

# KNOWLEDGE ORGANISER

YEAR 10 – TERM 1



Think Like An  
Environmentalist

Community, Collaboration and Challenge

# ATTENDANCE MATTERS



## EVERY DAY COUNTS

Missing just 1 day every 2 weeks is the same as missing 10% of the school year.

## LEARNING

Being in school allows you the best opportunity to learn.



## WELLBEING

Attending school supports your mental and emotional health.

## FUTURE SUCCESS

Regular attendance at school is vital for building the key skills needed for future employment



# EQUIPMENT



School Bag



Knowledge Organiser



Black and Green Pens



Pencil case



Calculator



Pencil



Rubber



Whiteboard and whiteboarder



Ruler

# SCHOOL DAY

9:00–9:05

AM Reg

9:05–10:20

Lesson 1

10:20–11:35

Lesson 2

11:35–12:05

Break 1

12:05–13:20

Lesson 3

13:20–13:50

Break 2

13:50–15:05

Lesson 4

15:05–15:30

PM Reg – assembly or guided reading

# Multiplication Grid

x	1	2	3	4	5	6	7	8	9	10	11	12
1	1	2	3	4	5	6	7	8	9	10	11	12
2	2	4	6	8	10	12	14	16	18	20	22	24
3	3	6	9	12	15	18	21	24	27	30	33	36
4	4	8	12	16	20	24	28	32	36	40	44	48
5	5	10	15	20	25	30	35	40	45	50	55	60
6	6	12	18	24	30	36	42	48	54	60	66	72
7	7	14	21	28	35	42	49	56	63	70	77	84
8	8	16	24	32	40	48	56	64	72	80	88	96
9	9	18	27	36	45	54	63	72	81	90	99	108
10	10	20	30	40	50	60	70	80	90	100	110	120
11	11	22	33	44	55	66	77	88	99	110	121	132
12	12	24	36	48	60	72	84	96	108	120	132	144

# PERIODIC TABLE OF ELEMENTS

## Chemical Group Block



1																	18															
1 <b>H</b> Hydrogen Nonmetal																	2 <b>He</b> Helium Noble Gas															
3 <b>Li</b> Lithium Alkali Metal	4 <b>Be</b> Beryllium Alkaline Earth Me...	Atomic Number										17 <b>Cl</b> Chlorine Halogen	Atomic Mass, u				5 <b>B</b> Boron Metalloid	6 <b>C</b> Carbon Nonmetal	7 <b>N</b> Nitrogen Nonmetal	8 <b>O</b> Oxygen Nonmetal	9 <b>F</b> Fluorine Halogen	10 <b>Ne</b> Neon Noble Gas										
Name												Symbol		Chemical Group Block																		
11 <b>Na</b> Sodium Alkali Metal	12 <b>Mg</b> Magnesium Alkaline Earth Me...																	13 <b>Al</b> Aluminum Post-Transition M...	14 <b>Si</b> Silicon Metalloid	15 <b>P</b> Phosphorus Nonmetal	16 <b>S</b> Sulfur Nonmetal	17 <b>Cl</b> Chlorine Halogen	18 <b>Ar</b> Argon Noble Gas									
19 <b>K</b> Potassium Alkali Metal	20 <b>Ca</b> Calcium Alkaline Earth Me...	21 <b>Sc</b> Scandium Transition Metal	22 <b>Ti</b> Titanium Transition Metal	23 <b>V</b> Vanadium Transition Metal	24 <b>Cr</b> Chromium Transition Metal	25 <b>Mn</b> Manganese Transition Metal	26 <b>Fe</b> Iron Transition Metal	27 <b>Co</b> Cobalt Transition Metal	28 <b>Ni</b> Nickel Transition Metal	29 <b>Cu</b> Copper Transition Metal	30 <b>Zn</b> Zinc Transition Metal	31 <b>Ga</b> Gallium Post-Transition M...	32 <b>Ge</b> Germanium Metalloid	33 <b>As</b> Arsenic Metalloid	34 <b>Se</b> Selenium Nonmetal	35 <b>Br</b> Bromine Halogen	36 <b>Kr</b> Krypton Noble Gas															
37 <b>Rb</b> Rubidium Alkali Metal	38 <b>Sr</b> Strontium Alkaline Earth Me...	39 <b>Y</b> Yttrium Transition Metal	40 <b>Zr</b> Zirconium Transition Metal	41 <b>Nb</b> Niobium Transition Metal	42 <b>Mo</b> Molybdenum Transition Metal	43 <b>Tc</b> Technetium Transition Metal	44 <b>Ru</b> Ruthenium Transition Metal	45 <b>Rh</b> Rhodium Transition Metal	46 <b>Pd</b> Palladium Transition Metal	47 <b>Ag</b> Silver Transition Metal	48 <b>Cd</b> Cadmium Transition Metal	49 <b>In</b> Indium Post-Transition M...	50 <b>Sn</b> Tin Post-Transition M...	51 <b>Sb</b> Antimony Metalloid	52 <b>Te</b> Tellurium Metalloid	53 <b>I</b> Iodine Halogen	54 <b>Xe</b> Xenon Noble Gas															
55 <b>Cs</b> Cesium Alkali Metal	56 <b>Ba</b> Barium Alkaline Earth Me...																	72 <b>Hf</b> Hafnium Transition Metal	73 <b>Ta</b> Tantalum Transition Metal	74 <b>W</b> Tungsten Transition Metal	75 <b>Re</b> Rhenium Transition Metal	76 <b>Os</b> Osmium Transition Metal	77 <b>Ir</b> Iridium Transition Metal	78 <b>Pt</b> Platinum Transition Metal	79 <b>Au</b> Gold Transition Metal	80 <b>Hg</b> Mercury Transition Metal	81 <b>Tl</b> Thallium Post-Transition M...	82 <b>Pb</b> Lead Post-Transition M...	83 <b>Bi</b> Bismuth Post-Transition M...	84 <b>Po</b> Polonium Metalloid	85 <b>At</b> Astatine Halogen	86 <b>Rn</b> Radon Noble Gas
87 <b>Fr</b> Francium Alkali Metal	88 <b>Ra</b> Radium Alkaline Earth Me...																	104 <b>Rf</b> Rutherfordium Transition Metal	105 <b>Db</b> Dubnium Transition Metal	106 <b>Sg</b> Seaborgium Transition Metal	107 <b>Bh</b> Bohrium Transition Metal	108 <b>Hs</b> Hassium Transition Metal	109 <b>Mt</b> Meitnerium Transition Metal	110 <b>Ds</b> Darmstadtium Transition Metal	111 <b>Rg</b> Roentgenium Transition Metal	112 <b>Cn</b> Copernicium Transition Metal	113 <b>Nh</b> Nihonium Post-Transition M...	114 <b>Fl</b> Flerovium Post-Transition M...	115 <b>Mc</b> Moscovium Post-Transition M...	116 <b>Lv</b> Livermorium Post-Transition M...	117 <b>Ts</b> Tennessine Halogen	118 <b>Og</b> Oganesson Noble Gas
		57 <b>La</b> Lanthanum Lanthanide	58 <b>Ce</b> Cerium Lanthanide	59 <b>Pr</b> Praseodymium Lanthanide	60 <b>Nd</b> Neodymium Lanthanide	61 <b>Pm</b> Promethium Lanthanide	62 <b>Sm</b> Samarium Lanthanide	63 <b>Eu</b> Europium Lanthanide	64 <b>Gd</b> Gadolinium Lanthanide	65 <b>Tb</b> Terbium Lanthanide	66 <b>Dy</b> Dysprosium Lanthanide	67 <b>Ho</b> Holmium Lanthanide	68 <b>Er</b> Erbium Lanthanide	69 <b>Tm</b> Thulium Lanthanide	70 <b>Yb</b> Ytterbium Lanthanide	71 <b>Lu</b> Lutetium Lanthanide																
		89 <b>Ac</b> Actinium Actinide	90 <b>Th</b> Thorium Actinide	91 <b>Pa</b> Protactinium Actinide	92 <b>U</b> Uranium Actinide	93 <b>Np</b> Neptunium Actinide	94 <b>Pu</b> Plutonium Actinide	95 <b>Am</b> Americium Actinide	96 <b>Cm</b> Curium Actinide	97 <b>Bk</b> Berkelium Actinide	98 <b>Cf</b> Californium Actinide	99 <b>Es</b> Einsteinium Actinide	100 <b>Fm</b> Fermium Actinide	101 <b>Md</b> Mendelevium Actinide	102 <b>No</b> Nobelium Actinide	103 <b>Lr</b> Lawrencium Actinide																

# 01 Adjectives

**THAT DESCRIBE:**  
*age:* young, old  
*colour:* red, blue  
*condition:* new, used  
*size:* large, medium  
*speed:* fast, slow  
*etc.*

**COMPARATIVE:**  
 smaller, better...

**SUPERLATIVE:**  
 the smallest,  
 the worst,  
 the best...

# 08 Verbs

**ACTION:**  
 to run, to organise,  
 to read, to think...  
 > Transitive  
 or  
 > Intransitive

**LINKING:**  
 to be,  
 to look, to appear,  
 to seem, to smell...

**HELPING  
 (= AUXILIARY):**  
 can, may,  
 will, must,  
 should, to be,  
 to have...

# 07 Pronouns

**PERSONAL (subject):**  
 I, you, he, she, it,  
 we,  
 you, they

**PERSONAL (object):**  
 me, you, him, her,  
 it, us, you, them

**PERSONAL (reflexive):**  
 myself, yourself,  
 himself, herself,  
 itself, ourselves,  
 yourselves,  
 themselves

**DEMONSTRATIVE:**  
 this, these,  
 that, those

**POSSESSIVE:**  
 mine, yours, his,  
 hers, its, ours,  
 yours, theirs

**INTERROGATIVE:**  
 how, where,  
 when, which...?

**INDEFINITE:**  
 somebody,  
 anyone...

**RELATIVE:**  
 that, which,  
 whose, whom...

# 06 Prepositions

**PLACE / DIRECTION:**  
 in, at, on,  
 under, above,  
 across,  
 among,  
 between...

**TIME:**  
 in, at, on,  
 over, until, about,  
 during, before,  
 after, while,  
 through...

**OTHER (agent,  
 phrase...):**  
 by, with, on, over,  
 to, up, within,  
 beyond, for...

# 05 Nouns

**COMMON NOUNS:** house, dog, laptop...

**PROPER NOUNS:**  
 (Capitalised)  
 London, Paris,  
 James, William,  
 Julia, Jennifer...

> **VERBAL:** swimming...

> **COLLECTIVE:** choir, jury...

> **COMPOUND:** mother-in-law...

> **COUNTABLE:** book, day...

> **UNCOUNTABLE:** traffic, calm...

> **ABSTRACT V. CONCRETE:** wit vs. road...

# 02 Adverbs

**PLACE:**  
 here, there,  
 outside, everywhere,  
 upstairs, nowhere,  
 somewhere....

**TIME:**  
 ago, before, since,  
 yet, for, still,  
 afterwards...

**MANNER:**  
 just, quite,  
 quickly, hardly,  
 well, carefully,  
 barely, almost,  
 scarcely,  
 beautifully...

**FREQUENCY:**  
 often, never,  
 sometimes, always

# 03 Conjunctions

**COORDINATING:**  
 and, or, but,  
 yet, nor, for, so

**CORRELATIVE:**  
 both... and...,  
 either... or...,  
 just as... so...,  
 whether... or...,  
 neither... nor...,  
 not only... but also...

**SUBORDINATING:**  
 after, since, if,  
 while, although,  
 before, because,  
 unless

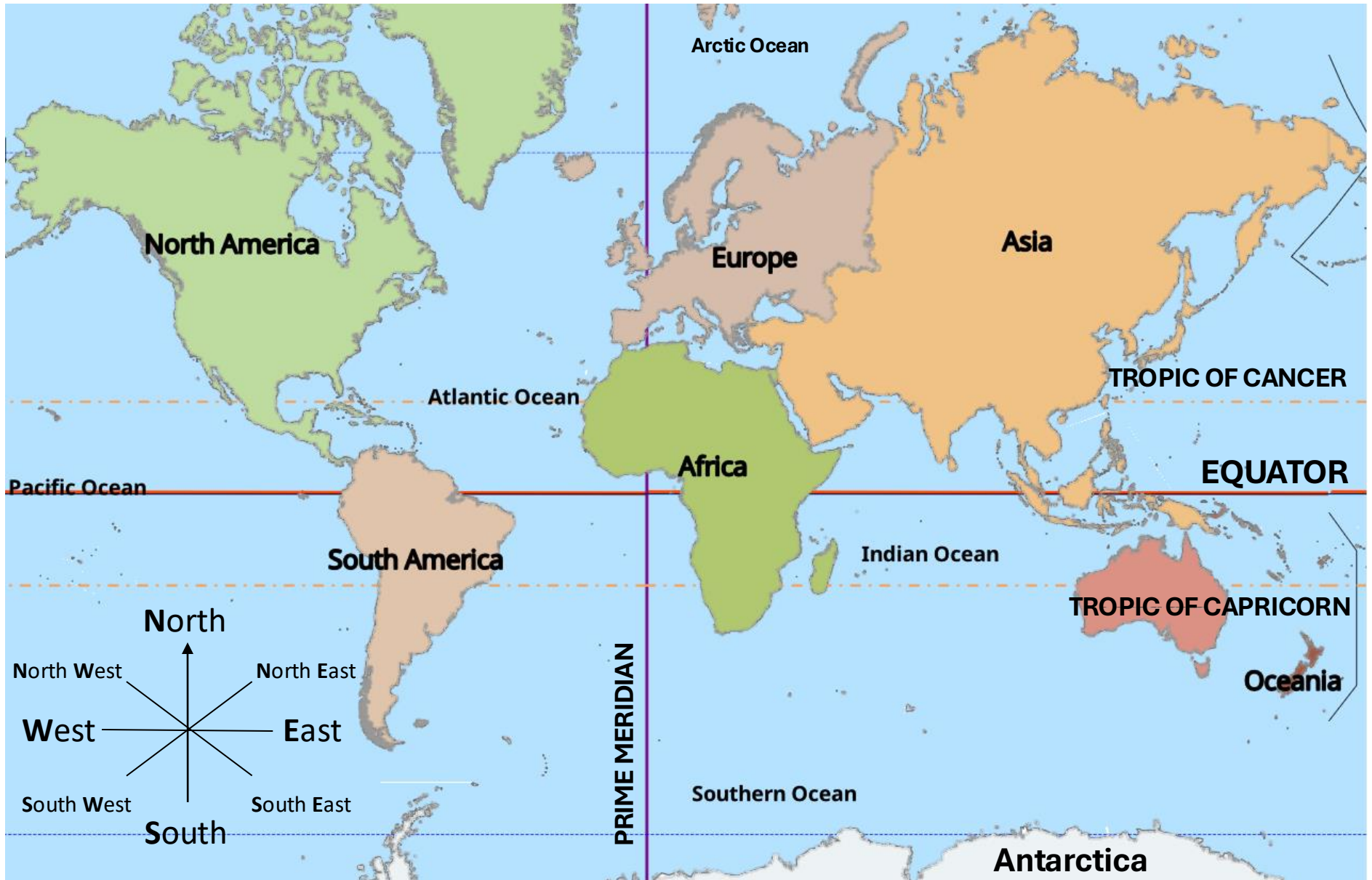
# 04 Determiners

**TELLS US WHICH:**  
 each, every,  
 some, none,  
 all...

**TELLS US WHOSE:**  
 my, your, her, his, its,  
 our, your, their (= possessive  
 adjectives or determiners)



# World Map



**GCSE Art and Design** focusing on key assessment objectives and allowing students to develop a personal project while building core skills.

- Students are provided with a choice of 4 topics, based on past exam paper in order to start their course work (A3 sketch book 60% of their final grade)
- In January Y11, students will receive the new exam paper and work on one topic of choice in a small sketch book in preparation for their 10h art exam in April (40% of final grade).

## AQA GCSE Art and Design Assessment Objectives:

- **AO1:** Develop ideas through investigations
- **AO2:** Refine work by exploring materials and techniques
- **AO3:** Record ideas, observations and insights
- **AO4:** Present a personal and meaningful response



Introduction and Artist Research (AO1 & AO3)

- **Topic:** *Introduction to the Theme*
- Brainstorm
- Mind map ideas
- Sketchbook setup
- Homework: Bring 3 personal items/photos that represent you
- **Topic:** *Artist Research*
- Study artists exploring topic
- Analyze artworks in sketchbook (use formal elements, art vocabulary)
- Create responses in style of artist

## • **Topic:** *Observational Drawing & Personal Symbolism*

- Draw from personal objects/photos
- Begin incorporating symbolic elements
- Media: Pencil, ink, charcoal
- Photography
- Clay and ceramics
- Sculpture: stone, wood
- Digital media:
- Adobe Photoshop
- Animation and Film
- Premier Pro
- IMovie
- Textiles: sew, stitch, crochet, knit

Media Exploration and Developing Ideas (AO2)

- **Topic:** *Experimental Media Workshop*
- Explore: collage, monoprinting, mixed media
- Annotate outcomes in sketchbook
- Development and Refinement (AO2 & AO3)
- **Topic:** *Refining Composition and Style*
- Begin scaled versions of composition
- **Topic:** *Final Media Decisions*
- Experiment with chosen medium for final piece
- Annotate decisions (why this media, how it relates to theme)

## **Topic:** *Final Preparatory Work*

- Complete final sketch/design
- Ensure AO1–AO3 are covered in sketchbook
- Final Piece and Evaluation (AO4)
- **Topic:** *Start Final Outcome*
- Begin working on final piece (A2/A3 format or 3D depending on focus)
- **Topic:** *Continue Final Outcome*
- Focus on detail, refinement, personal expression



# Computer Science

## Programming - Python

**Comment** – Text within the code that is ignored by the computer. A Python comment is preceded by a #.

```
# This is an example of a comment
```

**Output** – Processed information that is sent out from a computer

Python	Pseudocode
print("Hello World!")	OUTPUT "Hello World"
Hello World!	
print("Hello", "World!")	
Hello World!	
print("Hello"+"World!")	
HelloWorld!	
print("Hello\nWorld!")	
Hello	
World!	

**Input** – Data sent to a computer to be processed

print("Enter name")	OUTPUT "Enter name"
name=input()	name ← USERINPUT
print("Hello", name)	OUTPUT "Hello", name
print("Enter age")	OUTPUT "Enter age"
age=int(input())	age ← USERINPUT

**Assignment** - The allocation of data values to variables, constants, arrays and other data structures so that the values can be stored.

- Variable** – Value that can change during the running of a program. By convention we use lower case to identify variables (eg a=12)
- Constant** – Value that remains unchanged for the duration of the program. By convention we use upper case letters to identify constants. (e.g. PI=3.141)

## Data Types

<i>Integer</i>	age = 12	age ← 12
<i>Float (real) number</i>	height = 1.52	height ← 12
<i>Character</i>	a = 'a'	a ← 'a'
<i>String – multiple characters</i>	name = "Bart"	name ← "Bart"
<i>Boolean (true/false)</i>	a = True b = False	a ← True b ← False

## Arithmetic Operators

<i>Add</i>	7 + 2 = 9	7 + 2
<i>Subtract</i>	7 - 2 = 5	7 - 2
<i>Multiply</i>	7 * 2 = 14	7 * 2
<i>Divide</i>	4 / 2 = 2	4 / 2
<i>power</i>	2 ** 3 = 8	2 ** 3
<i>Integer division</i>	7 // 2 = 3	7 DIV 2
<i>Modulus (remainder)</i>	7 % 2 = 1	7 MOD 2

**Relational Operators** – Allows the Comparison of values

<i>Less than</i>	<	<	7 < 2	-> False
<i>Greater than</i>	>	<	7 > 2	-> True
<i>Equal to</i>	==	==	7 == 2	-> False
<i>Not equal to</i>	!=	≠ or <>	7 != 2	-> True
<i>Less than or equal to</i>	<=	≤	7 <= 2	-> False
<i>Greater than or equal to</i>	>=	≥	7 >= 2	-> True

## Boolean Operators

AND	and	7 < 2 and 1 < 2	-> False
OR	or	7 < 2 or 1 < 2	-> False
NOT	not	not 7 < 2	-> True

**Sequencing** represents a set of steps. Each line of code will have some operation and these operations will be carried out in order line-by-line

Using + operator for adding	
a = 1	a ← 1
b = 2	b ← 2
c = a + b	c ← a + b
print(c) -> 3	OUTPUT c

Using + operator for concatenation	
a = 'Hello '	a ← 'Hello '
b = 'World'	b ← 'World'
c = a + b	c ← a + b
print(c) -> Hello World	OUTPUT c

## Random number

Random integer	import random random.randint(0,9)	RANDOM_INT(0,9)
Choice	random.choice('a','b','c')	
Random value from 0 to 1	random.random()	

**Selection** represents a decision in the code according to some condition. The condition is met then the block of code is executed otherwise it is not. Often alternative blocks of code are executed according to some condition.

<pre>x=RANDOM_INT() IF x &lt; 10 THEN   y=1 ELSE   y=0 ENDIF</pre>	
--	--

IF ...	IF i > 2 THEN j ← 10 ENDIF	if i > 2: j=10
IF ... ELSE ...	IF i > 2 THEN j ← 10 ELSE j ← 3 ENDIF	if i > 2: j=10 else: j=3
IF ... ELSE IF ... ELSE	IF i ==2 THEN j ← 10 ELSE IF i==3 j ← 3 ELSE j ← 1 ENDIF	if i ==2: j=10 elif i==3: j=3 else: j=1

**Iteration** Sometimes we wish the code to repeat a set of instructions

WHILE loops are used when the we do not know beforehand the number of iterations needed and this varies according to some condition.

