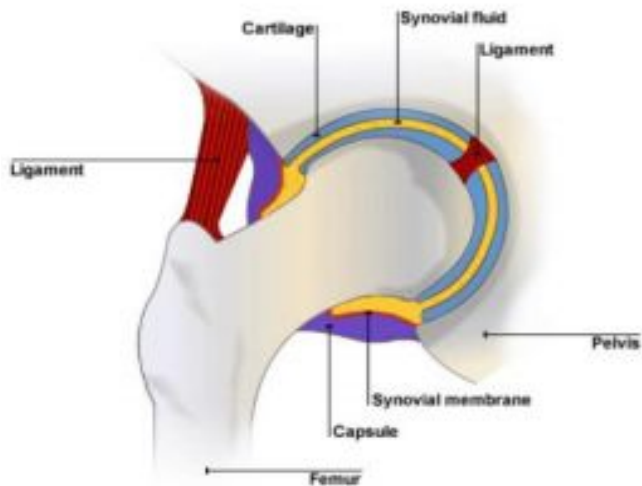


The short term effects of exercise on the cardiorespiratory and musculoskeletal systems.



## The Hip

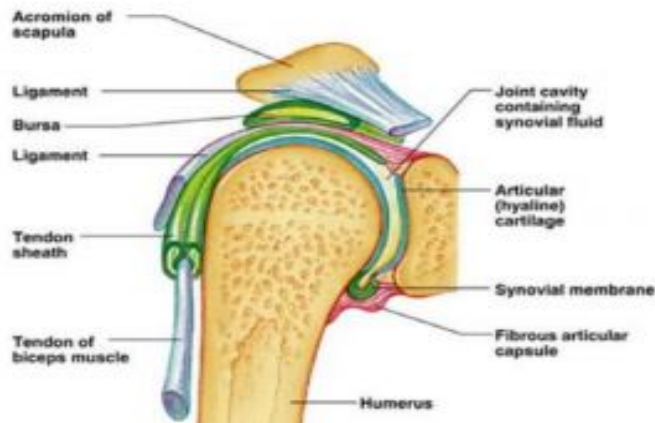
- Ball and socket
- produces a lot of movement in the lower body
- **Sporting example**- kicking a football



## Ball and Socket Synovial Joints - the hip and shoulder

### The Shoulder

- Ball and socket (head of humerus into shoulder socket)
- produces a lot of movements e.g. abduction, adduction, rotation, flexion and extension
- **Sporting example** - a goalkeeper diving to make a save

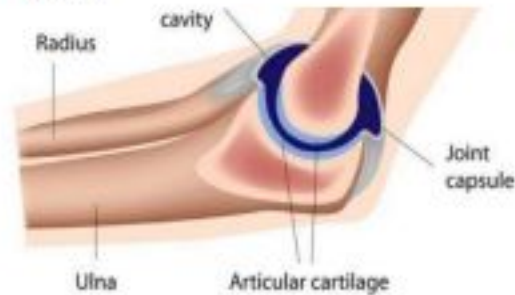


## UNIT 3: THE SYNOVIAL JOINTS

## Hinge Synovial Joints - the knee and elbow.

### The Elbow

- Hinge joint
- Movements – flexion and extension to allow arm to bend
- Cartilage stops the humerus and ulna and radius from rubbing together
- **Sporting example** – throw-in during a game of football