<pre>x = 0 while (x &lt; 10):   x = x + 1</pre>	
---	--

<pre>while True:   print("Hello World")</pre>	<pre>WHILE TRUE   OUTPUT "Hello World" ENDWHILE</pre>
<pre>a=0 while a&lt;4:   print(a)   a=a+3</pre>	<pre>a ← 0 WHILE a &lt; 4   OUTPUT a   a ← a + 3 ENDWHILE</pre>

FOR loops are used when we know before hand the number of iterations we wish to make.

<pre>for a in range(3):   print(a)</pre>	<pre>FOR a ← 0 TO 3   OUTPUT a ENDFOR</pre>
--	---

# Drama

## KS4 Drama GCSE

**Devising:** 40% of the overall grade

### Term 1 and 2:

- Introduction into workshop-based sessions learning new performance skills.
- Theatre visit September
- Perform to the Year 6 students at the end of the first half term.
- Development and creation of devised performance based on different stimuli for final assessment at the end of the Spring term.

**Term 1 homework:** Develop your research and complete the first two questions of your mock portfolio. **Term 2 homework:**  
--First draft of the portfolio to be completed by the end of the summer term.  
-Learn your lines and rehearse during lunchtimes and out of school hours organised by the group.

-Final draft by October half term. (Year 11).

### Devising skills:

- Research (social, historical and cultural contexts), theatrical conventions, current themes and trends, issues and controversies
- Confidence-building
- Collaborate, negotiate, communicate with others and to the audience) and respect
- Listen to others and don't dominate the group
- Contribute ideas and interact positively
- Explore practically rather than just talking about the ideas.
- Rehearsing and learning lines
- Voice
- Physicality
- Ability to combine and apply vocal and physical skills
- Characterisation
- Understanding of style, genre and theatrical conventions
- Design students must work collaboratively with the performers. (There is a maximum of one designer per group).

## Year 10

### Practical devising process

- 1) **Mind map** – mind map the stimulus provided – how does it make you feel or what does it make you think about?
- 2) **Research** – research topics that stem from your mind map and interest you to help you to develop your idea.
- 3) **Your idea** – develop your aims and intentions, decide on your target audience and develop your idea for your piece.
- 4) **Improvise** – Create the scenes that are going to form your piece by improvising. Experiment with different drama techniques to help you to achieve your aims.
- 5) **Structure** – Now that you have the scenes, play around with the structure. Is your piece more effective if you start at the end?

3-4 students in a group - time 10-15 minutes..  
5-6 students in a group - time: 20-25 minutes.

### Techniques:

- Chorus speaking
- Ensemble work
- Forum theatre
- Hot seating
- Improvisations
- Physical sequences/movement
- Soundscapes
- Physical theatre
- Role on the wall

### Theatre practitioners to research:

- Frantic Assembly
- Complicite
- Stanislavski
- Brecht
- Steven Berkoff
- Kneehigh

## Component 1

**Written portfolio:** A written document of the creation and development of your devised work. This must be worked on under supervision and written in Google Docs. Minimum requirement 1200 -1500 words. (Use guide provided to support your answers. Include the suggested headings.(Write your name, your candidate number and IDR0/01 **Questions:**  
1. What was your initial response to the stimuli and what were the intentions of the performance?  
2. What work did your group do in order to explore the stimuli and start to create ideas for performance?  
3.What were some of the significant moments during the development process and when rehearsing and refining your work?  
4.How did you consider genre, structure, character, form, style, and language throughout the process?  
**After the performance:**  
5. How effective was your contribution to the final performance? 6. Were you successful in what you set out to achieve?

### Analysing and evaluating:

Ensure you follow the PEE structure:  
This element of the performance...explored, conveyed, communicated, showed, presented...  
This symbolised.../This represented.../This moment was.../The use of design elements  
/...The acting skills made use of ...  
**Point:** When I was first introduced to the stimulus my initial thoughts were...  
**Evidence:** For example, the image of ...made me think of...  
**Explain:** This gave me the idea that we could use ...in my devised piece. **Three areas of focus:**  
1) Creating and developing a devised piece from stimuli.  
2) Group performance/design realisation of the devised piece.  
3) Analysing and evaluating the creative process and group devised performance.

# Drama

## KS4 Drama GCSE

### Theatre Makers in Practice (40%)

#### Autumn 1 (Year 10) Section B

-Theatre visit to watch a professional live theatre performance. This is an essential part of the Drama GCSE curriculum. Prepare notes of 500 words maximum for the written exam.

#### Suggested headings:

Performers/actors/roles/lighting/costume/set/props/stage furniture/sound/staging/positive/negative evaluations.

**Term 1 Homework (Year 10):** Complete evaluation notes and drawings for the 500 words for the mock exam on Section B.

**Summer 1 and 2 (Year 10)** Practically explore 'An Inspector Calls' understand how to answer questions in Section A and Section B.

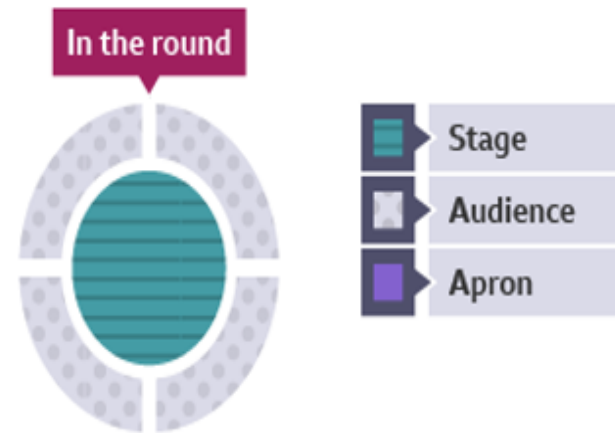
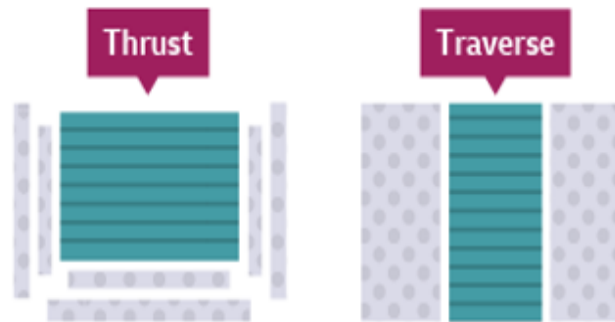
**Autumn 1 and summer term (Year 11)** Revise exam technique and structure of exam question

**Term 2 and 3 Homework Year 11:** practice papers and revision.



## Year 10 and 11

## Component 3: Section A



#### Section A: Bringing Texts to Life (AO3)

#### Section B: Theatre Evaluation (AO4)

You will have **five questions** of varying marks based on an unseen extract from *An Inspector Calls* by J.B Priestley.

#### Section A Questions

3(ai) Performer related question – will focus on vocal or physical skills (**4 marks**).

3(aii) Performer related question – vocal and physical skills (**6 marks**)

3(bi) Director question – a choice of three options either staging, set, costume, lighting, sound. (**9 marks**)

3(bii) Director question – focusing on creating characterisation of one or two characters in the play and how you would direct actors to demonstrate this through voice, physicality and stage space. (**12 marks**)

3(c) Design focus – choose from a choice of three options - either staging, set, costume, sound, lighting (**14 marks**)

#### Sentence stems

As an actor/director/designer, I would...to show I would direct...

I would design...

I would direct the actor playing.....to.... on the line '...', I would....

I would direct the sound/lighting engineer to.... For example...

My choice here could represent/show...

This would make the audience...

This reflects on the context of the play because ... (Q 3bi only)

Elsewhere in the play, during Act 1/2/3...(Q 3bii only).

**WHAT? What would you decide?**

**WHY? Why would you do that?**

**HOW How do you want the audience to react?**

P

E

E

L/L

# Drama

Performance skills are split into three strands:

Vocal Skills

Physical skills

Spatial skills

These are all the things we do to create:

- Good characterisation (embodiment of our character)
- An interesting and engaging performance
- Connection with our audience through emotion

## Vocal Skills

Remember to pair up vocal skills eg: *a harsh down and low pitch or a slow pace and emphasis on the word*

### Pitch

**High:**  
Nervousness, excitedness, shock, curious, upset/crying

**Low:**  
Assertiveness, anger, control, authority

### Volume

**Loud:**  
Anger, assertiveness, confidence, hysterical, upset, excitedness

**Quiet:**  
Uncertainty, sadness, control/level-headed, upset, shock

### Tone

**Soft:**  
Calm, love, happiness, nervous, sad, given up

**Harsh:**  
Angry, aggression, confidence, rejection,

### Pace

**Quick:**  
Nervousness, excitedness, anger, passion, shock,

**Slow:**  
Confused, sadness, confidence, control, authority, uncertainty,

### Emphasis

A word you stress for meaning.  
'She has **nothing** more to tell you' suggests Gerald is saying Sheila hasn't got anything else to say.  
'She has nothing more to tell **you**.' suggests Gerald is saying she has got more to say but not to Inspector Goole.

### Posture

#### **Upright-**

confidence, status, authority, control

#### **Hunched-**

weak, unwell, upset, scared/worried, grief, low status

### Gesture

**Pointing-** aggression, authority, anger

**Fist-** anger, frustration, violence/aggression.

**Pray-** religious, desperation

**Clutching-** desperation, frustration, shock, confusion, anger, love

**Reaching out-** love, desperation, flirting, confused

### Body Language

**Open-** love, friendship, trust,

confidence, assertiveness/authority

**Closed-** shyness, scared, worried, uncertainty, grief, confused, sadness/upset

### Facial expressions

**Confused-** frown and squint eyes, mouth slightly open.

**Excited/happy-** smile, widen eyes

**Angry-** furrow eyebrows, scrunched nose,

**Shocked-** widen eyes, open mouth,

**Flirtatious-** slight grin, partly widen eyes, purse lips, wink

**Sad/upset-** slight frown, squint eyes, scrunched nose, downward mouth

## Physical Skills

# Drama

## KS4 Drama Bringing Texts To Life

## Year 10 and 11 Component 3: Section A

### Plot summary

An Inspector Calls by J.B Priestley is a play that revolves around the apparent suicide of a young woman called Eva Smith. In the play, the unsuspecting Birling family are visited by the mysterious Inspector Goole. He arrives just as they are celebrating the engagement of Sheila Birling to Gerald Croft. The Inspector reveals that a girl called Eva Smith, has taken her own life by drinking disinfectant. The family are horrified but initially confused as to why the Inspector has called to see them. What follows is a tense and uncomfortable investigation by an all-knowing Inspector through which the family discover that they are all in fact caught up in this poor girl's death.



**Mr Birling**  
A successful  
business man in  
Brumley



**Eric  
Birling.**  
The son  
and  
youngest  
of the two  
Birling  
children.



**Mrs Birling**  
The wife of Mr  
Birling.  
She is  
obsessed with  
etiquette and  
her status in  
society.



**Sheila  
Birling.**  
The eldest  
child and  
daughter of  
the Birlings.  
She is  
engaged to  
Gerald Croft.



**Gerald Croft is**  
an upper-class  
businessman.  
His father  
owns Crofts  
Limited, a rival  
company to the  
Birling's. He is  
engaged to  
Sheila.

The context of a play is the circumstances in which it happens. This helps you to understand it. JB Priestley's play, *An Inspector Calls* is set in 1912 but written in 1945. We need to remember that the play is set before both world wars and at a time when the British Empire was still a force to be reckoned with internationally. The play is about a family who are visited by a character who appears to be a police inspector. During the discussion that follows, it becomes clear that everyone in the family, including Gerald, the daughter's fiancé, has contributed to the death of a young girl who took her own life after her treatment at their hands. She was sacked from two jobs and had two unfortunate love affairs and was turned away by a charity committee while pregnant. Pregnancy outside of marriage was greatly frowned upon in this period, another thing to consider when looking at the play's context.

The play is made theatrically effective by the twists and turns in the story and an intriguing chain of events. It then asks questions about blame and personal responsibility, whether the girl actually existed and if the policeman is an imposter or even a spirit.

This is the key moral point of the play. Priestley's message is that we all have a duty to society and it will collapse if we don't honour that duty. Class is also a very important theme in this play. The historical context is that class was still very rigid in Edwardian times and it was thought that the upper classes should never mix with the lower classes. The divide between the upper and lower classes were very apparent.



# Drama

## The context of 'An Inspector Calls' by J.B Priestley. Section A

1912

### World Wars

1945

First World War starts in two years. Mr Birling's optimistic that there would not be a war is wrong.



The Second World War ended on 8 May 1945. People were recovering from six years of warfare.



1912

### Gender Roles

1945

Women were considered to be lower than men. All a well off women could do was get married; a working woman was seen as a poor person.



As a result of the wars, women had earned a more valued place in society.



1912

The ruling classes saw no need to change the status quo.



### Views and Opinions

There was a great desire for social change.



1945

# Drama

## Lighting

### Colour Symbolism



#### Blue

Sadness, moonlight, night time, eerie, loss, water



#### Red

Blood, death, danger, anger, conflict



#### Green

Scientific, uncomfortable, eerie, unnatural, supernatural, jealousy, nature, forestry



#### Yellow

Outdoors, sunlight, morning/evening, happy, joy



#### Pink/purple

Love, passion, royal



#### White

Clinical, washed out, bright/can see everything, artificial, eerie

## Sound

### Types of Sound

#### Diegetic:

Sound that characters on stage can hear. E.G Telephone ringing that a character answers



#### Non Diegetic:

Any sound that a character cannot hear, but instead creates the mood or atmosphere for the performance. For example, if a piece of music is played to accompany a scene (called underscoring), but cannot be heard by the characters, then it is non-diegetic.



### Key Types of Sound

**Sound effects:** Naturalistic effects to help the realism such as a doorbell, phone ringing, birds tweeting.



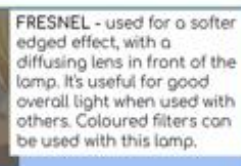
**Ambient sound:** Creating an atmosphere such as synths, soundscapes, symbolic sounds like water/waves



**Music:** Songs or pieces of instrumental music



**SPOT-** has a hard-edged effect, used to light characters or elements on the stage. Coloured filters can be used with this lamp.



**FRESNEL** - used for a softer edged effect, with a diffusing lens in front of the lamp. It's useful for good overall light when used with others. Coloured filters can be used with this lamp.



**FLOOD** - produces a clear wide-angled light, but there's little control over the spread of the light. Coloured filters can be used with this lamp



**STROBE**- a flashing light, used for special effects. It's often used to give the effect of old movies. It produces a jerky effect on the movements of actors when used on its own



**GOBO**- a sheet inserted on a frame at the front of the light with a design cut into it. It filters the light, creating a picture effect on the stage. EG: to create the leaves of a forest, or the bars of a prison.

**COLOURED GELS**- Added to the front of some lanterns so that they throw coloured light onto the stage.



# Drama

## Costume

### 1912 Fashion

#### WOMEN

Evening dresses were usually made of fine silks, with long length, open necklines and short sleeves. Closures were usually hidden under the various layers.

They were tightly fitted to the body.



Hair was usually tied up. The 'Gibson up do' was very fashionable at the time. Or hair to be curled and clipped up on top of the head. Sometimes for special occasions women would wear some form of hair accessory such as an encrusted head band or clip.



### 1912 Fashion

#### MEN

'White tie and tails' which was a black tail coat with white waistcoat. Or a Tuxedo was a more informal alternative to the tailcoat. Both tails and tuxedo had satin lapels. Bow ties would be either white or black.



Short slicked hair (usually with a form of gel) with parting. Full moustaches were popular.

The role of set in theatre: the setting (the location), the time period and communicating themes or symbols to communicate messages of the play.

### Set Recap

#### 1912 Upper Class Homes



Wood and brass were popular materials to make furniture and decor with.



Chandeliers, large portraits and large draped curtains were popular piece of decor to have in an upper class home.



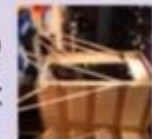
Floral wallpaper and floral patterns in general were very popular.

#### Flat



#### Set pieces

#### Door Flat



#### Backdrop



#### Decking



### Examples of An Inspector Calls Sets



#### Truck



#### Files



#### Projection



# Drama

## C3: Theatre Makers in Practice

## Year 10 and 11

## Component 3: Section B

### Section B: Live Theatre evaluation notes.

9a) You must analyse an aspect of performance you have seen. You could be asked to focus on performance or design. **(6 marks)**

9b) You must evaluate a different aspect from the same performance. Could focus on performance or design. This is worth more marks as you need to form a judgement **(9 marks)**

#### What is analysis?

What the performers or designers did to explore key ideas or skills.

#### What is evaluation?

To form judgements about whether an idea or performance element was effective (give your

#### Sentence stems:

The use of (lighting/stage space/costume) was particularly effective in the moment...

This worked well/ didn't work well, as it showed...

The moment when .....was enhanced by the use of sound/lighting/set/etc

This was a successful/unsuccessful moment because...

A moment which stood out was when....

Remember...you do not need to be entirely positive, you are entitled to have your own opinion as well!

**Avoid just the plot of what happened.**

**Analyse and evaluate. What they did, why you think they did it and how effective it was.**

### Autumn 1 (Year 10)

#### Component 3: Section B

**Section B** Theatre visit to watch a professional live theatre performance. This is an essential part of the Drama GCSE curriculum. Develop analytical evaluation skills and prepare notes of 500 words maximum for the written exam. Headings:

Performers/actors/roles/lighting/costume/set/props/stage furniture/sound/staging/positive/negative evaluations.

**Homework: Complete evaluation notes for the 500 words for the mock exam.**

#### Summer 1

##### Section A

Practically explore An Inspector Calls. This includes performer, designer and director considerations. Understand how to write and structure answers.

### Autumn 1 (Year 11)

#### Section A and Section B

Return exam technique and exam questions. Opportunity to see a second live performance for your theatre evaluation.

#### Summer 1

Refine exam technique and practice papers. Sit exam in May.

### Vocal skills

Accent  
Articulation  
Emphasis (stressing certain words to make them stand out)  
Inflection (change in pitch or loudness of the voice)  
Pace  
Pause  
Pitch  
Projection  
Quality  
Resonance  
Rhythm  
Tone  
Volume

### Physical skills

Body language  
Ensemble (move together fluidly as a group)  
Eye contact  
Facial expressions  
Gait  
Gesture  
Levels (placing characters on upper and lower levels to show status)  
Movement  
Pace  
Physical theatre  
Posture  
Proxemics (the space between characters to show relationships)  
Space  
Status  
Stillness

### Stage directions and stage space

Blocking (choices about where the performers stand and how they move on stage to bring an extract to life)  
Movement  
Proxemics  
Stage directions:  
Centre stage  
Downstage  
L/R/C/  
Upstage  
C/L/R  
Stage left  
Stage right

40 marks (25% GCSE) – Two non-fiction texts – one from 19<sup>th</sup> Century & one from 20<sup>th</sup>/21<sup>st</sup> century.

**Question 1**  
Pick four true or false statements from a list of 8.

Before you begin - use the summary about both texts to help you understand the text. These boxes provide clues. Consider what the purpose, audience and form of the texts is.

**To answer:**

- Only look at lines named in question to in order to find answers.
- Only shade 4 boxes (1 box = 1 mark) - this is not a trick question – it is easy.

**Question 2**  
Write a **summary** of the implicit\* and explicit **differences** between Source A and B

- Read and highlight key words in the question**
- Start your answer with an **overview sentence** then your summary of differences (similarities).
- E.g. “Clearly, the differences between Eddie and Henry are vast as Henry’s experience of school is much harsher than Eddie’s; we can see this when Henry complains about not being able to write freely as Mr. Smith, ‘would flog me if he knew it.’ This is in contrast to...”
- Use **discourse markers**: Clearly,... However, ... Notably, this is different/similar... In contrast, ...
- Track** through each text; space your shorter quotes out throughout the whole text.

**Question 3**  
How does the writer use **language** to...” in one source only

- Read and highlight key words in the question
- Determine the **big idea** in the extract. Which quotes demonstrate this effectively?
- Refer to the language devices and ensure you write about the **effects** of the use of language
- Start your answer with an **overview sentence**, then answer the question directly
- E.g. “The writer uses harsh metaphors and violent verbs to emphasis the devastating effect of the storm. Consider what the words make you think, feel and imagine. Write **a lot about a little** - e.g. “Personification is used in this phrase, ‘Death stood at my bedside,’ to create an intense feeling of fear for the reader, suggesting the writer felt death was imminent; it was a threatening being and about to take his life.”
- Use **discourse markers**: Notably,... As well as this,... Furthermore,... In addition... However, ...
- Track** through each text, space your quotes out throughout the whole text.

**Question 4**  
**Compare** how the two **writers** present/convey/convince/persuade... in Source A and B

- Read and highlight key words in the question**
- Start your answer with an **overview sentence** then explain the differences/similarities in the **writers’ viewpoints/purpose/perspective**.
- e.g. The writers of Source A and Source B have wildly different views about parenting and education. The writer of Source A believes that education really is the job of parents and not schools, whereas the writer of Source B has sent both his boys off to a boarding school where he has little control and knows nothing about the standard of education they are receiving.” Refer to both writers throughout.
- What methods does the writer use? Does this capture their main attitude or is there a change elsewhere?
- Use the bullet points to organise your answer (first bullet point content comparison, second bullet point comparison of techniques used)
- E.g. For example, the writer of Source A explains using expert opinion that..., however, the writer of Source B uses statistics to back up their argument. The effect on the audience is similar as both add weight to the arguments the writers are putting forward and convince their audience of their standpoint.
- Go back and forth between the texts. Use **comparison words or phrases** to help you = Likewise, Similarly, In the same way, Different to..., Unlike .....B, In contrast.....,However, etc.

## Mark Scheme

Bands 1-4	4 – DETAILED. PERCEPTIVE 3 - CLEAR, RELEVANT 2 - SOME, ATTEMPTS 1 – SIMPLE, LIMITED
Q2	<ul style="list-style-type: none"> <li>Perceptive inference and differences from both texts</li> <li>Well-judged quotations</li> </ul>
Q3	<ul style="list-style-type: none"> <li>Analyses the effects of writer’s choices</li> <li>Well-judged quotations</li> <li>Sophisticated subject terminology</li> </ul>
Q4	<ul style="list-style-type: none"> <li>Same as Q2/3 AND...</li> <li>Detailed understanding of different perspectives &amp; ideas</li> </ul>

## AOs

**AO1**

- Identify and interpret** explicit and implicit \* information and ideas.
- Select and synthesise evidence** from different texts.

**AO2**

- Explain, comment on and analyse** how writers use **language and structure** to achieve **effects** and influence readers
- Use **relevant subject terminology** to support views.

**AO3**

- Compare** writers’ ideas across two or more texts.

**Sentence starters to show inference.**

This suggests/suggesting . . .

This creates/creating . . .

It seems to the reader that...

This possibly means...

The connotations reinforce . . .

This could indicate that...

This evokes a sense of . . .

This emphasises . . .

## Methods

Metaphor
Alliteration
Direct Address
Facts
Anecdote
Triple
Hyperbole
Emotive language
Repetition
Simile
Allusion
Rhetorical Question
Opinions
Imperatives
Modal verbs
Statistics
Expert opinion
Tone
Personification
Sibilance
Onomatopoeia
Imagery
Symbolism
Contrast
Juxtaposition

# English Literature

Language	Structure	Form
<p><b>Alliteration</b>- repetition of the same letter at the start of two or more words</p> <p><b>Allusion</b>- reference to another literary work</p> <p><b>Assonance</b>- repetition or pattern of the same vowel sounds</p> <p><b>Connotation</b>- associated meaning of word</p> <p><b>Consonance</b>- the partial or total identity of consonants in words whose main vowels differ</p> <p><b>Diction</b>- usually used to describe the level of formality that a speaker uses</p> <p><b>Extended metaphor</b>- a central metaphor that acts like an "umbrella" to connect other metaphors within it</p> <p><b>Hyperbole</b>- exaggerated statement</p> <p><b>Imagery</b>- visually descriptive language</p> <p><b>Metaphor</b>- saying one thing is another</p> <p><b>Onomatopoeia</b>- a figure of speech where words are used to imitate sounds</p> <p><b>Oxymoron</b>- two terms appear next to each other that contradict each other</p> <p><b>Pathetic fallacy</b>- weather to create mood</p> <p><b>Personification</b>- make object human</p> <p><b>Pun</b>- a play on words</p> <p><b>Satire</b>- the use of humour or irony to mock, ridicule or criticise</p> <p><b>Semantic field</b>- words related in meaning</p> <p><b>Simile</b>- comparing using 'like' or 'as'</p> <p><b>Sibilance</b>- the repetition of an 's' sound in two or more words</p> <p><b>Synecdoche</b>- a figure of speech in which a part is substituted for the whole</p> <p><b>Tone</b>- the implied attitude of a writer toward the subject and characters of a work</p> <p><b>Theme</b>- the central idea of a literary work</p>	<p><b>Anapest</b>- two unaccented syllables followed by an accented one</p> <p><b>Anaphora</b>- the repetition of the same word or phrase at the beginning of a line</p> <p><b>Caesura</b>- a piece of punctuation in the middle of a line creating a pause in rhythm</p> <p><b>Dactyl</b>- a stressed syllable followed by two unstressed ones</p> <p><b>Elision</b>- the omission of an unstressed vowel or syllable to preserve the meter of a line of poetry</p> <p><b>End-stopped line</b>- a line ending in a full pause</p> <p><b>Enjambment</b>- a sentence which continues, with no punctuation, into the line below</p> <p><b>Foot</b>- a metrical unit composed of stressed and unstressed syllables</p> <p><b>Half rhyme</b>- an imperfect rhyme where the ending consonant sound of a word is the same as another</p> <p><b>Juxtaposition</b>- two or more contrasted ideas placed side by side</p> <p><b>Meter</b>- the measured pattern of rhythmic accents in poems</p> <p><b>Parallelism</b>- the similarity of structure in a pair or series of related words, phrases, or clauses</p> <p><b>Quatrain</b>- a four-line stanza in a poem</p> <p><b>Refrain</b>- a phrase, line or group of lines which is repeated throughout a poem</p> <p><b>Repetition</b>- a repeated word or phrase usually used to emphasise importance.</p> <p><b>Rhyming Couplet</b>- two lines of poetry that rhyme and have the same meter</p> <p><b>Rhyme</b>- words that sound the same at the end</p> <p><b>Sestet</b>- a six-line unit of verse constituting a stanza or section of a poem</p> <p><b>Stanza</b>- two or more lines of poetry that form the divisions of the poem (paragraphs)</p>	<p><b>Allegory</b>- a symbolic narrative which often takes the form of a story where the characters represent moral qualities</p> <p><b>Ballad</b>- a narrative poem written in four-line stanzas, characterized by swift action and narrated in a direct style</p> <p><b>Blank verse</b> – non rhyming lines written in iambic pentameter</p> <p><b>Dramatic monologue</b>- a type of poem in which a speaker addresses an internal listener or the reader</p> <p><b>Elegy</b>: An elegy is a poem about a dead person or thing</p> <p><b>Epic</b>- a long narrative poem that records the adventures of a hero</p> <p><b>Free verse</b>- poetry without a regular pattern of meter or rhyme</p> <p><b>Lyric</b>- a poem that expresses personal and emotional feelings.</p> <p><b>Ode</b>- a poem written in praise or celebration of a person, thing, or event</p> <p><b>Pastoral</b>- a poem about nature or simple, country life</p> <p><b>Shakespearean sonnet</b>- usually 14 lines which are formed by three quatrains with a rhyming couplet for the last two lines</p> <p><b>Sonnet</b>- a fourteen-line poem in iambic pentameter and regular rhyme scheme</p> <hr/> <p><b>Speaker</b>: the voice behind the poem – the person we imagine to be speaking. The speaker is <u>not</u> the poet. Even if the poem is autobiographical, you should treat the speaker as a fictional creation, because the writer is choosing what to say about himself.</p>

# English Literature

## Ozymandias

**Context** – *Ozymandias* was written by Percy Bysshe Shelley, and was first published in January 1818.

Percy Bysshe Shelley – Percy Bysshe Shelley (1792-1822) was one of the major English Romantic Poets. Shelley was not particularly famous in his lifetime, but his popularity grew steadily after his death. Shelley was involved in a close circle of poets and writers, for example his second wife Mary Shelley (the author of *Frankenstein*) and Lord Byron. His poems have influenced a number of social and political movements since, particularly his theories on non-violence in protest and political action.



Ramesses II – Ramesses II, also known as Ramesses the Great, is often regarded as the most powerful and celebrated Egyptian pharaoh of the Egyptian Empire. In Greek, his name is often translated as 'Ozymandias.' He led several successful military expeditions, including to the Levant and into Nubia. In the early part of his reign, he built many cities, temples and monuments. Estimates of his age at death vary, but most suggest around 90 or 91 – a reign of over 66 years!



Ancient Egypt – Ancient Egypt refers to a civilisation of ancient north-east Africa, along the lower reaches of the Nile River. At its peak, Ancient Egypt held both significant territory and power over the surrounding areas, including the Near East. Part of the success of the civilisation has been attributed to the ability to adapt to the conditions of the Nile Valley for agriculture, the formation of military forces, and the influence of scholars and education – all overseen by a 'Pharaoh' or 'Emperor.'



Egyptian Ruins – A number of remnants of Egyptian culture exist as ruins today. Each complex houses the tomb of a different Egyptian pharaoh, and in front of them lies the Sphinx. One of the largest (and certainly the most famous of these) is the Pyramids of Giza (just outside Cairo). The Valley of Kings is located opposite Luxor on the west bank of the River Nile, where pharaohs (including Ramesses II) were mummified and buried in deep tombs along with sacred artifacts.



**Themes** – A theme is an idea or message that runs throughout a text.



Transience – The 'colossal wreck' that has become of Ozymandias' statue is a clear demonstration of the idea that everything, no matter how grand and vast it once was, is temporary, and will fall victim to the sands of time. Shelley's underlying message is exceptionally bleak – in time, nothing that any of us do will eventually matter.

Power and Oppression – Ozymandias' power, although once substantial, is one attribute that has failed to stand the test of time – the surroundings of his ruins making his assertions of power seem ridiculous. His oppressive nature ("hand that mocked, heart that fed") can oppress no more. Shelley doubtlessly intended to send a message to those in his contemporary society who abused positions of power and oppressed others – it won't last forever.



### Influences on the Poet

Shelley ordered a copy of *Bibliotheca Historica* in 1812, which contained a section on a statue of Ramesses II: *One of these, made in a sitting posture, is the greatest in all Egypt, the measure of his foot exceeding seven cubits.... This piece is not only commendable for its greatness, but admirable for its cut and workmanship, and the excellency of the stone. In so great a work there is not to be discerned the least flaw, or any other blemish. Upon it there is this inscription: – 'I am Ozymandias, king of kings; if any would know how great I am, and where I lie, let him excel me in any of my works.'* (I, p.53)

### Poems for Comparison

Charge of the Light Brigade	<i>Ozymandias</i> can be compared and contrasted with transience (COLB aims to create a positive memory of the soldiers)
London	<i>Ozymandias</i> can be compared and contrasted with this poem in the approach to the theme of the <u>power and oppression</u>

# English Literature

## Ozymandias

Language/Structural Devices		ANALYSIS
<p>Caesurae – Caesurae is a break in the rhythm within a line – Shelley does this at several points throughout the poem, each time to create significant effects. For example, the first break is after “Who said” on the second line. This pause mimics the traveller’s sharp intake of breath before recalling the details of the scene. Another example comes after ‘Stands in the desert.’ The use of the full stop at this point reinforces the isolation of the statue amongst the vast desert.</p>	<p>Varied Verbs– Varied verbs are used to show the reader what Ozymandias was like as a ruler e.g. the verbs ‘frown’, ‘sneer’, and ‘command’ make the reader consider Ozymandias as a tyrant-like ruler. This influences the reader away from sympathising with the ruler’s fall from grace. Varied verbs are also used to show that the emperor’s power no longer stands in the way it once did, for example ‘shattered’, ‘stand’, ‘stretch’ show its decay and isolation.</p>	<p>Lines 1-4 – The idea of a traveller from an antique land grabs the reader’s attention, as there is promise of a story. ‘Antique’ suggests the subject matter is old and precious. The adjectives ‘trunkless’ ‘half-sunk’ and ‘shattered’ describe what the ‘vast’ statues have become – they appear to be a shadow of what they once were.</p>
<p><b>Quote:</b> —“<i>Two vast and trunkless legs of stone/ Stand in the desert. . .</i>”</p>	<p><b>Quote:</b> “<i>Half sunk a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command,</i>”</p>	<p>Lines 5-8 – The facial expression of the statue is described in some detail – the ‘frown’, ‘wrinkled lip’ and ‘sneer’ suggesting that the authoritative and oppressive nature of the ruler was ‘well...read’ by the sculptor. Alliteration of the harsh ‘c’ sound is used in ‘cold command’, possibly to reflect the ruler’s harsh command. The traveller suggests that these features of the ruler remain imprinted upon lifeless objects, even though the ruler and the sculptor are now dead. Line 8 gives more details of the King’s nature.</p>
<p><b>Alliteration</b> – Shelley uses the sounds within words to create harsh and soft enunciations across lines, in keeping with the tone and meanings that the poem addresses. For example, when describing Ozymandias’ expression, Shelley repeats the harsh ‘c’ sound in ‘cold command’ to add to the idea that this was a harsh leader. Conversely, the soft ‘l’ sound is repeated in ‘lone and level sands,’ emphasising the beauty of nature.</p>	<p><b>Juxtaposition/ Oxymoron</b> – The juxtaposition of contrasting vocabulary helps to show the irony in Ozymandias’ bold statements of power. For example, the words etched onto the pedestal give an idea of immortality and grandeur: ‘King’ and ‘Mighty’ contrast sharply with the reality of ‘Nothing’ and ‘decay.’ Another example is the use of the oxymoron in the term ‘colossal Wreck.’</p>	<p>Lines 9-11 – The engraving on the pedestal gives an indication of the power that Ozymandias once had. Whoever had the statue commissioned (likely Ozymandias himself) believed that the remnants of his legacy would still intimidate visitors/observers far into the future. Line 11 is one of the most famous lines in poetry – “Look on my Works, ye Mighty, and despair!” is a proud boast of his immense power. The imperative verb and the use of the exclamation mark gives this sense of authority and animation.</p>
<p><b>Quote:</b> “<i>And wrinkled lip, and sneer of cold command,</i></p>	<p><b>Quote:</b> “<i>Look on my Works, ye Mighty, and despair! Nothing beside remains. Round the decay”</i></p>	<p>Lines 12-14 – When juxtaposed with the description of what lay around the broken statue, the ironic truth in relation to these boasts is revealed. ‘Nothing’ and ‘decay’ are words used to demonstrate that the ruler is no longer powerful. The ‘lone and level’ sands (a metaphor for the sands of time) remains, and has brought the powerful ruler (literally in this case) to his knees.</p>
<p>Form/Meter – The poem is a sonnet (it is in one stanza and has 14 lines) however it does not fit the rhyme scheme of a typical sonnet. Some lines are split/separated by full stops. It is written in iambic pentameter, meaning that each line contains 5 stressed and 5 unstressed syllables. This creates a persistent rhythm across the poem – relentless like time.</p>	<p>Structure – The opening line and a half are the narrator’s words (up until the colon) at which point the traveller’s words make up the rest of the poem. This makes the message seem more objective – these aren’t the thoughts of the narrator, rather the musings of someone who has visited the place first-hand. The traveller is merely recalling what has been seen.</p>	
<p><b>Quote:</b> “<i>Of that colossal Wreck, boundless and bare The lone and level sands stretch far away.”</i></p>	<p><b>Quote:</b> “<i>I met a traveller from an antique land, Who said—“Two vast and trunkless legs of stone”</i></p>	

# English Literature

## LONDON

**Context** – *London* was written by William Blake in 1792, and was published in *Songs of Experience* in 1794.

William Blake – William Blake (1757-1827) was an English poet and painter. He is known as being one of the leading figures of the Romantic Movement, as well as for his personal eccentricities. Blake rejected established religious and political orders for their failures, particularly in how children were made to work – this was one of many things that he viewed as being a part of the ‘fallen human nature.’ He lived in London for his whole life, barring three years in which he resided in Felpham.



London in 1792 – London was already a large city with nearly a million people. The Industrial Revolution had brought new machinery that saved time, making some very rich, however it put many out of jobs. Machinery was often hazardous to operate, and those working with it were paid poorly. There was no government support for these people, so many lived in total poverty. For every 1,000 children born, almost 500 died before they were 2. Most children couldn't go to school, and had to work.



*Songs of Innocence and Experience* – Published in 1794, these two sets of poems were created by Blake with the aim of showing the ‘Two Contrary States of the Human Soul.’ The Songs of Innocence collection contains poems that are uplifting, celebrating childhood, nature, and love in a positive tone. The Songs of Experience section (of which *London* was one of the poems) offered a contrasting tone towards these ideas. Some of the topics covered in these poems were the dangerous working conditions, child labour, and poverty.



Romanticism – Romanticism was an artistic, literary, musical, cultural and intellectual movement that originated in Europe in the latter half of the 18th Century, peaking in the mid-19th Century. Romanticism is characterised by its emphasis on emotions - glorifying nature and past events – memories and settings are often described using vivid imagery. Although Blake struggled to make a living during his lifetime, his ideas and influence were later considered amongst the most important of all the Romantic Poets.



**Themes** – A theme is an idea or message that runs throughout a text.

Death/Mortality – The poem is full of dark imagery that creates a constant sense of darkness and death across the poem. The mortality of all manner of people in London, from the child chimney sweepers, to the ‘hapless soldiers’, even the institution marriage, is depressingly detailed by Blake - it is as though London is slowly strangling itself.



Loss and Suffering – The people in London are described as being helpless – constrained by the authorities but also the ‘manacles’ generated by their own perceptions and ideas. The ‘sigh’ of the soldier and the marks of ‘woe’ and ‘weakness’ in the people suggests that the people feel that they are trapped in an inescapable cycle of suffering.



### The Poet's Influences

In Blake's London, the condition of the poor and their children were desperate...the rise in the population, poor harvests and war created serious hardships. Orphans and the illegitimate children of the poor could be sold into apprenticeships that offered meagre prospects; young boys were used to sweep chimneys (prostitution and dire housing conditions were continuing problems. Some philanthropic initiatives attempted to address these issues, but asylums and charity schools were often linked to the exploitative apprenticeship system.



### Poems for Comparison

Ozymandias

*London* can be compared and contrasted with this poem in relation to the theme of death/mortality

Exposure

*London* can be compared and contrasted with this poem in the approach to the theme of loss and suffering.

# English Literature

## My Last Duchess

**Context** - *My Last Duchess* was written by Robert Browning, and was first published in January 1842.

Robert Browning – Robert Browning (1812-1889) was an English poet and playwright whose position as one of the foremost Victorian poets was characterised by his success with the dramatic monologue. Many of his poems utilise satire and dark humour, coupled with his extensive knowledge of historical settings. Browning had a love of history and European culture, and it is said that he could read, write, and converse in Latin, Greek, and French by the age



Alfonso II d'Este – The poem is strongly believed to have been written from the viewpoint of Alfonso II d'Este, the 5<sup>th</sup> Duke of Ferrari. At the age of 25, he married the 13 year old Lucrezia de' Medici, the daughter of the Grand Duke of Tuscany. She was not well educated, and it is clear that D'Este felt himself above her socially. However, she brought a sizeable dowry. After marrying her, he abandoned her for 2 years, before she died mysteriously at 16. It was rumoured that he poisoned her.



**Browning's Love Life** – Robert Browning married fellow successful poet Elizabeth Barrett, who was six years his elder. He had been transfixed by her 'exquisite poetry' which led him to write to her. She had an overbearing father, and so the Brownings had to escape to Italy in order to be married on 12<sup>th</sup> January 1846. They lived in Pisa and then Florence in Italy, where they bore a son, named Robert (nicknamed Pen) in 1849. She died on 18<sup>th</sup> June 1861 in her husband's arms. After her death, both father and son moved back to London.



**The Italian Renaissance** – The Italian Renaissance was the earliest form of the great European Renaissance, a period of great achievement and change which began in Italy in the 14<sup>th</sup> Century. It marked the transition between medieval times and modern Europe. The word 'renaissance' means 'rebirth.' of the art and literature produced at the time remains amongst the most well-celebrated in the world. Furthermore, the people and events of the time have influenced a vast body of further works.



**Themes** – A theme is an idea or message that runs throughout a text.

**Power and Oppression** – The Duke is fixated with power – both the social and political power that he holds, and the power that he attempted to wield over his wife. He wanted to oppress her in the same manner as everything else under his power. His rare art collection demonstrates that he gets what he wants, but only if he chooses to show it.



**Madness** – Through all of his courtesies and indulgences towards his guest, the speaker attempts to thinly-conceal what is apparently some form of insanity. Whilst he speaks of her various flaws, the reader cannot help but note that they may be (in fact, are likely to be) entirely innocent. The speed at which the Duke switches back into trivial conversation after heavily implying that he had her murdered confirms the reader's suspicion that he is in fact mad.



### The Poet's Influences

Camille Guthrie writes of Browning's influences in creating the poem: *The Duchess's portrait is thought to be modeled after a painting of Lucrezia di Cosimo de' Medici (1545–1561). Married at 13 to the Duke of Ferrara and Modena, Alfonso II d'Este (1533–1597), she came with a big dowry, as the daughter of the Grand Duke of Tuscany would, yet soon died at the age of 16 from suspected malaria or tuberculosis or, as it's speculated, of poisoning. The Duke of Ferrara then brokered a deal with the Count of Tyrol to marry a daughter of the Holy Roman Emperor (after that wife died, he married her niece).* [www.poetryfoundation.org](http://www.poetryfoundation.org)

### Poems for Comparison

Ozymandias	<i>London</i> can be compared and contrasted with this poem in relation to the theme of <u>death/mortality</u>
Exposure	<i>London</i> can be compared and contrasted with this poem in the approach to the theme of <u>loss and suffering</u> .