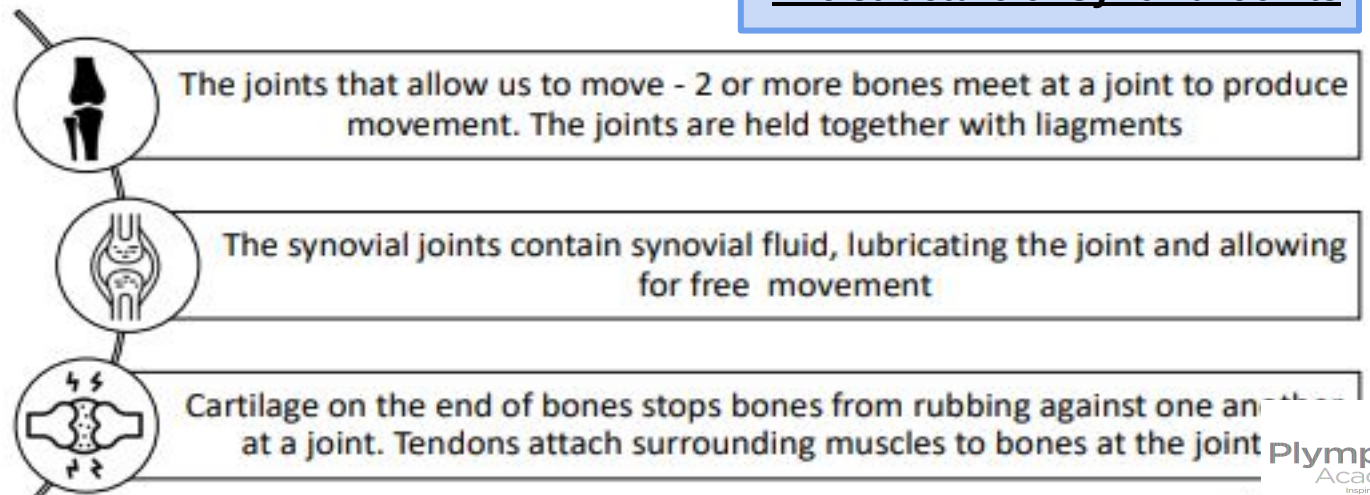


### The Knee

- Hinge joint
- Movements – flexion and extension to allow knee to bend
- Cartilage stops the femur and tibia from rubbing together
- **Sporting example** – kicking a free kick in football



## The structure of Synovial Joints



# HOMework PLANNER

YEAR 11	X BAND		Y BAND	
	Subject 1	Subject 2	Subject 1	Subject 2
Monday	Option Q	Option P	Option Q	Option P
Tuesday	English	A: Science & B: Maths	Science	A: Maths & B: English
Wednesday	Option N	Science	Option N	A: English & B: Maths
Thursday	Science		Science	
Friday	A: Maths & B: Science	Option R	Science	Option R

## When I am going to do my homework

	Monday	Tuesday	Wednesday	Thursday	Friday		Saturday	Sunday
Before school								
Lunch time								
Between 3.00pm and 4.00pm								
Between 4.00pm and 5.00pm								
Between 5.00pm and 6.00pm								
Between 6.00pm and 7.00pm								
Between 7.00pm and 8.00pm								
Between 8.00pm and 9.00pm								





# REVISE@PA

## ***FLASH CARDS***

***USE*** Memorising key words/facts/short pieces of information.

### ***WHAT ARE THEY?***

A set of cards with a question/ key word on one side and an answer/ definition on the other. You learn as you make the cards and then have an excellent tool to test yourself over and over until you know the answers.

### ***HOW DO I USE THEM?***

#### **MAKING THE CARDS:**

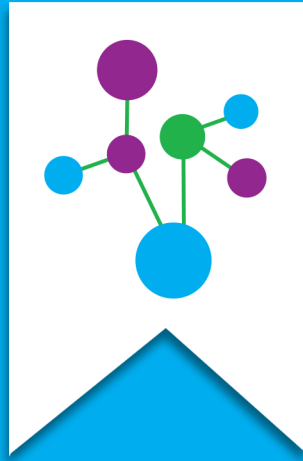
1. Buy or make some cards (A6 size) - Not paper.
2. Write the topic/subject in the corner of the card.
3. Write a key word/ question on the same side of the card.
4. On the other side of the card write the answer (if you have written a question) or definition/ explanation (if it is a key word).
5. Make a set of cards - You can use different colour cards for different topics or for easier and harder questions.

#### **USING THE CARDS:**

1. Read through cards (both sides) one at a time.
2. Test yourself- go through the cards one at a time. If you have asked a question, try to answer it out loud or in your mind; if you have written a key word try to recall as much information as you can.
3. After each card, turn it over and look at the answer/definition. If you are happy with the way you have answered it put it on the RIGHT pile. If you got the information wrong or your answer was incomplete , put it on the WRONG pile.
4. When you have gone through all the cards, repeat the process with the WRONG pile. Keep repeating until you have no cards in the WRONG pile.
5. You can also use your cards to test your friends.

***Put your cards in a safe place - You can come back to them in future.***

**PLYMPTON ACADEMY**



**TERM ONE & TWO**

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**HANDBOOK**

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**YEAR 11**