# English Literature

## My Last Duchess

### Language/Structural Devices

<p><b>Irony</b> – Browning uses irony to get across the true meaning of the poem: Despite the Duke’s harangue of the Duchess’s character traits, this is not a poem lamenting her, but rather the Duke’s own tyranny, ego-centrism, and jealousy. Several language features create this, for example the rhetorical question he utilises to assert that he should never ‘stoop’, an idea which is immediately contradicted by the ‘command’ (a verb reflecting his oppressive nature) to have her killed.</p>	<p><b>Spoken Language Features</b> – In order to keep the poem conversation-like in terms of its vocabulary and tone, Browning uses a number of spoken language features through the voice of the Duke. For example, a number of words are used in their contracted forms, for example ‘that’s’ rather than ‘that is’ in the first line. Hedges and fillers are also used, as occur naturally in speech and to lessen the impact of statements. Examples are ‘I said’, and ‘I repeat.’</p>
<p><b>Quote:</b> “<i>Much the same smile? This grew; I gave commands;</i></p> <p><i>Then all smiles stopped together. There she stands”</i></p>	<p><b>Quote:</b> “<i>Will’t please you sit and look at her? I said</i></p> <p><i>“Fra Pandolf” by design, for never read”</i></p>
<p><b>Enjambment</b> – Enjambment is used throughout the entirety of the poem, as sentences run across lines of poetry. The effect of this is two-fold. Primarily, it reflects the long, rambling sentences of the conversation hogging, egotistical Duke. Secondly, it makes the poem difficult to read, disrupting the flow to create a stop-start rhythm – representative of the awkward nature of the conversation.</p>	<p><b>Personal Pronouns</b> – The poem is filled with personal pronouns (e.g. ‘I’, ‘my’, ‘me’, ‘myself’) as one might expect in a poem that is about someone who is totally self-absorbed, has a high opinion of himself, and is exceptionally selfish. A number of these personal pronouns relate to his own sense of self-worth (‘my gift’, ‘my favour’) and love of possessions, including his wife (‘my duchess’).</p>
<p><b>Quote:</b> “<i>Her husband’s presence only, called that spot</i></p> <p><i>Of joy into the Duchess’ cheek; perhaps”</i></p>	<p><b>Quote:</b> “<i>Somehow—I know not how—as if she ranked</i></p> <p><i>My gift of a nine-hundred-years-old name”</i></p>
<p><b>Form</b> – The poem is one of Browning’s best known dramatic monologues – dramatic as fictional characters play out a scene, and a monologue in that there is only one (mono) speaker. It is written in one long speech, presented as a conversation, although the reader only ever hears the Duke’s viewpoint. This is reflective of the Duke’s need for power.</p>	<p><b>Structure</b> – The poem is written in iambic pentameter, meaning that each line has five iambs (de-dums). It is said that such a meter fits the natural conversational rhythm of English particularly well – an apt choice then, for a poem depicting a scene of this nature. The rigid rhyming couplets aim to mimic the speaker’s sense of order and power.</p>
<p><b>Quote:</b> “<i>At starting, is my object. Nay, we’ll go</i></p> <p><i>Together down, sir. Notice Neptune, though,”</i></p>	<p><b>Quote:</b> “<i>That’s my last Duchess painted on the wall,</i></p> <p><i>Looking as if she were alive. I call”</i></p>

### ANALYSIS

<p><b>Lines 1-13</b> – The opening two lines alert the reader to the fact that the speaker is a Duke and that she is most probably dead. The use of the word ‘last’ suggests that he has likely had other duchesses before. The Duke compliments the work of the painter (Fra Pandolf) before asking (although it is more like an order) his guest to look upon the painting in more detail. He suggests that people would like to enquire about how the painter put so much depth and expression into the painting, but do not dare. This, alongside the fact that the Duke is the only one allowed to draw the curtain to observe the portrait, shows him as a controlling character.</p>
<p><b>Lines 14-24</b> – The Duke then imagines some of the ways that Fra Pandolf may have encouraged the Duchess to achieve the ‘spot of joy’ in her face. He suggests that flirtatious or complimentary comments from the painter would have been enough to make her blush. The Duke is judgmental about the ease at which the Duchess would blush or be pleased by something. His diatribe continues as he accuses her of liking ‘whate’er’ and looking ‘everywhere’ – clearly a jibe at what he views as flirtatious behaviour.</p>
<p><b>Lines 25-34</b> – The Duke then elaborates on the Duchess’s shallow nature – her tendency to see the same pleasure in everything – no matter how small. What seems to be of greater concern to him, however, is who she directs her pleasure towards. For example, he suggests that his ‘gift of a nine-hundred years old name’ would be received identically to a simple ‘bough of cherries’ picked by ‘officious fool.’ He is pretentious and discriminatory – he believes that her social elevation in marrying into his family should have been the thing that she took most pleasure for in life.</p>
<p><b>Lines 35-46</b> – The Duke lists the reasons that he chose not to address the flaws that he perceived with her, beginning by using a rhetorical question to assert that he would not ‘stoop’ to her level (showing again that he feels as though he is above her), but also because he knows that someone like her would make an excuse and avoid being ‘lessoned.’ Shockingly, the Duke instead chose to give ‘commands’ (most likely to have her killed) so that the ‘smiles stopped altogether.’</p>
<p><b>Lines 47-53</b> – With a chilling calmness, the Duke then reiterates his earlier ‘as if alive’ statement about the picture. The Duke suggests joining the party back downstairs, and the Duke begins negotiating his next marriage with the servant of his next bride’s father. His self-absorbed, flippant manner is exposed for a final time as he boasts of a bronze statue he owns.</p>

# English Literature



## Extract from *The Prelude*

**Context** – *The Prelude* was originally written in 1798, but was frequently rewritten and published in 1850.

William Wordsworth – William Wordsworth (1770-1850) is one of the most famous poets in English Literature. He was born and raised in the Lake District, a beautiful natural area of the UK which clearly influenced the subject matter and themes in his writing. After living in France for a while, returning, and then marrying, Wordsworth was made the Poet Laureate. In 1847, after the death of his daughter, Wordsworth was said to be so upset that he could no longer write poetry. He died in 1850.

Writing the *Prelude* – Wordsworth began writing *The Prelude* in 1798, after experiencing homesickness when in Germany. It is a long autobiographical poem that is written in 14 books. It was not published until shortly after his death, in 1850. The poet uses childhood memories to share his quest for understanding in life. This extract in particular refers to a childhood memory in which he commandeers a boat before realising the magnitude and power of nature around him.

Romanticism – Romanticism was an artistic, literary, musical, cultural and intellectual movement that originated in Europe in the latter half of the 18<sup>th</sup> Century. In most areas it peaked in the early 19<sup>th</sup> Century. Romanticism is characterised by its emphasis on emotions, as well as glorifying nature and past events – memories and settings are often colourfully described. It was partially in response to the scientific rationalisation of nature of the era.

The Title – The full title of the poem is *The Prelude: Growth of a Poet's Mind*. The poem endeavours to do exactly as its subtitle implies, with each section roughly corresponding to a section in his poetic development. Wordsworth himself likened *The Prelude* to a Gothic cathedral, explaining (in another of his texts, *The Excursion*) that the poem was like 'an antechapel through which the reader might pass' in order to gain access to the main body of his work.

**Themes** – A theme is an idea or message that runs throughout a text.

Nature – As the speaker realises in this extract from *The Prelude*, humanity is only one part of nature. The natural world can make man feel extremely small and insignificant. The speaker feels power after taking the boat and directing it as he pleases, but is soon levelled by the power of nature (in the form of a large mountain).

Loneliness – Throughout large sections of *The Prelude*, Wordsworth is often on his own, and he makes it clear that this is important to him. He is able to think more clearly when he is alone, and is more affected by experiences and places. In this sense, a more spiritual and mystical atmosphere is created through the idea of loneliness.

### Influences on the Poet

Many of Wordsworth's poems were influenced by his sister Dorothy, whose journal he liked to read. For example: *"When we were in the woods beyond Gowbarrow Park we saw a few daffodils close to the waterside. We fancied that the lake had floated the seeds ashore, and that the little colony had so sprung up. But as we went along there were more and yet more; and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road.* These beautiful descriptions of the natural surroundings were imitated in sections of Wordsworth's poems, for example 'I Wandered Lonely as a Cloud' and 'The Prelude.'

### Poems for Comparison

**Exposure**

*The Prelude* can be compared and contrasted with this poem through its presentation of nature.

**Poppies/ War Photographer**

*The Prelude* can be compared and contrasted with these poems through its presentation of loneliness.

# English Literature



## Extract from **The Prelude**

### Language/Structural Devices

<p>Imagery – Wordsworth uses vivid imagery to create the night-time atmosphere in the opening of the extract, using vocabulary associated with peace to describe the tranquil setting. E.g. words such as ‘stealth’, ‘idly’, and ‘glistening’ paint a quiet, peaceful scene. This is at odds with the sinister, almost gothic-like imagery that is created in the second half of the poem through vocabulary such as ‘grave’, ‘black’ and ‘grim.’</p>	<p>Personification – Wordsworth chooses to personify several aspects of nature at different points in the extract. For example, it is initially inferred that nature itself (she) guided him to take the boat that evening. Later on in the poem, the mountain peak that so terrifies the speaker is heavily personified, for e.g. through the terms ‘voluntary power instinct’ and ‘upreared its head’ – giving it purpose.</p>	<p style="text-align: center;">ANALYSIS</p> <p>Lines 1-10 – Wordsworth personifies nature as her – stating that nature itself was guiding him. The little boat seems to symbolise a vessel for the emotional, spiritual journey that he is on. As he ‘unlooses’ the boat, he is setting his imagination free. The speaker then opens themselves to all that nature has to offer, with Wordsworth using vivid imagery to describe its wonders. There is alliteration of soft ‘l’ and ‘m’ sounds, reflecting the serenity. The oxymoron ‘troubled pleasure’ suggests conflicted emotions - nature shows pure beauty but also power.</p>
<p>Quote: <i>“Small circles glittering idly in the moon/Until they melted all into one track.”</i></p>	<p><b>Quote:</b> <i>“As if with voluntary power instinct, / Upreared its head. I struck and struck again,”</i></p>	<p>Lines 11-20 – The speaker at this point is sure of his destination – the words ‘chosen’, ‘fixed’, and ‘unswerving’ demonstrate this sense of purpose and direction, whilst the ‘horizon’ represents the ultimate destination as a poet. The mention of the stars, with all their celestial beauty, and the use of the adjective ‘elfin’, however, point towards something more powerful and mystical. The simile comparing the boat to a swan signifies the beauty and elegance with which it moves through the water. This is a tranquil and beautiful image of nature.</p>
<p><b>Alliteration</b> – The repetition of particular sounds is used effectively by Wordsworth to evoke both tone and atmosphere at different points in the poem. E.G. the frequent use of soft ‘l’ and ‘m’ sounds at the beginning of the poem (leaving, glittering, light, like) create a feeling of tranquility and peacefulness. This is in contrast to the ominous ‘d’ sound (days, dim, darkness) that dominates later.</p>	<p><b>Similes/Metaphors</b> – Wordsworth also uses a number of figurative language techniques to paint a precise image in the mind of the reader, which alters as the tone of the poem changes. E.g. the boat is first described as being like a graceful ‘swan’, as the speaker is content and peaceful. Later, when feeling far more vulnerable, the speaker describes their vessel as simply being ‘bark.’</p>	<p>Lines 21-28 – There is a drastic shift in tone, when the speaker encounters a beast of nature that he can only describe as ‘black’ and ‘huge.’ There is repetition of the word ‘huge’ to emphasise its size, but also to mimic the boy’s stumbling fear. The peak is personified, as if it is bringing some kind of message or intent towards him and that it ‘upreared its head’ and was ‘growing.’ The separation it creates between him and the stars represents the idea that nature is standing between him and the divine – it appears stronger than him.</p>
<p>Quote: <i>“That spectacle, for many days, my brain/ Worked with a <u>dim</u> and <u>undetermined</u> sense”</i></p>	<p><b>Quote:</b> <i>“And, as I rose upon the stroke, my boat/ Went heaving through the water like a swan,”</i></p>	<p>Lines 29-37 – The speaker turns back for the willow tree with ‘trembling oars’, demonstrating his pure fear. The boat is now described as ‘bark’, which makes it seem more fragile than before – a perception influenced by the speaker’s fear. At the beginning of the poem man is painted as being at one with nature, but it seems as though here he’s realised nature also has a great many dangers and should be feared. The vocabulary used e.g. ‘dim’ and ‘grave’ give a sense of foreboding.</p>
<p>Structure – There are no stanzas yet Wordsworth opts to use lots of punctuation to clarify meanings and enable the reader to separate ideas. The extract is like a story in itself: it starts with ‘one summer evening’ and ends with the effect of the action ‘trouble to my dreams.’ The repeated use of ‘and’ throughout gives a spoken feel, like someone telling a story.</p>	<p>Oxymoron – An oxymoron is used in line six as the speaker states ‘it was an act of stealth, and troubled pleasure.’ Pleasure is usually something to be enjoyed, whilst someone that is ‘troubled’ is tormented so they cannot take pleasure from something. Whilst the boy does take pleasure from taking the boat, it is implied that he cannot enjoy it fully, for some kind of underlying fear.</p>	<p>Lines 38-44 – The final lines reveal the lasting effect that this experience has had on the speaker. What had used to be ‘familiar’ and ‘pleasant’ was now ‘darkness’ and ‘solitude’, as he realised that he could not control nature, and that the world around him was more dangerous than he had known. The use of the terms ‘huge’ and ‘mighty’ show that he now saw nature as a greater power; ‘do not live’ gives the impression that these powers are immortal. The speaker’s mindset was forever altered.</p>
<p><b>Quote:</b> <i>“Like living men, moved slowly through the mind / By day, and were a trouble to my dreams”</i></p>	<p><b>Quote:</b> <i>“Pushed from the shore. It was an act of stealth / And troubled pleasure, nor without the voice”</i></p>	

# English Literature

## STORM ON THE ISLAND

**Context** – *Storm on the Island* was originally published in Seamus Heaney's 1996 *Death of Naturalist* collection.

**Seamus Heaney** – Seamus Heaney (1939-2013) was a Northern Irish poet and playwright, who received the 1995 Nobel Prize in Literature. He is recognised as one of the major poets of the 20<sup>th</sup> Century. His poems were usually written in a traditional style about passing ways of life. His poetry is accessible, using a simple diction and a range of poetic devices to build imagery. Heaney often used his poetry to reflect upon 'The Troubles', which plagued the country throughout his early adulthood.



**The Troubles** – The Troubles is the name given to the conflict in Northern Ireland during the late 20<sup>th</sup> Century. Over 3,600 people were killed and thousands more were injured. Two separate factions fought over the constitutional status of the country, with the goal of the unionist side to remain part of the UK, and the nationalist side to become part of Ireland. As a result, the violence also spilled into Great Britain and Ireland. It was settled in the Good Friday agreement of 1998.



**Ireland** – Ireland is an island in the North Atlantic, separated from Great Britain by the North Channel, the Irish Sea, and St. George's Channel. The island is made up of the Republic of Ireland (often shortened to 'Ireland'), which makes up about five-sixths of the island, and Northern Ireland, which is a part of the UK. The Irish climate is heavily influenced by the Atlantic Ocean, which borders it to the east. Ireland is the second-most populous island in Europe, with about 6.6 million inhabitants.



**Irish Islands** – There are several hundred islands off the coast of Ireland, many of which harbour extremely small populations; on a number of these islands, the population is below 100 people. Often isolated tens of kilometres off the Irish mainland, these places are often fully exposed to the elements of the Atlantic Ocean. Some islands report long periods of time in enforced solitude from storms. It is important for these people to live in tight-knit communities, looking out for one another.



**Themes** – A theme is an idea or message that runs throughout a text.

**Nature** – As the islanders have become acutely aware, humanity is easily overpowered by the forces of nature - The natural world can make man feel extremely small and insignificant. Despite being relentlessly 'pummelled' and 'bombarded' by the storm, the islanders just have to 'sit it out', knowing that they are no match for the storm.



**Fear/Isolation** – The people on the island are out of touch with anyone beyond the island (and in fact beyond their own house) during the storm. Their isolation is demonstrated through the lack of trees, which the speaker suggests could offer some company, and the now 'savage' nature of the ocean. This is bare, barren, and lonely.



### Words from the Poet

*All of us, Protestant poets, Catholic poets - and don't those terms fairly put the wind up you? - all of us probably had some notion that a good poem was "a paradigm of good politics", a site of energy and tension and possibility, a truth-telling arena but not a killing field. And without being explicit about it, either to ourselves or to one another, we probably felt that if we as poets couldn't do something transformative or creative with all that we were a part of, then it was a poor lookout for everybody. In the end, I believe what was envisaged and almost set up by the Good Friday Agreement was prefigured in what I called our subtleties and tolerances - allowances for different traditions and affiliations, in culture, religion and politics. It all seems simple enough. Seamus Heaney Interview with Dennis O'Driscoll, The Guardian, 2008.*

### Poems for Comparison

Exposure	<i>Storm on the Island</i> can be compared and contrasted with this poem through its presentation of the weather and nature.
The Prelude (extract)	<i>Storm on the Island</i> can be compared and contrasted with these poems through its presentation of fear and isolation

# English Literature

## STORM ON THE ISLAND

### Language/Structural Devices

Extended Metaphor – *Storm on the Island*, on a literal level, details an event perfectly summarised by the title. However, on a deeper, level, the storm is representative of the political storm that raged across Northern Ireland at the time. The storm pummeling the island is a metaphor for the violence that was taking place.

This is evident even in the title (island is a homophone of Ireland). Furthermore, the first 8 letters of the poem's title spell out the word 'Stormont.' Stormont is the name of the government buildings in Belfast. This makes it clear that the poem also carries a political message.

Imagery associated with terrorist violence can be found throughout the poem, e.g. words such as 'blast', 'exploding', 'fear', and 'bombarded' not only represent the manner in which the storm attacks the island, but also the horror that was ensuing in Northern Ireland through the terrorists' violence.

Quote: *"Blast: you know what I mean - leaves and branches / Can raise a chorus in a gale"*

Structure – The poem is written in one solid block of 19 unrhymed lines, ending with a half-rhyming couplet. Each line of the blank verse contains ten or eleven syllables, following the natural pattern of English so that the reader feels as though Heaney is talking to them. The form itself mirrors the houses, squat and solid, bearing the brunt of the storm. It also presents the storm as one single event.

Quote: *"We are bombarded by the empty air / Strange, it is a huge nothing that we fear."*

Personification/Similes – In order to demonstrate the sheer power of nature throughout the poem, Heaney chooses to personify several aspects of storm. For example, the speaker shares that the storm 'pummels' the houses – presenting the storm as some kind of fighter or bully. Later on in the poem, the sea is personified as it is presented that it 'spits like a tame cat turned savage' – also using a simile to demonstrate that all of nature appears to be against them.

Quote: *"So that you can listen to the thing you fear / Forgetting that it pummels your house too."*

Interesting Vocabulary – Heaney uses a wide variety of interesting vocabulary choices to show the power and effect of the storm. Many of these words have meanings within the semantic field of warfare, for example: strafes, salvo, bombarded, exploding, shelter, and company. All of this combines to create vivid sight and sound imagery that is befitting both the scene of the storm and a warzone.

Quote: *"Turned savage. We just sit tight while wind dives / And strafes invisibly. Space is a salvo."*

Enjambment and Caesura – Heaney employs enjambment and caesura to break up and fragment the poem in some places, and to build it to a crescendo in others. This creates an uneven rhythm, rather like the storm itself. The enjambment picks up the rhythm, which then hits an abrupt stop at each moment of caesura – granting power to hard monosyllabic words such as 'blast' and 'lost.'

Quote: *"Which might prove company when it blows full / Blast: you know what I mean - leaves and branches"*

### ANALYSIS

Lines 1-4 – The speaker describes how the community prepares for the storm. The collective personal pronoun 'we' to start the poem shows the strength of the community. The way the houses are built suggests storms are regular, and that they survive them through their collective strength – hard 'k' and 't' sounds reflect this. The word wizened shows that the land is dried up/ shrivelled, but what is ironic about the lack of vegetation that the barren land offers is that there is little that would take flight and become a danger in a strong storm.

Lines 5-8 – The poem begins to shift in tone, towards one of fear and danger. The speaker suggests that the trees may prove 'company' in a strong storm, as if aspects of nature comforting – this emphasises the loneliness of the land. Blast isolated by the enjambment and caesura, enhancing its strength. The sound of word is onomatopoeic, and makes the reader consider a bomb. The personal pronoun 'you' encourages the reader to reflect on their own experiences of violent storms. The 'tragic chorus' narrate the events in a Greek tragedy, in which a catastrophic ending is inevitable – security is eclipsed by sounds of fear.

Lines 9-13 – The tone has now clearly shifted from one of safety to one of danger as the intensity and violence of the storm is described. The word 'pummels' means to strike repeatedly with the fist – the storm is therefore being personified into an aggressive and persistent fighter that bullies the islanders. 'No trees' is repeated, to emphasise the feeling of isolation. 'No natural shelter' suggests that nature is entirely against them. An oxymoron is used to show the nature of the sea – it is 'comfortable' with its violence (exploding) – once again, there are connotations here of bombs detonating.

Lines 14-16 – From this point onwards, the fear of the islanders is conveyed through the increasing imagery of war. Caesuras (e.g. after 'But no') prolong the storm. Even domesticated nature now seems to be against the islanders, as in the simile used to compare the sea and the tame cat 'turned savage.' The cat, much like the weather, turns from tame to savage. Furthermore, the water is personified through the imagery of the water 'spitting.' The villagers must simply let it pass.

Lines 17-19 – The final lines continue to employ images of war. 'Strafes' means to attack with gunfire, once again showing how the storm mirrors the violent conflict. The use of the adverb 'invisibly' suggests that the attack is by stealth – the wind cannot be seen and this in some ways makes it worse. The interesting verb 'bombarded' shows the people are trapped and feel attacked from all angles. 'Empty air' is a play on words, meaning a mere threat, but this is more than that. The last line shows that the people do not know what to expect.

## Module 1 – Tu as du temps à perdre?

Theme 2: Popular culture

Theme 3: Communication and the world around us

Life Online	
un portable	A phone
un ordinateur (portable)	A computer (laptop)
un écran	A screen
une tablette	A tablet
des écouteurs	headphones
l'internet (m)	The internet
les réseaux sociaux	Social media/networks
j'envoie des sms/textos	I send
j'achète des vêtements	I buy clothes
je cherche...	I look for...
j'écoute des chansons	I listen to songs
je joue à des jeux en ligne	I play online games
je passe de temps	I pass time
je télécharge la musique	I download music
je mets des photos en ligne	I put photos online
je fais des achats	I shop

### Using the Internet

les réseaux sociaux	social networks
un mot de passe	a password
il y a...	there is/are...
des applis pour tout	applications for everyone
des risques de sécurité	security risks
des vols d'identité	identity theft
un risque de harcèlement en ligne	a risk of online bullying
la cybercriminalité	cyber crime
des virus	viruses
de fausses informations	false information
on peut devenir accro	you can become addicted

### Inviting People Out

tu veux sortir?	do you want to go out?	je suis libre	I am free	ça n'est pas ma tasse de thé	it's not my cup of tea
ça t'intéresse?	are you interested?	je ne suis pas libre	I'm not free	tant pis	oh well
tu viens?	are you coming?	non désolé(e)	no sorry	c'est dommage	that's a shame
je veux bien	I'd really like that	non merci	no thank you	à bientôt	see you soon
ça dépend	it depends	tu rigoles!?	you're joking		

### Hobbies and Free Time Activities (Present Tense)

pendant mon temps libre...	In my spare time...
je joue au basket	I play basketball
je joue du piano	I play piano
je fais du vélo	I ride my bike
je fais de la natation	I swim
je vais à la plage	I go to the beach
je regarde un film	I watch a film
je joue aux jeux-vidéos	I play video games
je fais de promenades	I go for walks
je mange quelque chose	I eat something
je lis un bon livre	I read a good book
je fais mes devoirs	I do my homework
je prends des photos	I take photos
je sors avec amis	I go out with friends
j'achète des vêtements	I buy clothes
je ne fais rien	I don't do anything
je retrouve mes amis	I meet up with friends
je fais du shopping	I go shopping
je joue aux jeux de société	I play board games
je fais de l'exercice	I do exercise

## Module 1 – Tu as du temps à perdre?

Theme 2: Popular culture

Theme 3: Communication and the world around us

Weather Phrases	
Il fait froid	it's cold
Il fait chaud	it's hot
Il y a du soleil	it's sunny
Il fait mauvais	it's bad weather
Il fait beau	it's good weather
Il pleut	it's raining
Il neige	it's snowy
Il y a du vent	it's windy
Il y a des orages	it's stormy
Il y a des nuages	it's cloudy
Il y du brouillard	it's foggy
Il y a un arc en ciel	there's a rainbow

Past Tense Activities	
J'ai fait les magasins	I went shopping
J'ai marché à la campagne	I walked in the countryside
J'ai bu un coca	I drank a coke
Je suis resté(e) à la maison	I stayed at home
J'ai mangé des crêpes	I ate some pancakes
Je suis allé(e)...	I went...
J'ai lu un peu	I read a bit
J'ai passé le weekend...	I spent the weekend...
J'ai fait de la natation	I went swimming
J'ai pris des photos	I took photos
J'ai retrouvé mes amis	I met up with friends
J'ai vu un concert	I saw a concert
J'ai joué de la batterie	I played the drums
J'ai fait mes devoirs	I did my homework
Je n'ai rien fait	I didn't do anything

Watching Preferences	
(j'aime) regarder	(I like) to watch
des émissions de sport	sport shows
des émissions de télé-réalité	reality shows
des émissions de cuisine	cooking shows
des infos / des actualités	the news
des films de science-fiction	sci-fi films
des films d'horreur	horror films
des films d'animation	animation films / cartoons
des comédies	comedies
des vidéos amusantes d'animaux	funny animal videos
des clips sur une chaîne de...	clips on a ... channel
un peu de tout	a bit of everything
chez moi	at home/my house
en streaming	on streaming
au cinéma, sur un grand écran	at the cinema on the big screen
un peu partout sur mon portable	anywhere on my phone
quand j'ai du temps libre	when I have free time
avant l'école	before school
après les cours	after lessons
une ou deux fois par mois	once or twice a month
avec ma famille/mes amis	with my family/friends
tout(e) seule(e)	alone

Places			
je vais...	I go...	à la...	to the (f)
au...	to the (m)	mosquée	mosque
château	castle	piscine	pool
parc	park	grand-place	town square
parc d'attractions	theme park	patinoire	ice rink
restaurant	restaurant	bibliothèque	library
musée	museum	à l' + vowel...	to the + vowel
cinéma	cinema	hôpital (m)	hospital
théâtre	theatre	église (f)	church
stade	stadium	université (f)	university
(super)marché	(super)market	aux...	to the (pl)
gymnase	gym	magasins	shops

# French

## GRAMMAIRE

### Regular present tense verbs

#### ER VERBS e.g. Passer = to spend (time)

Je passe	<i>I spend</i>
Tu passes	<i>You spend</i>
Il/Elle/On passe	<i>He/She/One spends</i>
Nous passons	<i>We spend</i>
Vous passez	<i>You spend (form/pl)</i>
Ils/Elles passent	<i>They spend</i>

#### IR VERBS e.g. Finir = finish

Je finis	<i>I finish</i>
Tu finis	<i>You finish</i>
Il/Elle/On finit	<i>He/She/One finishes</i>
Nous finissons	<i>We finish</i>
Vous finissez	<i>You finish (form/pl)</i>
Ils/Elles finissent	<i>They finish</i>

#### RE VERBS e.g. vendre = to sell

Je vends	<i>I sell</i>
Tu vends	<i>You sell</i>
Il/Elle/On vend	<i>He/She/One sells</i>
Nous vendons	<i>We sell</i>
Vous vendez	<i>You sell (form/pl)</i>
Ils/Elles vendent	<i>They sell</i>

## GRAMMAIRE Irregular present tense verbs

### Faire = to do / to make

Je fais	<i>I do</i>
Tu fais	<i>You do</i>
Il/Elle/On fait	<i>He/She/One does</i>
Nous faisons	<i>We do</i>
Vous faites	<i>You do (form/pl)</i>
Ils/Elles font	<i>They do</i>

### Aller = to go

Je vais	<i>I go</i>
Tu vas	<i>You go</i>
Il/Elle/On va	<i>He/She/One goes</i>
Nous allons	<i>We go</i>
Vous allez	<i>You go (form/pl)</i>
Ils/Elles vont	<i>They go</i>

### Vouloir = to want

Je veux	<i>I want</i>
Tu veux	<i>You want</i>
Il/Elle/On veut	<i>He/She/One wants</i>
Nous voulons	<i>We want</i>
Vous voulez	<i>You want (form/pl)</i>
Ils/Elles veulent	<i>They want</i>

### Pouvoir = to be able to

Je peux	<i>I can</i>
Tu peux	<i>You can</i>
Il/Elle/On peut	<i>He/She/One can</i>
Nous pouvons	<i>We can</i>
Vous pouvez	<i>You can (for/pl)</i>
Ils/Elles peuvent	<i>They can</i>

## GRAMMAIRE Modal verbs

## Grammar

Aujourd'hui	<i>Today</i>
Demain (soir)	<i>Tomorrow (night)</i>
Ce matin / ce soir	<i>This morning/evening</i>
Cet après-midi	<i>This afternoon</i>
La semaine prochaine	<i>Next week</i>

★ **S'il fait beau**  
*If the weather's nice*

★ **S'il fait mauvais**  
*If the weather's bad*

★ **Si j'ai assez d'argent**  
*If I have enough money*

Ça va être...  
*It's going to be*

cool / génial / sympa  
*cool / great / nice*

## Qu'est-ce qu'on va faire? *What are we going to do?*

### Near Future Tense = Aller + infinitive (going to do)

Je vais <i>I am going</i>	aller au parc	<i>to go to the park</i>
	visiter le musée	<i>to visit the museum</i>
On va / Nous allons <i>We are going</i>	manger au resto	<i>to eat at a restaurant</i>
	acheter un jeu vidéo	<i>to buy a videogame</i>
	voir un spectacle	<i>to see a show</i>
	faire les magasins	<i>to go shopping</i>
Use the present tense of the verb ALLER from above ↗	prendre le bus	<i>to take the bus</i>

Qu'est-ce que tu as fait le week-end dernier? <i>What did you do last weekend?</i>	J'ai / Nous avons... <i>I / We...</i>	...passé (le week-end) <i>...spent (the weekend)</i>	...participé à une compétition <i>...took part in a competition</i>	fait <b>du</b> vélo <i>...went cycling</i>
	...joué au tennis <i>...played tennis</i>	...fêté (mon anniv) <i>...celebrated my birthday</i>	...regardé un match / film <i>...watched a match / a film</i>	fait <b>de la</b> natation <i>...went swimming</i>

Hier <i>Yesterday</i>
Avant-hier <i>The day before yesterday</i>
Le week-end dernier <i>Last weekend</i>
La semaine dernière <i>Last week</i>
Il y a deux semaines <i>Two weeks ago</i>
D'abord / Enfin <i>Firstly / Finally</i>
Ensuite / puis <i>Next / then</i>
Après <i>After</i>
Plus tard <i>Later</i>
★ Après avoir (mangé) <i>After having (eaten)</i>
★ Avant de (partir) <i>Before (leaving)</i>



## The Past: The Perfect Tense with Avoir

We use the perfect tense to say what we did or have done in the past. To form it you need 2 parts:

**PART 1:** Avoir (the verb to have) + **PART 2:** Past participle (e.g. visited/done/eaten)

PART 1: Avoir = <i>To have</i>		+	PART 2: The Past participle							
			ER verbs + <b>é</b>		IR verbs + <b>i</b>		RE verbs + <b>u</b>		Irregulars	
J'ai	<i>I have</i>		visit <b>é</b>	<i>visited</i>	fin <b>i</b>	<i>finished</i>	perdu	<i>lost</i>	fait	<i>did</i>
Tu <b>as</b>	<i>You have</i>		regard <b>é</b>	<i>watched</i>	vomi <b>i</b>	<i>vomited</i>	attendu	<i>waited</i>	pris	<i>took</i>
Il / Elle / On <b>a</b>	<i>He / She has</i>		écout <b>é</b>	<i>listened</i>	dormi <b>i</b>	<i>slept</i>	vendu	<i>sold</i>	bu	<i>drank</i>
Nous <b>avons</b>	<i>We have</i>		mang <b>é</b>	<i>ate / eaten</i>					vu	<i>saw</i>
Vous <b>avez</b>	<i>You all have</i>		achet <b>é</b>	<i>bought</i>					lu	<i>read</i>
Ils / Elles <b>ont</b>	<i>They have</i>									

<b>Je suis allé(e) ...</b> <i>I went...</i>
<b>Nous sommes allé(e) ...</b> <i>I went...</i>
<b>au parc / au stade</b> <i>...to the parc / stadium</i>
<b>à la piscine</b> <i>...to the pool</i>
<b>aux magasins</b> <i>...to the shops</i>

## The Past: The Perfect Tense with Être

Some specific 'special' verbs take **Être (To be)** instead of Avoir...

**Être verbs agree with the subject!** If it's feminine, add an 'e'. If it's plural, add an 's'

PART 1: Être = <i>To be</i>		+	PART 2: The Past participle (+e) (+s)			
			allé(e)(s)		sorti(e)(s)	
Je <b>suis</b>	<i>I am</i>		resté(e)(s)	<i>stayed</i>	parti(e)(s)	<i>left</i>
Tu <b>es</b>	<i>You are</i>		arrivé(e)(s)	<i>arrived</i>	venu(e)(s)	<i>came</i>
Il / Elle <b>est</b>	<i>He/She is</i>		retourné(e)(s)	<i>returned</i>	revenu(e)(s)	<i>came back</i>
Nous <b>sommes</b>	<i>We are</i>		rentré(e)(s)	<i>went back (home)</i>	devenu(e)(s)	<i>became</i>
Vous <b>êtes</b>	<i>You lot are</i>					
Ils / Elles <b>sont</b>	<i>They are</i>					

## AQA French 90 Word Paper 4 Writing Mat

### Score 5 ingredients...

- ✓ ALL bullet points of task covered
- ✓ At least 2 opinions with a reason
- ✓ Past tense used
- ✓ Present tense used
- ✓ Future tense used
- ✓ Talk about self and at least 1 other person
- ✓ Connective used
- ✓ Adjective used
- ✓ DIFFERENT adjective to last used
- ✓ Adverb used
- ✓ Intensifier used
- ✓ Interesting vocabulary used



### Some Score 8 ingredients...

- ✓ Comparative used
- ✓ Conditional tense used
- ✓ An idiom used

### Intensifiers...

vraiment	really	tout à fait	completely
trop	too	un peu	a bit
incroyablement	unbelievably		
très	very		
assez	quite		

### Adverbs...

malheureusement	unfortunately
heureusement	fortunately
d'abord	firstly
normalement	normally
généralement	generally
de temps en temps	from time to time
souvent	often
finalelement	finally

### Conditional...

Je voudrais	I would like
Ce serait	It would be
On pourrait + infinitive	We could..
On devrait + infinitive	We should

### Opinions

j'aime bien - I like	Ça me plaît beaucoup - I like it a lot
j'aime beaucoup - I like a lot	Ça me plaît de m'amuser - I like having fun
j'aime assez - I quite like	Ça me plaît de sortir - I like going out
je n'aime pas beaucoup - I don't much like	Ça me plaît de faire ... - I like doing/going ...
je n'aime pas tellement - I don't really like	Ça me plaît d'aller ... - I like going
je n'aime pas trop - I don't really like too much	
je n'aime pas du tout - I don't like at all	
je déteste - I hate	

chouette	great
affreux (euse)	horrible
ennuyeux (euse)	boring
agréable	pleasant
amusant (e)	funny
nul (le)	rubbish
dégoûtant (e)	disgusting
pratique	practical
dangereux (euse)	dangerous
parfait (e)	perfect
mauvais (e)	bad
passionnant (e)	fascinating

bête	silly
sympa	nice
une perte de temps	waste of time
laid (e)	ugly
fabuleux (euse)	fabulous
impoli (e)	rude
désastreux (euse)	disastrous
casse-pieds	annoying
pas mal	not bad
rien de spécial	nothing
spécial	special
ordinaire	ordinary
effrayant (e)	scary

### Linking words...

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

### Comparatives...

plus ...que	- more ...than
je suis plus grand(e) que toi	- I am bigger than you
moins ...que	- less ... than
elle est moins grande que moi	- she is less tall than me

<u>BUT</u>	good = bon	better= meilleur(e)
	bad = mauvais(e)	worse= pire



### Giving reasons for opinions...

selon...	- according to ..
je pense que	- I think that
je trouve que	- I think that
je crois que	- I believe that
j'estime que	- I reckon that
a mon avis	- in my opinion
c'est	- it is
ce n'est pas	- it isn't (it is not)
ça peut être	- it can be
il/elle peut être	- he/she can be
je peux être	- I can be

### Idioms...

c'est dommage que	- it's a shame that
quand je m'ennuie	- when I'm bored
j'en ai marre	- I'm fed up
j'en ai marre de travailler	- I'm fed up of working
ça vaut le peine (worth the effort)	- it's worth it
une perte de temps	- a waste of time
une perte d'argent	- a waste of money
tant pis !	- too bad !
ça m'est égal	- I don't mind

### Content

- Cover **ALL** aspects of the task!
- Opinions
- A lot of information

### Response

- Variety of appropriate vocab (is it relevant?)
- Complexity
- Three time frames
- Clear message
- Does it fit the task?

Don't forget to refer to **THREE** time frames...

## Present

### Time phrases...

normalement - normally  
quelquefois - sometimes  
parfois - sometimes  
d'habitude - usually  
de temps en temps - from time to time  
tous les jours - every day  
toujours - always  
souvent - often  
en général - in general  
généralement - for the most part  
la plupart du temps - most of the time  
maintenant - now

## Past

### Time phrases...

l'année dernière - last year  
récemment - recently  
l'autre jour - the other day  
la semaine dernière - last week  
hier - yesterday  
L'été dernier - last Summer  
le weekend dernier - last weekend  
il y a deux ans - ... 2 years ago  
Il y a une semaine - a week ago  
Pendant les grandes vacances - in the Summer holidays

## Future

### Time phrases...

demain - tomorrow  
la semaine prochaine - next week  
le weekend prochain - next weekend  
l'année prochaine - next year  
après les examens - after exams  
après avoir quitté le collège - after leaving school  
à l'avenir - in the future  
dans mes rêves - in my dreams  
l'été prochain - next Summer

### Points to note:

- content
- quality
- needs detail
- opinions
- complexity
- time frames.

I	
Je vais	I go
Je fais	I do/make
Je joue	I play
Je travaille	I work
Je mange	I eat
Je bois	I drink
Je finis	I finish
Je prends	I take
Je voyage	I travel
Je sors	I go out
Je dors	I sleep
Je parle	I talk
Je peux	I can
Je lis	I read

HE/SHE/WE	
Il/elle/on va	
Il/elle/on fait	
Il/elle/on joue	
Il/elle/on travaille	
Il/elle/on mange	
Il/elle/on boit	
Il/elle/on finit	
Il/elle/on prend	
Il/elle/on voyage	
Il/elle/on sort	
Il/elle/on dort	
Il/elle/on parle	
Il/elle/on peut	
Il/elle/on lit	

I	
Je suis allé(e)	I went
J'ai fait	I did
J'ai joué	I played
J'ai travaillé	I worked
J'ai mangé	I ate
J'ai bu	I drank
J'ai fini	I finished
J'ai pris	I took
J'ai voyagé	I travelled
Je suis sorti(e)	I went out
J'ai dormi	I slept
J'ai parlé	I talked
J'ai pu	I was able
J'ai lu	I read

HE/SHE/WE	
Il/elle/on est allé(e)	
Il/elle/on a fait	
Il/elle/on a joué	
Il/elle/on a travaillé	
Il/elle/on a mangé	
Il/elle/on a bu	
Il/elle/on a fini	
Il/elle/on a pris	
Il/elle/on a voyagé	
Il/elle/on est sorti(e)	
Il/elle/on a dormi	
Il/elle/on a parlé	
Il/elle/on a pu	
Il/elle/on a lu	

I	
Je vais aller	I will go
Je vais faire	I will do/make
Je vais jouer	I will play
Je vais travailler	I will work
Je vais manger	I will eat
Je vais boire	I will drink
Je vais finir	I will finish
Je vais prendre	I will take
Je vais voyager	I will travel
Je vais sortir	I will go out
Je vais dormir	I will sleep
Je vais parler	I will talk
Je vais pouvoir	I will be able
Je vais lire	I will read

HE/SHE/WE	
Il/elle/on va aller	
Il/elle/on va faire	
Il/elle/on va jouer	
Il/elle/on va travailler	
Il/elle/on va manger	
Il/elle/on va boire	
Il/elle/on va finir	
Il/elle/on va prendre	
Il/elle/on va voyager	
Il/elle/on va sortir	
Il/elle/on va dormir	
Il/elle/on va parler	
Il/elle/on va pouvoir	
Il/elle/on va lire	

### Score 5 Checklist.

- ✓ ALL bullet points of task covered
- ✓ At least 2 opinions with a reason
- ✓ Past tense used
- ✓ Present tense used
- ✓ Future tense used
- ✓ Talk about self and at least 1 other person
- ✓ Connective used
- ✓ Adjective used
- ✓ DIFFERENT adjective to last used
- ✓ Adverb used
- ✓ Intensifier used
- ✓ Interesting vocabulary used

### Opinions - past tense

j'ai bien aimé - I liked  
j'ai beaucoup aimé - I really liked  
je n'ai pas beaucoup aimé - I didn't really like  
j'ai détesté - I hated  
ça m'a beaucoup plu - I really liked it  
Giving reasons - past tense  
j'ai pensé que - I thought that  
j'ai trouvé que - I thought that  
j'étais de l'opinion que - I was of the opinion that  
j'étais d'accord que - I agreed that  
je n'étais pas d'accord que - I didn't agree that  
c'était - it was  
ce n'était pas - it wasn't

### Giving reasons - future/conditional

ce sera - it will be  
ce serait - it would be

### Future tense expressions :

Quand je serai grand(e) - When I'm older  
J'ai l'intention de + infinitive - I intend to  
Je rêve de + infinitive - I dream of

## AQA French 150 Word Paper 4 Writing Mat

### Score 8/9 ingredients...

- ✓ ALL bullet points of task covered
- ✓ At least 2 opinions with a reason
- ✓ Past tense used
- ✓ Present tense used
- ✓ Future tense used
- ✓ Talk about self and others
- ✓ Connective used
- ✓ Adjective used
- ✓ DIFFERENT adjective to last used
- ✓ Adverb used
- ✓ Intensifier used
- ✓ Interesting vocabulary used
- ✓ Comparative /superlative used
- ✓ Conditional tense used
- ✓ Imperfect tense used
- ✓ An idiom used
- ✓ Subjunctive used
- ✓ Modal verb used
- ✓ Après avoir/être used
- ✓ Si clause used
- ✓ Range of negatives used
- ✓ Direct object pronouns used



### Opinions

**J'apprécie beaucoup** - I like a lot  
**J'aime beaucoup** - I like a lot  
**J'aime assez** - I quite like  
**pour moi** - for me  
**selon...** - according to ...  
**je pense que** - I think that  
**je trouve que** - I think that  
**je crois que** - I believe that  
**j'estime que** - I reckon that  
**à mon avis** - in my opinion  
**c'est** - it is  
**ce n'est pas** - it isn't (it is not)  
**ça peut être** - it can be  
**il/elle peut être** - he/she can be  
**je peux être** - I can be  
**chouette** *great*  
**affreux (euse)** *horrible*  
**ennuyeux (euse)** *boring*  
**agréable** *pleasant*  
**amusant (e)** *funny*  
**nul (le)** *rubbish*  
**dégoûtant (e)** *disgusting*  
**pratique** *practical*  
**dangereux (euse)** *dangerous*  
**parfait (e)** *perfect*  
**mauvais (e)** *bad*  
**passionnant (e)** *exciting*

**Ça me plaît beaucoup** - I like it a lot  
**Ça me plaît de sortir** - I like going out

### Opinions - past tense

**j'ai bien aimé** - I liked  
**j'ai beaucoup aimé** - I really liked  
**je n'ai pas beaucoup aimé** - I didn't really like  
**j'ai détesté** - I hated  
**ça m'a beaucoup plu** - I really liked it

<b>bête</b>	<i>silly</i>
<b>sympa</b>	<i>nice</i>
<b>une perte de temps</b>	<i>waste of time</i>
<b>laid (e)</b>	<i>ugly</i>
<b>fabuleux (euse)</b>	<i>fabulous</i>
<b>impoli (e)</b>	<i>rude</i>
<b>désastreux (euse)</b>	<i>disastrous</i>
<b>Casse-pieds</b>	<i>annoying</i>
<b>pas mal</b>	<i>not bad</i>
<b>rien de spécial</b>	<i>nothing</i>
<b>spécial</b>	
<b>effrayant (e)</b>	<i>scary</i>

### Direct object pronouns: avoid repetition

Find if the word you are referring to is **feminine**, **masculine**, or **plural** and choose your pronoun: **La, Le, Les** then follow the rules below it goes in front of the verb: **Je les aime = I like them**

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

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

**Je ne les aime pas = I don't love them**

**je ne l'aime pas = I don't love it, him, her**

When using a verb followed by an infinitive, the pronoun goes in front of the infinitive **Je veux la manger = I want to eat it**

In the perfect tense it goes in front of 'avoir'

**Je l'ai mangé(e) = I ate it**

**je les ai vu(e)s = I saw them**

### Adding contrasting opinions

**mais** - but

**aussi** - also

**en plus** - also, in addition

**également** - equally, also

**c'est vrai que** - it's true that

**on dit que** - they say that

**il faut dire que** - you have to say that

**je suis d'accord** - I agree

**je ne suis pas d'accord** - I don't agree

**heureusement** - fortunately

**malheureusement** - unfortunately

**en fait** - in fact

**cependant** - however

**pourtant** - however

### Adverbs

**vraiment** - really (truly)

**tellement** - really (so)

**incroyablement** -

incredibly

**extrêmement** -

extremely

**particulièrement** -

particularly

**seulement** - only

**certainement** - certainly

### Après avoir/être

**après avoir mangé** - after having eaten

**après avoir fini** - after having finished

**après avoir acheté** - after having bought

**après être rentré(e)** - after having returned home

**après être allé(e)** - after having gone...

**après être arrivé(e)** - after having arrived

### Opinions - past

**j'ai pensé que** - I thought that

**j'ai trouvé que** - I thought that

**c'était** - it was      **ce n'était pas** - it wasn't

### Subjunctive

**Bien que ce soit** - although it is

**Je ne pense pas que ce soit** - I don't think it is

**Il faut qu'on fasse** - we/you must do

**Pour que je puisse** - so that I can

**C'est dommage que l'équipe d'Arsenal ait perdu** -

It is a shame that Arsenal lost

### Si Clauses

**Si j'avais su..... j'aurais été... - If I had known, .....I would have been**

**Si j'avais plus de temps/d'argent ...je ferais/j'achèterais - If I had more time/money...I would do/buy**

**Si j'étais plus riche.....je donnerais - If I were more rich...I would give**

**Si j'avais l'opportunité...je voyagerais - If I had the opportunity...I would travel**

### Idioms

**c'est dommage que** - it's a shame that

**quand je m'ennuie** - when I'm bored

**j'en ai marre** - I'm fed up

**ça vaut le peine** - it's worth it (worth the effort)

**ça coûte les yeux de la tête** - it costs an arm and a leg

**une perte de temps** - a waste of time

**ça m'est égal** - I don't mind

**ce n'est pas grave** - it doesn't matter

**il/elle a l'air triste** - he/she appears to be sad

### The Comparative and Superlative (the best, the worst, the biggest etc)

**plus ...que** - more ...than -

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

**moins ...que** - less ... than -

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

**aussi ...que** - as...as-

**nous sommes aussi grand(e)s que notre père** -

we are as tall as our dad

**BUT** Good - bon better- **meilleur(e)** le/la meilleur(e)= the best

bad - mauvais(e) worse- pire le/la pire - the worst

### Superlative

**Le sport le plus populaire** - the most popular sport

**La ville la plus visitée** - the most visited town

**les matières les plus intéressantes** : the most interesting subjects

## Coasts – Tier 3 vocab

**Constructive wave** – A low, gentle wave that builds beaches.

**Destructive wave** – Tall, high energy waves that erode beach material.

**Wave** – A disturbance on the surface of the sea in the form of a moving ridge.

**Abrasion** – Rocks carried along by a wave wear down cliff material.

**Attrition** – Rocks transported by a wave collide and become smaller and rounded.

**Deposition** – When material is dropped by constructive waves.

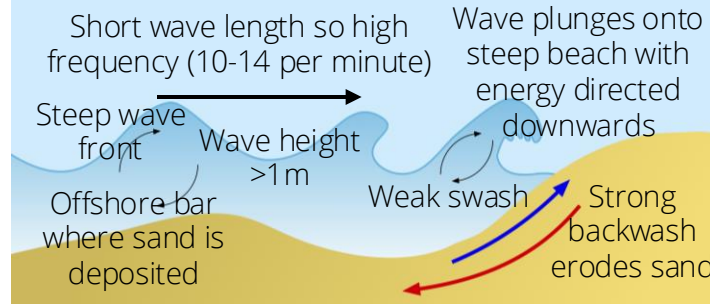
**Erosion** – The wearing away of land by the sea.

**Hydraulic Action** – The force of water compressing air in cracks, weakening cliffs.

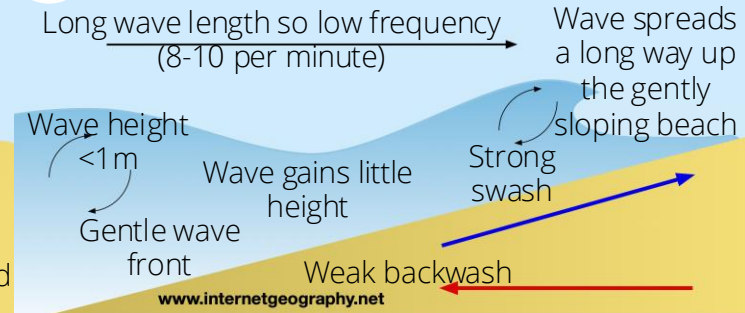
**Longshore Drift** – The zig-zag movement of sediment along the coast.



## Destructive Waves



## Constructive Waves



## Wave Energy

Wave energy is determined by:



The strength of the wind.



The duration of the wind.



The distance of open water over which the wind blows (fetch).



## Processes of Erosion

### Abrasion

Material carried by waves wear away cliffs.

### Hydraulic Action

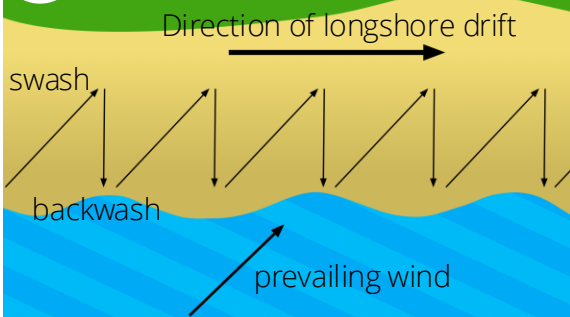
The force of the waves hits the cliff and forces water and air into cracks in the bedrock.

### Attrition

Sediment particles knock against the bed or each other and break, and become more rounded and smaller.



## Longshore Drift



## Transportation

**Suspension** - fine material such as clay and sediment is carried by the sea.

**Traction** - large boulders and pebbles are rolled along the sea bed.

**Solution** - Soluble particles are transported by the sea..

**Saltation** - material bounces along the sea bed.



## Deposition occurs when...



1. waves enter an area of shallow water;
2. waves enter a sheltered area, e.g. a cove or bay;
3. there is little wind;
4. river or estuary flows into sea, reducing wave energy; and
5. there is a good supply of material

## Coasts – Tier 3 vocab

**Chemical weathering** – The break down of rock due to chemical changes.

**Landslide** – Rapid mass movement of surface material down a slope.

**Mass movement** – The downhill movement of material under gravity.

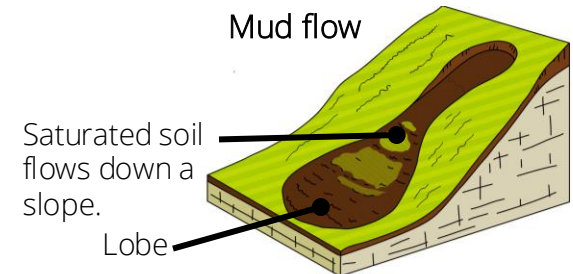
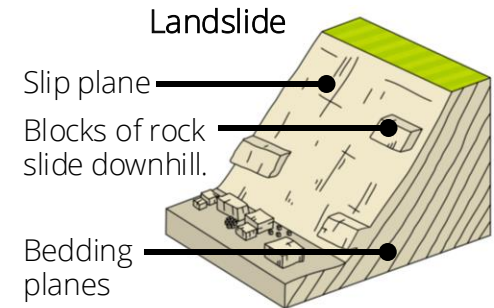
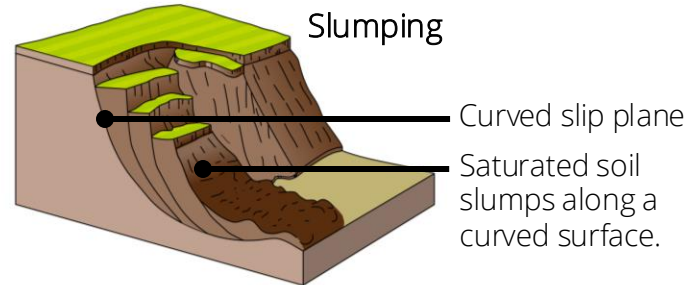
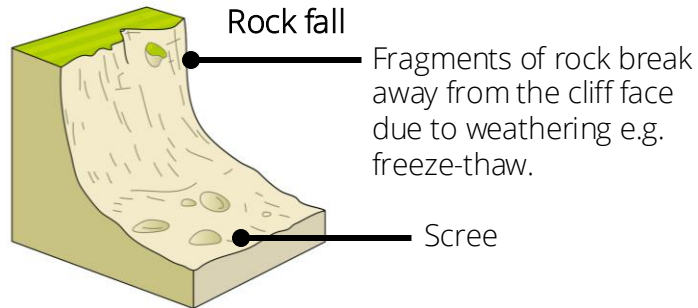
**Mechanical weathering** – The breakdown of rock without chemical changes.

**Rockfall** – Fragments of rock break away from the cliff face.

**Slumping** – Cliffs slide down a curved slip plane.

**Weathering** – The breakdown of rock in situ.

## Mass Movement



## Types of Weathering

### Chemical Weathering

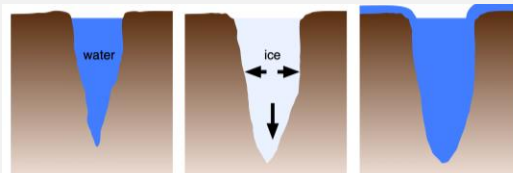
**Carbonation** – Carbon dioxide, dissolved in rainwater forms a weak carbonic acid. This reacts with calcium carbonate (limestone and chalk) which forms calcium bicarbonate.

**Hydrolysis** – Acidic rainwater reacts with minerals in granite, causing it to crumble.

**Oxidation** – Oxygen dissolved in water reacts with iron-rich minerals causing rocks to crumble.

### Mechanical Weathering

#### Freeze-thaw



**Salt weathering** – crystals of salt grow in cracks and expand causing rock fragments to flake away.

## Erosional Landforms

**Arch** – A wave eroded passage through a headland.

**Bay** – A broad inlet of the sea where the land curves inwards.

**Cave** – A large hole in a cliff caused by waves enlarging cracks.

**Discordant Coastline** – Alternative bands of rock along the coastline.

**Headland** – Resistant rock that juts out into the sea.

**Stack** – A column of rock, often the remains of an arch.

**Wave-cut Notch** – A dent in the cliff usually at the level of high tide.

**Wave-cut Platform** – A wide, gently sloping surface found at the base of a cliff, extending to the sea.

## Caves, Arches and Stacks

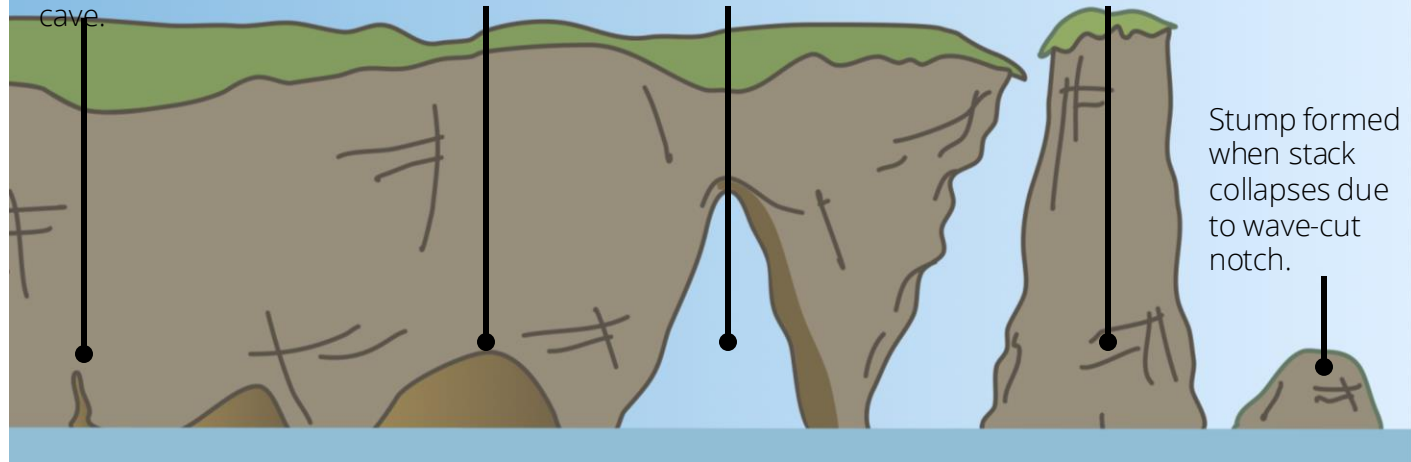
Cracks enlarged by hydraulic action to form a cave.

Cave enlarged by hydraulic action and abrasion.

Arch forms when cave erodes through headland.

Roof of arch weakened by weathering and collapses leaving a stack.

Stump formed when stack collapses due to wave-cut notch.



## Headlands and Bays

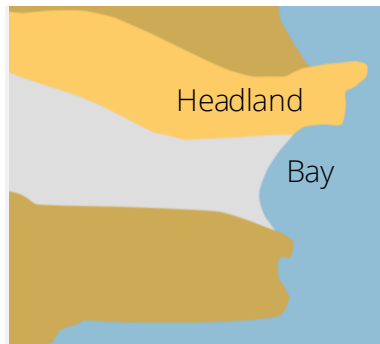
Bagshot beds (soft)

Chalk (hard)

Clay (soft)

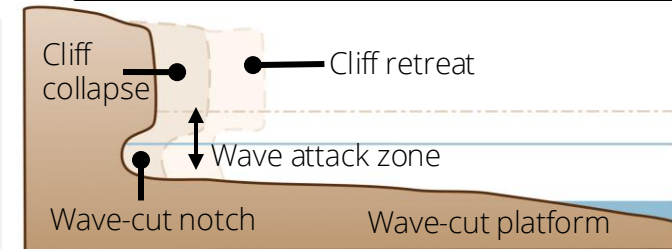
Limestone (hard)

Headlands and bays are characteristic features of a discordant coastline where rocks of different hardness are exposed at the coast.



As weaker rock is eroded faster bays form, leaving more resistant headlands jutting out into the sea.

## Wave-cut Platform



## Depositional Landforms

**Bar** – a ridge of sand or single that joins two headlands on either side of a bay.

**Beach** – The area between the lowest tide level and the point reached by storm waves in the highest tides.

**Berm** – A ridge often found towards the back of a beach.

**Lagoon** – A shallow body of water protected from a larger body of water.

**Deposition** – The laying down of sediment.

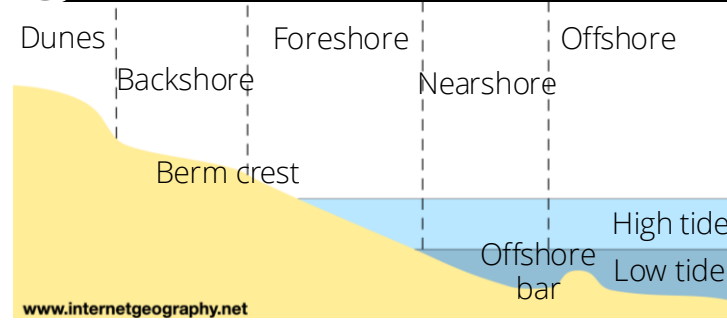
**Dune slack** – A trough (dip) that separates sand dunes.

**Sand dune** – Ridges or hills of sand at the top of a beach.

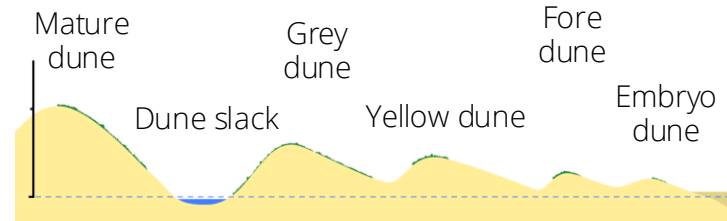
**Salt marsh** – A coastal ecosystem found between land and open salt water.

**Spit** – stretch of beach material that sticks out to sea and is joined to the mainland at one end.

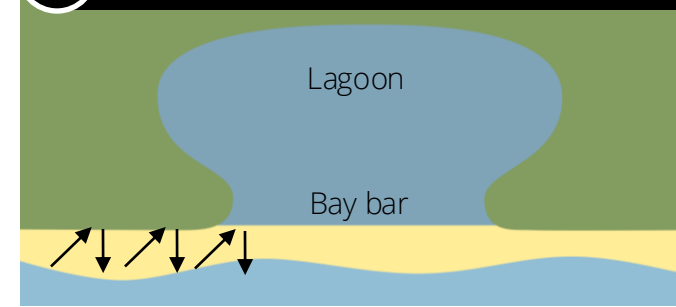
## Beaches



## Sand dunes

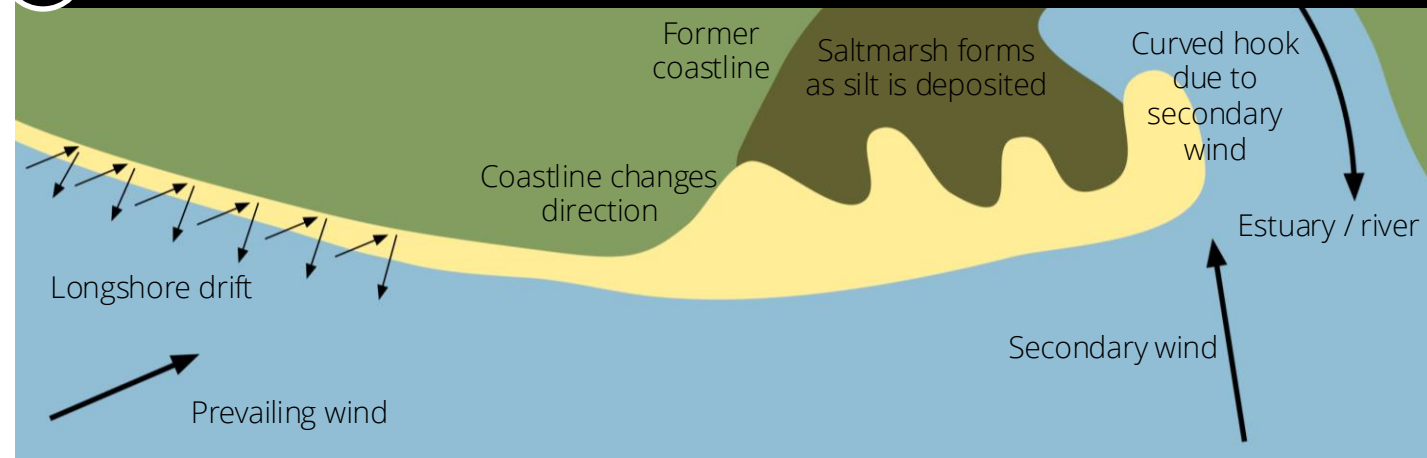


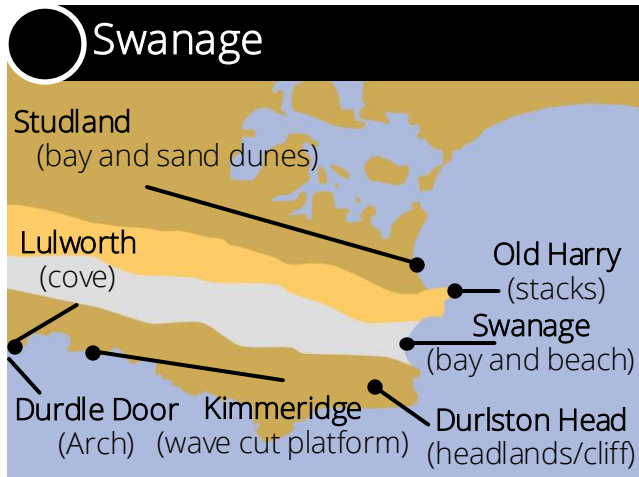
## Bars



Sand dunes form at the back of sandy beaches. Sand is transported by the wind and gathers against an obstacle forming an embryo dune.

## Spits





The Dorset Coast, located in the south of England on the English Channel, runs from Lyme Regis in the west, past Old Harry Rocks in Purbeck to Highcliffe in the east. Excluding the shoreline of Poole Harbour, the Dorset coastline is 142 kilometres (88 mi) long. Through its geology and landforms the coast represents 185 million years of the Earth's history.



Durdle Door is a coastal arch. It is formed from a layer of hard limestone standing almost vertically out of the sea. As the sea broke through the hard limestone it eroded the softer rocks behind creating the arch.



Lulworth Cove is situated on a concordant coastline. The entrance to the cove is narrow where the waves have cut through weaknesses in the resistant limestone. The cove widens where the softer clays have been eroded.



Studland Bay is sheltered from erosive waves, leading to the formation of sandy beaches and sand dunes.



Old Harry

Old Harry Rocks are three chalk formations, including a stack and a stump, located at Handfast Point.

## Coastal Management Case Study Lyme Regis

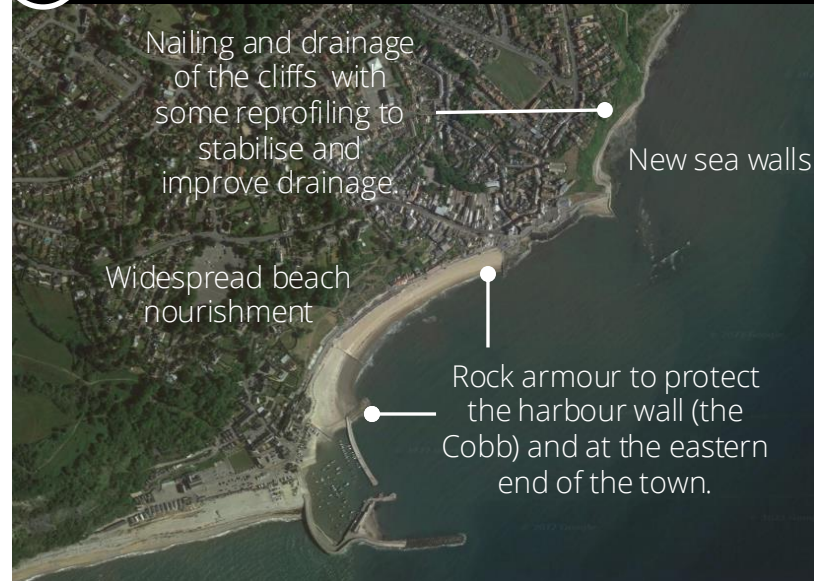
### ? Reason for Management



Lyme Regis is a small coastal town on the south coast of England. It lies on the Jurassic Coast. The town is a popular tourist destination in the summer. The town requires coastal management because:

- The coast at Lyme Regis experiences rapid erosion due to high energy waves from the south west and the weak geology of the cliffs. Therefore, houses, roads and farmland are at risk of cliff landslides.
- Tourist numbers were down due to the lack of beach, with waves eroding much of the beach.

### Management Strategy



The local government developed a plan to manage the coastline at Lyme Regis called the Lyme Regis Environmental Improvement Scheme and has been completed in stages between 1990 and 2015.

### Effects and Conflicts

#### Positive impacts

- A significant improvement in the attractiveness of the seafront and beach due to nourishment and the wide promenade.
- Increased visitor numbers, and seafront businesses are thriving.
- The defences have withstood recent stormy winters.
- The harbour is better protected, benefiting the fishing industry and boat owners.

#### Negative impacts

- Conflicts have increased as visitor numbers have increased. Local people have experienced increased traffic congestion and litter due to increased tourism.
- Some feel the new coastal defences have spoilt the natural coastal landscape.
- The new defences may interfere with natural coastal processes affecting neighbouring stretches of coastline, causing conflicts elsewhere.
- Stabilising cliffs that prevent landslides will reduce the number of fossils found in the area.



# Health and Social Care



The impact of WWI, the forming of the Weimar Constitution and its initial problems 1918-1920

# History

## 1. The Weimar Republic 1918-29: Important People

Kaiser	Emperor of Germany – Kaiser Wilhelm abdicated which led to creation of Weimar
Freikorps	Groups of soldiers that had fought in WW1, they wanted the Kaiser back.
Spartacists	Group of communists led by Karl Liebknecht and Rosa Luxemburg
Gustav Stresemann	Chancellor of Germany 1923 helped Germany recover from the invasion of the Ruhr and hyperinflation.
Friedrich Ebert	leader of the Social Democratic Party (SPD), became the first German president and
Reichstag	Government of Germany, elected every four years, could make laws
Reichsrat	Representatives of Germany, could not make laws but approved laws put forward by the Reichstag & President.

## 2. How did WW1 impact Germany Politically?

- 2 million German troops died in WWI with 4 million wounded, government debt increased from 50 billion marks to 150 billion marks, 750,000 civilians (ordinary Germans) died due to food shortages.
- The German navy mutinied in **October 1918**, and there were riots & strikes in Germany in **early November**.
- On **9th November 1918** the Kaiser abdicated & fled to Holland because his government told him to.
- Friedrich Ebert, declared Germany a republic on **9th November**.
- On **10th November** Ebert suspended the old Reichstag (German parliament) & declared a temporary council. On **11th November** the Armistice was signed – the peace agreement between Germany & the Allies to stop fighting until a full treaty was signed (the Treaty of Versailles).

## 3. The Weimar Republic 1918-29: Key vocabulary

Tier 2	Definition
communism	all property is owned by the community and each person contributes and receives according to their ability and needs.
capitalism	An economic system in which production of goods relies on investment
coalition	Where two or more political parties work together to form a government & have enough support in the Reichstag to pass laws
President	Elected every 7 years, run the country
Trade Union	A group that protects the rights of workers
Tier 3	Definition
armistice	Ending of hostilities in a war
Weimar constitution	First time Germany experienced democracy, created a republic in which members of the Reichstag were elected.
Ruhr	Industrial area in Germany, invaded in 1923
hyperinflation	when the value of money drops so prices in a country rise - caused by the government printing too much money to pay off debts and their reparation payments
'Stab in the back' / dolchstoß	Germans felt like they had been used as a scapegoat for WW1 – The peace Treaty of Versailles was signed but many felt Germany could really have fought on instead
chancellor	Chosen by the president
unrest/revolt/riot/Putsch	All terms to describe political and social upheaval when those in power may be at risk of losing control.

## 4. The Strengths and Weaknesses of Weimar Republic

- The Weimar Constitution was created in July 1919. This was the rules and structure of the new Weimar Republic.
- The Weimar Republic is named after the town of Weimar because this is where the government fled to because Berlin was too dangerous.
- Officials were voted into the Reichstag by the German people every 4 yrs
- All men and women over 20 had the vote.
- The President was voted for every 7 years and was the most important person in the government.
- The President was the head of the army.
- Article 48 of the constitution said that if Germany was in danger or there was an emergency, the President could rule by decree – this means making decisions on his own without the support of the Reichstag.
- The Chancellor was the leader of the Reichstag and was chosen by the President.
- The Chancellor handled the day to day running of the country, including getting laws passed.
- Voting worked by proportional representation – political parties won the same percentage of seats in the Reichstag as they had in votes. This was very fair but meant there were lots of small parties in the Reichstag, resulting in coalitions, making it hard for new laws to be made.



## 6. Problem: Challenges from 'The Left' and 'The Right'

### Left:

The Spartacist Revolution, January 1919 – left-wing socialists Rosa Luxemburg and Karl Liebknecht took over government newspaper and telegraph offices in Berlin and tried to start a general strike. The government couldn't stop this and sent right-wing thugs the Freikorps (ex-soldiers) to stop it. This worked after several days and the Spartacist leaders were executed.

## 5. Problem: The Treaty of Versailles

- Britain, France and the USA created the peace terms known as the Treaty of Versailles.
- The new German government had to accept the terms of the Treaty or else the country would face invasion.
- The new German government signed the treaty on 28th June 1919.
- The main terms can be remembered by **BLART**:
  - **B**lame: Germany had to accept full blame for WWI
  - **L**eaue of Nations: a new organisation to promote peace and prosperity and avoid another war was set up
  - **A**rmed Forces: Germany's army was reduced to 100,000 men (down from 11 million in the war), their navy was 6 battleships, no air force allowed, and troops weren't allowed in some areas of Germany (the Rhineland on the border with France) – this was humiliating
  - **R**eparations: £6.6 billion to be paid to the Allies
  - **T**erritorial losses: 13% of Germany's land given to other countries like France and Poland (like Alsace-Lorraine, Posen, West Prussia) and Germany's empire also given away
- The Treaty was hugely unpopular in Germany and lessened support for the Weimar government – known as the 'stab in the back' theory.



### Right:

The Kapp Putsch, March 1920 – Rebel Freikorps troops marched on Berlin lead by nationalist politician, Wolfgang Kapp. The government had to flee Berlin and ask the left-wing workers to go on strike. This caused enough chaos to end the revolt.

Assassinations – there were 376 political murders from 1919-23 to try to weaken the new republic, particularly by right-wing extremists. Conservative judges often gave them light sentences.



## Hyperinflation and the Leadership of Stresemann: 1923-29

# History

### 7. Hyperinflation

Hyperinflation was caused by the German government printing too much money to pay off their debts and their reparation payments

- Due to hyperinflation a loaf of bread went from costing 1 mark in 1919 to 200 marks in 1922 and 200,000 billion marks in Nov 1923.
- Businesses went bankrupt
- Savings became worthless.
- The Weimar government became unpopular.

### 8. Occupation of the Ruhr 1923:

- France sent soldiers to occupy the Ruhr.
- The Ruhr was full of factories & had 80% of Germany's coal, iron and steel.
- The aim of the French was to take the products made by the factories and the raw materials instead of reparation payments as they could sell the products themselves for more money.
- As a result, the Weimar government ordered workers in the Ruhr to strike.
- To pay the strikers the Weimar government printed more money, causing hyperinflation to worsen.

### 9. Stresemann economic policies

<i>New Currency 1923</i>	<i>The Dawes Plan August 1924</i>	<i>The Young Plan signed 1929</i>
<p style="text-align: center;">Introduced a new temporary currency; the Rentenmark</p> <ul style="list-style-type: none"> <li>• The new currency reset the value of the German currency</li> <li>• In 1924 the Rentenmark was changed to the Reichsmark</li> <li>• The Reichsmark was backed by the gold standard so it was more stable</li> </ul>	<ul style="list-style-type: none"> <li>• Reparation payments reduced to 1 billion marks for one year.</li> <li>• After first year it was agreed that repayments would be 2.5 billion a year</li> <li>• French troops to leave the Ruhr in 1925</li> <li>• USA gave Germany a loan of 800 million marks, USA companies/banks gave nearly \$3,000 million over the next 10yrs.</li> <li>• Agreed by all the Allies</li> </ul>	<ul style="list-style-type: none"> <li>• Reparation figure reduced from £6.6 billion total to £1.8 billion</li> <li>• Reparations to be paid over 59 years.</li> </ul>

**Impacts:** Big businesses flourished, however small businesses struggled. Workers' wages increased. Unemployment did increase in this period from 2%: 1923 to 9% in 1929. By 1929 industrial production returned to pre-WWI levels.

### 10. Stresemann foreign policies

<i>The Locarno Pact: 1925</i>	<i>League of Nations: Germany joined 1926</i>	<i>The Kellogg-Briand Pact: 1928</i>
<p style="text-align: center;">Signed between Germany, Britain, France, Belgium and Italy. Agreed to keep existing borders - to cause better co-operation between Germany and the rest of Europe</p>	<p style="text-align: center;">This was a group who agreed to solve issues peacefully. Their acceptance showed that Germany was now seen as a Great Power</p>	<p style="text-align: center;">Germany alongside 64 other countries signed this. Agreed that army were only for self-defence. This again showed Germany was seen as a great power.</p>

**Impacts:** As a result, Allied troops withdrew from the West Bank of the Rhine in 1927, 5 years before scheduled.



## The Golden Age: 1923-29 and the Great Depression

# History

11.

12.

## YEAR 10 — SIMILARITY...

### Congruence, similarity & enlargement

@whisto\_maths

#### What do I need to be able to do?

By the end of this unit you should be able to:

- Enlarge by a positive scale factor
- Enlarge by a fractional scale factor
- Identify similar shapes
- Work out missing sides and angles in similar shapes
- Use parallel lines to find missing angles
- Understand similarity and congruence

#### Keywords

**Enlarge:** to make a shape bigger (or smaller) by a given multiplier (scale factor)

**Scale Factor:** the multiplier of enlargement

**Centre of enlargement:** the point the shape is enlarged from

**Similar:** when one shape can become another with a reflection, rotation, enlargement or translation

**Congruent:** the same size and shape

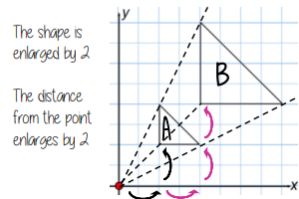
**Corresponding:** items that appear in the same place in two similar situations

**Parallel:** straight lines that never meet (equal gradients)

#### Positive scale factors R

Enlargement from a point

Enlarge shape A by SF 2 from (0,0)



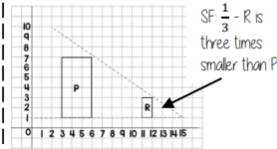
The shape is enlarged by 2

The distance from the point enlarges by 2

#### Fractional scale factors R

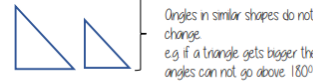
Fractions less than 1 make a shape SMALLER

R is an enlargement of P by a scale factor  $\frac{1}{3}$  from centre of enlargement (15,1)



SF  $\frac{1}{3}$  - R is three times smaller than P

#### Identify similar shapes



Angles in similar shapes do not change. e.g. if a triangle gets bigger the angles can not go above 180°

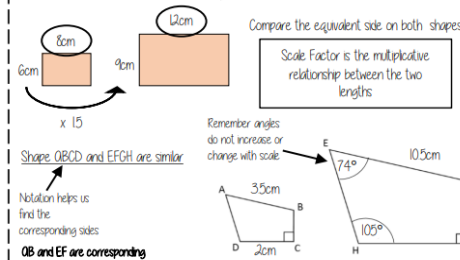
Similar shapes



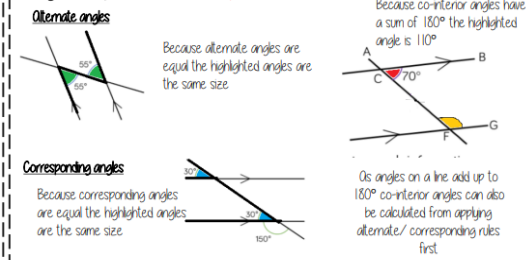
Scale Factor: Both sides on the bigger shape are 15 times bigger

Compare sides:  $\frac{6}{4} = \frac{9}{3} = \frac{12}{4} = 3$   
Both sets of sides are in the same ratio

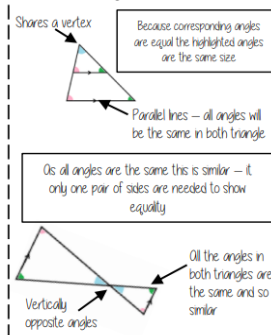
#### Information in similar shapes



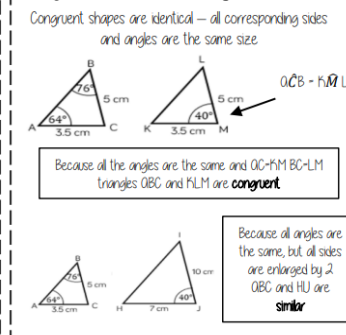
#### Angles in parallel lines R



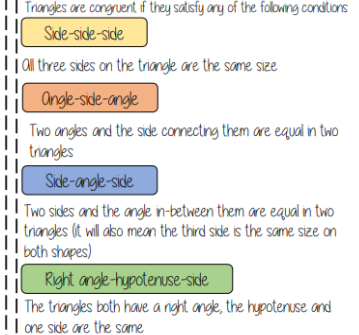
#### Similar triangles



#### Congruence and Similarity



#### Conditions for congruent triangles



# Maths

## YEAR 10 — SIMILARITY...

@whisto\_maths

## Trigonometry

### What do I need to be able to do?

By the end of this unit you should be able to:

- Work fluently with hypotenuse, opposite and adjacent sides
- Use the tan, sine and cosine ratio to find missing side lengths
- Use the tan, sine and cosine ratio to find missing angles
- Calculate sides using Pythagoras' Theorem

### Keywords

**Enlarge:** to make a shape bigger (or smaller) by a given multiplier (scale factor)

**Scale Factor:** the multiplier of enlargement

**Constant:** a value that remains the same

**Cosine ratio:** the ratio of the length of the adjacent side to that of the hypotenuse. The sine of the complement

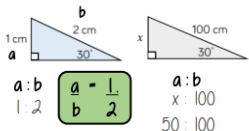
**Sine ratio:** the ratio of the length of the opposite side to that of the hypotenuse

**Tangent ratio:** the ratio of the length of the opposite side to that of the adjacent side

**Inverse:** function that has the opposite effect

**Hypotenuse:** longest side of a right-angled triangle. It is the side opposite the right-angle

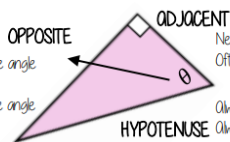
### Ratio in right-angled triangles



### Hypotenuse, adjacent and opposite

ONLY right-angled triangles are labelled in this way

Always opposite an acute angle  
Useful to label second  
Position depend upon the angle  
in use for the question



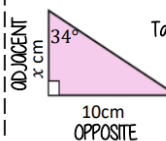
Next to the angle in question  
Often labelled last

Always the longest side  
Always opposite the right angle  
Useful to label this first

### Tangent ratio: side lengths

$$\tan \theta = \frac{\text{opposite side}}{\text{adjacent side}}$$

Substitute the values into the tangent formula



$$\tan 34 = \frac{10}{x}$$

Equations might need rearranging to solve

$$x \times \tan 34 = 10$$

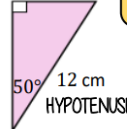
$$x = \frac{10}{\tan 34} = 14.8 \text{ cm}$$

$$\tan 34$$

### Sin and Cos ratio: side lengths

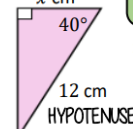
OPPOSITE  
x cm

$$\sin \theta = \frac{\text{opposite side}}{\text{hypotenuse side}}$$



NOTE  
The  $\sin(x)$  ratio is the same as the  $\cos(90-x)$  ratio

ADJACENT  
x cm



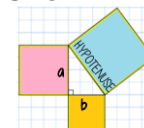
$$\cos \theta = \frac{\text{adjacent side}}{\text{hypotenuse side}}$$

Substitute the values into the ratio formula

Equations might need rearranging to solve

### Pythagoras theorem

$$\text{Hypotenuse}^2 = a^2 + b^2$$

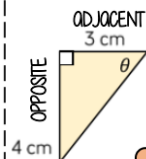


This is commutative — the square of the hypotenuse is equal to the sum of the squares of the two shorter sides

- Pieces to look out for Pythagoras
- Perpendicular heights in isosceles triangles
  - Diagonals on right angled shapes
  - Distance between coordinates
  - Any length made from a right angles

### Sin, Cos, Tan: Angles

#### Inverse trigonometric functions



Label your triangle and choose your trigonometric ratio

Substitute values into the ratio formula

$$\theta = \tan^{-1} \frac{\text{opposite side}}{\text{adjacent side}}$$

$$\theta = \sin^{-1} \frac{\text{opposite side}}{\text{hypotenuse side}}$$

$$\theta = \cos^{-1} \frac{\text{adjacent side}}{\text{hypotenuse side}}$$

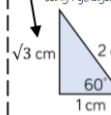
$$\tan \theta = \frac{4}{3}$$

$$\theta = \tan^{-1} \frac{4}{3}$$

$$\theta = 36.9^\circ$$

### Key angles

This side could be calculated using Pythagoras



$$\tan 30 = \frac{1}{\sqrt{3}}$$

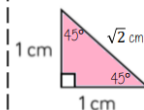
$$\tan 60 = \sqrt{3}$$

$$\cos 30 = \frac{\sqrt{3}}{2}$$

$$\cos 60 = \frac{1}{2}$$

$$\sin 30 = \frac{1}{2}$$

$$\sin 60 = \frac{\sqrt{3}}{2}$$



$$\tan 45 = 1$$

$$\cos 45 = \frac{1}{\sqrt{2}}$$

$$\sin 45 = \frac{1}{\sqrt{2}}$$

### Key angles 0° and 90°

$$\tan 0 = 0$$

$$\tan 90$$

This value cannot be defined — it is impossible as you cannot have two 90° angles in a triangle



$$\sin 0 = 0$$

$$\sin 90 = 1$$

$$\cos 0 = 1$$

$$\cos 90 = 0$$

# Maths

## YEAR 10 — DEVELOPING ALGEBRA... Representing solutions of equations and inequalities

@whisto\_maths

### What do I need to be able to do?

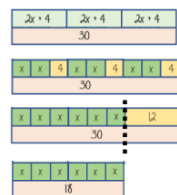
By the end of this unit you should be able to:

- Form and solve equations and inequalities
- Represent and interpret solutions on a number line as inequalities
- Draw straight line graphs and find solutions to equations
- Form and solve equations and inequalities with unknowns on both sides

### Keywords

**Solution:** a value we can put in place of a variable that makes the equation true  
**Variable:** a symbol for a number we don't know yet  
**Equation:** an equation says that two things are equal — it will have an equals sign =  
**Expression:** numbers, symbols and operators grouped together to show the value of something  
**Identity:** An equation where both sides have variables that cause the same answer includes  $\equiv$   
**Linear:** an equation or function that is the equation of a straight line  
**Intersection:** the point that two lines meet  
**Inequality:** an inequality compares two values showing if one is greater than, less than or equal to another.

### Solve equations R



$$3(2x + 4) = 30$$

Expand the brackets

$$6x + 12 = 30$$

$-12$        $-12$

$$6x = 18$$

$-6$        $-6$

$$x = 3$$

Substitute to check your answer. This could be negative or a fraction or decimal.

### Form and solve inequalities R

Two more than treble my number is greater than 11

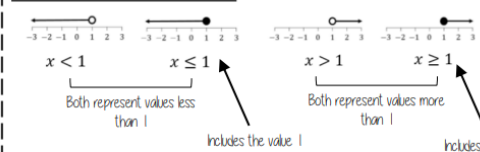
**Form**  $x \rightarrow x3 \rightarrow +2 \rightarrow ||$

$$3x + 2 > 11$$

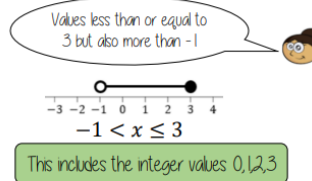
**Solve**  $x \leftarrow -3 \leftarrow -2 \leftarrow ||$

$$x > 3$$

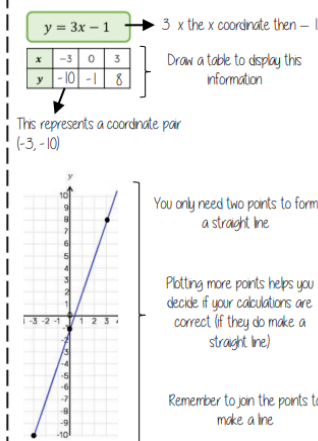
### Solutions on a number line



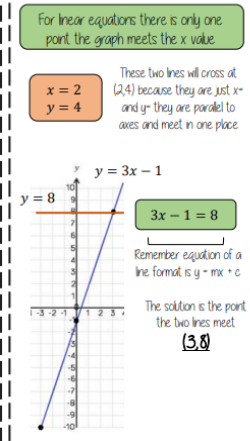
- Includes the value it sits above
- Does NOT include the value it sits above



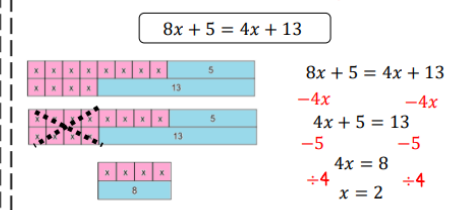
### Plotting straight line graphs R



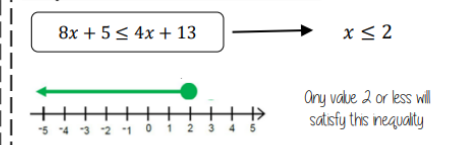
### Find solutions graphically



### Equations: unknown on both sides R



### Inequalities: unknown on both sides



# Maths

## YEAR 10 — DEVELOPING ALGEBRA... Simultaneous Equations

@whisto\_maths

### What do I need to be able to do?

By the end of this unit you should be able to:

- Determine whether (x,y) is a solution
- Solve by substituting a known variable
- Solve by substituting an expression
- Solve graphically
- Solve by subtracting/adding equations
- Solve by adjusting equations
- Form and solve linear simultaneous equations

### Keywords

**Solution:** a value we can put in place of a variable that makes the equation true  
**Variable:** a symbol for a number we don't know yet  
**Equation:** an equation says that two things are equal — it will have an equals sign =  
**Substitute:** replace a variable with a numerical value  
**LCM:** lowest common multiple (the first time the times table of two or more numbers match)  
**Eliminate:** to remove  
**Expression:** a maths sentence with a minimum of two numbers and at least one math operation (no equals sign)  
**Coordinate:** a set of values that show an exact position  
**Intersection:** the point two lines cross or meet

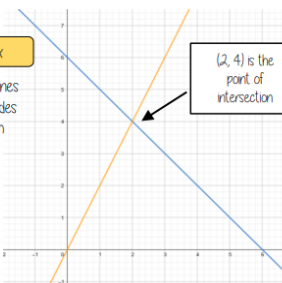
### Solve graphically

$$x + y = 6 \quad y = 2x$$

Linear equations are straight lines  
 The point of intersection provides the x and y solution for both equations

The solution that satisfies both equations is

$$x = 2 \text{ and } y = 4$$

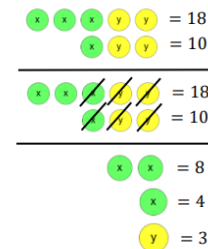


### Solve by subtraction

$$\begin{array}{r} 18 \\ 3x + 2y \\ - 10 \\ x + y \\ \hline 8 \\ x + x \end{array}$$

$$x = 4 \\ y = 3$$

$$\begin{array}{r} 3x + 2y = 18 \\ x + 2y = 10 \\ \hline 2x = 8 \\ +2 \quad +2 \\ x = 4 \\ \hline x + 2y = 10 \\ (4) + 2y = 10 \\ -4 \quad -4 \\ 2y = 6 \\ +2 \quad +2 \\ y = 3 \end{array}$$



### Is (x, y) a solution?

x and y represent values that can be substituted into an equation

Does the coordinate (1,8) lie on the line  $y=3x+5$ ?

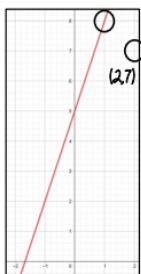
This coordinate represents  $x=1$  and  $y=8$

$$y = 3x + 5 \\ 8 = 3(1) + 5$$

As the substitution makes the equation correct the coordinate (1,8) IS on the line  $y=3x+5$

Is (2,7) on the same line?

$$7 \neq 3(2) + 5 \\ \text{No 7 does NOT equal } 6+5$$



### Substituting known variables

A line has the equation  $3x + y = 14$

Two different variables, two solutions

Stephane knows the point  $x = 4$  lies on that line. Find the value for y

$$x = 4$$

$$\begin{array}{r} 3x + y = 14 \\ 3(4) + y = 14 \\ 12 + y = 14 \\ -12 \quad -12 \\ \hline y = 2 \end{array}$$

### Substituting in an expression

Substitute 2y in place of the x variable as they represent the same value

$$\begin{array}{r} x = 2y \\ x + y = 30 \\ \hline 2y + y = 30 \\ 3y = 30 \\ \div 3 \quad \div 3 \\ y = 10 \\ \hline x = 2y \\ x = 2(10) \\ x = 20 \end{array}$$

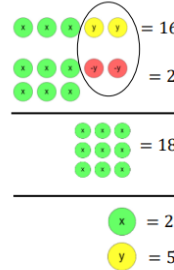
Pair of simultaneous equations (two representations)

### Solve by addition

$$\begin{array}{r} 3x + 2y = 16 \\ + 6x - 2y = 2 \\ \hline 9x = 18 \\ \div 9 \quad \div 9 \\ x = 2 \end{array}$$

$$\begin{array}{r} 3x + 2y = 16 \\ 3(2) + 2(y) = 16 \\ 6 + 2y = 16 \\ -6 \quad -6 \\ 2y = 10 \\ \div 2 \quad \div 2 \\ y = 5 \end{array}$$

Addition makes zero pairs

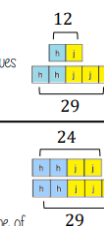


### Solve by adjusting one

$$\begin{array}{r} h + j = 12 \\ 2h + 2j = 29 \end{array}$$

$$\begin{array}{r} 2h + 2j = 24 \\ 2h + 2j = 29 \end{array}$$

By proportionally adjusting one of the equations — now solve the simultaneous equations choosing an addition or subtraction method



### Solve by adjusting both

$$\begin{array}{r} 2x + 3y = 39 \\ 5x - 2y = -7 \end{array}$$

Use LCM to make equivalent x OR y values  
 Because of the negative values using zero pairs and y values is chosen choice

$$\begin{array}{r} 4x + 6y = 78 \\ 15x - 6y = -21 \\ \hline 19x = 57 \\ \div 19 \quad \div 19 \\ x = 3 \end{array}$$

Now solve by addition

Addition makes zero pairs

## Component 1 – Purpose

You are to investigate **four contrasting musical styles** (Part 1) and showcase your techniques to create short **music products** (Part 2)

Everything you create must be linked to a **theme** you will be given – e.g. "Colour," or "time"



## 8 Key Words

**Style** – a distinct musical sub-genre you must **analyse** (four in total).

**Compositional features** – melody, harmony, tonality, rhythm, structure.

**Sonic features** – instrumentation, texture, timbre, production.

**Commentary** – written / audio / visual notes explaining your musical decisions.

**Realisation technique** – the **practical** method used (live video, DAW remix, etc.).

**Examples** – 12–30 s style demos (Task 1) and 30–60 s products (Task 2).

**Evidence portfolio** – final files submitted for marking (audio, video, scores, notes).

## Task 1 Compile a styles portfolio

Analyse **four styles** (max **two** from pop, and **one** each from the other **two** sections). Include how each style uses **compositional** and **sonic** features.

## Task 1 Evidence

Provide at least one 12–30 s musical example for each **style** (original or found) plus an **individual commentary**.

You have about **5 supervised hours** to complete this task (**24 marks**).

## Task 2: Produce three 30–60 s audio tracks.

These should **demonstrate** different **realisation techniques** (e.g. live video, DAW remix, DAW multitrack recording).

Each of them must clearly reflect the theme given

## Task 2 Evidence

Submit the **three extracts** plus **commentary** explaining your **techniques, theory** choices, and theme references.

You have around **7 supervised hours** (**36 marks**).

Treat the **assignment** like it's **professional freelance** work.



## Component 2 – Purpose

This component is about proving **skill growth**, not demonstrating what you can already do.

Examiners want to see a journey:

Startingpoint → practice → evidence → better result.



## 8 Key Words

**Skills audit** – honest checklist of abilities.

**Development routine** – daily/weekly practice plan, targeting weak areas.

**Technical exercises** – scales, DAW drills or warm-ups that build technique.

**Goals** – clear, timed targets (e.g. “record clean 8-bar riff by Friday”).

**Monitoring** – video/audio logs that track progress at milestones.

**Reflection** – Notes on what’s improved.

**Professional skills** – e.g. time-keeping, teamwork, safe set-up, file-labelling.

**Portfolio** – single folder with all planning, practice evidence and outcomes.

## Task Brief

Students will produce two **musical outcomes** (combined 2–4 min in length) drawn from two **different disciplines**.

Choose any two of **performance**, **original composition**, or **music production**.

Both must clearly express the theme given, whether through lyrics, triumphant chords or sound design.

## Planning & Goals

Begin with a **skills audit** then set **SMART goals** (specific, measurable, achievable, relevant, time-bound).

Map out **practice sessions** with **times** and **durations**, then describe how each **exercise** tackles a listed **weakness** you **identified** in your **skills audit**.



## Evidence Collection

Film short clips of warm-ups, rehearsal takes, DAW screen-captures, mix snapshots; **label dates** and describe **what changed**. Regular **reflections** explain **successes**, **setbacks** and **next steps**.

### Professional & Commercial Skills

Show industry **habits**: punctual session logs, tidy file structure, **safe equipment** use, collaboration etiquette. Examiners look for these “**soft skills**”, that prove you can work in a **real studio** or **gig scenario**.

## Submission & Timing

You have about **15 supervised hours** to **plan, develop, record** and **compile** everything into one portfolio (**60 marks total**).

**Missing evidence** or **sloppy organisation** can cost **marks**—treat the folder with the **professionalism** you want people to treat you with.

Remember the **Evidence Collection** is worth the **same marks** as the submission piece of music!

# Photography

## Introduction & Foundations

Students select 2 or more topics as a starting point (past paper)

- **AO1:** Develop ideas through investigations.
- **AO2:** Refine work through experimentation.
- **AO3:** Record ideas, observations, and insights.
- **AO4:** Present a personal and meaningful response.



- **Skills:**
- Basic camera functions: ISO, aperture, shutter speed.
- Each photoshoot needs a contact sheet page.
- Composition rules: Rule of thirds, leading lines.
- **Theory:**
- Introduction to project theme and assessment objectives.
- Photography genres: portrait, landscape, documentary.
- **Homework every week:**
- Take 20-30 photos exploring theme.

## Artist Influence & Experimentation

**Objective:** Explore visual styles and emulate artists' work.

- **Skills:** Editing basics in Photoshop or Lightroom.
  - Emulating chosen artist's technique.

**Theory:** Analyze a Photographer and his work. Why? What? When? How?

**Homework:** Artist response photoshoot.

- Annotate contact sheet and edits.
- **Homework every week:**
- Take 20-30 photos exploring theme

## Refine & Experiment

**Objective:** Try new approaches and refine outcomes.

- **Skills:** Advanced photo manipulation.
- Mixed media: combining photography with drawing, collage, or text.
- **Theory:** Experiment log: what worked, what didn't, and why.
- **Homework every week:**
- Take 20-30 photos exploring theme



## Developing Final Response

**Objective:** Final shoot planning & execution.

**Skills:** Applying best techniques learned so far.

- Planning lighting, composition, editing.

**Theory:** Planning final outcome (moodboards, shoot plan, contact sheets).

**Homework:**

- Carry out final shoot. Start editing.



## Presenting and Evaluating






**Objective:** Complete final presentation and evaluate work.

- **Tasks:**
- Final edits and presentation layout.
- Mounting, printing, and sketchbook organization.
- Final evaluation (AO4):



# Science

## Keywords

	<b>Hazard</b>	Anything that has the potential to cause harm or damage
	<b>Risk</b>	The harm or damage that could be caused by a hazard
	<b>Accuracy</b>	The closeness of a measurement to its true value
	<b>Precision</b>	How close measurements are to each other
	<b>Reliable</b>	Similar data can be reproduced under same conditions

## Scientific Method

**Hypothesis:** What you predict will happen, based on prior knowledge e.g. As X increases, Y will increase because.....

**Independent Variable:** The thing that is being changed

**Dependent Variable:** The thing that is being observed/measured

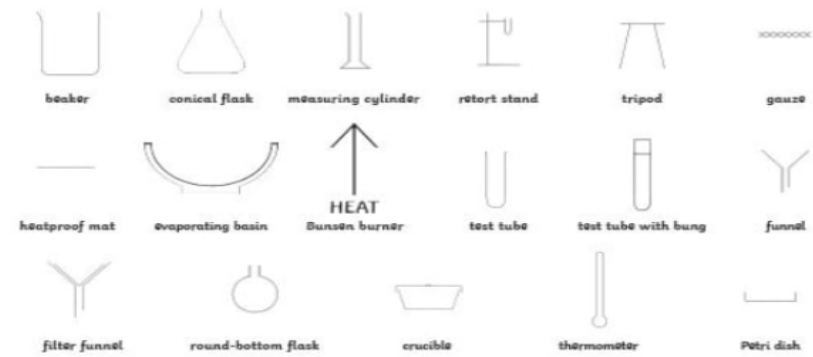
**Control Variables:** All the things that are being kept the same e.g. volume, concentration, mass, time

**Method:** Step by step instructions of how to change the independent variable, measure the dependent variable, control all other variables, repeat measurements, perform calculations on collected data

**Conclusion:** What have you found out? Was your hypothesis correct? Does your data support your hypothesis? Explain the results using scientific knowledge

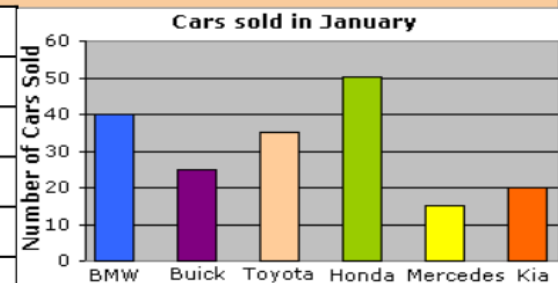
**Evaluation:** How reliable is your data (could someone follow your method and collect a similar set of results)? Are there anomalies? How could you make it more reliable?

## Drawing Scientific Diagrams

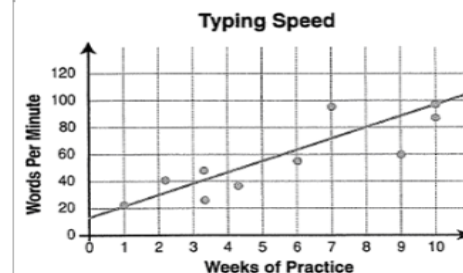


## Presenting Data in a Graph

<b>S</b>	<b>Scale</b>
<b>P</b>	<b>Pencil &amp; ruler</b>
<b>A</b>	<b>Axis</b>
<b>T</b>	<b>Title</b>
<b>U</b>	<b>Units</b>
<b>L</b>	<b>Line of best fit if appropriate</b>
<b>A</b>	<b>Accuracy</b>




**Bar Graph:**  
Categoric/Discrete data





**Line Graph:**  
Continuous data

# Science - Biology


## Viral Diseases


Measles - fever and a red skin rash. Can be fatal. Most young children are vaccinated. Spread by inhalation of droplets from sneezes and coughs. 

HIV - initially causes a flu-like illness. Virus attacks the body's immune cells. Leads to AIDS when the body's immune system becomes badly damaged. Spread by sexual contact or exchange of body fluids. 

TMV - gives a distinctive 'mosaic' pattern of discolouration on the leaves of plants which affects the growth of the plant due to lack of photosynthesis. 


## Bacterial diseases


Salmonella - spread by bacteria in undercooked or contaminated food. Causes fever, abdominal cramps, vomiting, and diarrhoea. Poultry are vaccinated to reduce spread. 


Gonorrhoea - an STD with symptoms of a thick yellow or green discharge from the vagina or penis and pain on urinating. Spread by sexual contact. Treated using antibiotics. 


## Preventing Infection

### Outside the body

Isolation - avoiding contact with others 


Hygiene - hand washing, disinfecting surfaces, keep raw meat away from other food, use a tissue or handkerchief when you cough/sneeze 


Destroying Vectors - killing insects that spread disease e.g. Mosquitoes, house flies, rats etc. 


Vaccination - an injection containing a dead form of the pathogen. This stimulates your immune system to make antibodies 

### Inside the body


*Primary defences stop the pathogen entering the bloodstream.* These include:


Skin - provides a physical barrier 


Respiratory system - has hairs and secretes mucus, which trap pathogens 

Digestive system - acid in the stomach kills pathogens 


*Secondary defences involve white blood cells targeting pathogens already in the bloodstream.* These include:



Producing antibodies 

Producing antitoxins 

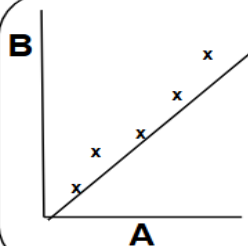
Engulfing pathogens 

## Fungal and protist diseases

Rose Black Spot - caused by a fungus. Leads to purple or black spots develop on leaves, which often turn yellow and drop early. Affects the growth of the plant as photosynthesis is reduced. 

Malaria - caused by a protist. Leads to recurrent episodes of fever and can be fatal. The malarial protists has a life cycle that includes an insect vector, mosquitos.  

# Science - Biology



**Correlation:**  
A appears to be linked to B  
**Causal mechanism:**  
Explanation of the link between A and B

## Risk factors



Inherited factors - your genes

Lifestyle: diet & exercise



Lifestyle: smoking



Environmental factors:  
Exposure to ionising radiation & pollution

## Cancer

cell cycle disrupted and cells divide in uncontrolled way, forming tumours



2 types of tumour

### Benign

Cells usually contained in a membrane, not invasive

### Malignant (cancer)

Tumour cells can travel through body, and form secondary tumours



## Smoking & disease

Damaging chemicals released

### Nicotine

Addictive  
Cardiovascular disease  
High blood pressure



### Tar

Coats alveoli  
Reduces oxygen uptake  
Carcinogenic (cancer causing)



### Carbon monoxide

Taken up by red blood cells instead of oxygen



## Smoking in pregnancy

Premature babies, low birth weights, stillbirths



## Alcohol & disease

Absorbed into bloodstream and broken down in liver

- Addictive
  - Carcinogenic
- Excessive consumption:

- Brain damage
- Liver disease
- Coma
- Death



## Alcohol in pregnancy

- Miscarriage
- Stillbirth
- Foetal alcohol syndrome



## Diet, exercise & disease



**Malnutrition** (diet with either insufficient or excess nutrients) is linked with many diseases including cardiovascular disease and type 2 diabetes.



## Body Mass Index

$BMI = \frac{\text{body mass (kg)}}{(\text{height})^2 \text{ (m)}}$

B2 - Non communicable diseases

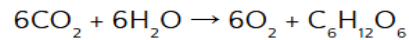
# Science - Biology



## Photosynthesis

The process by which plants make glucose using carbon dioxide, water and light

Carbon dioxide + Water → Oxygen + Glucose



## Chloroplasts



Chloroplasts are the organelles responsible for photosynthesis, they contain the green pigment chlorophyll.



## Algae

Algae are small photosynthesizing plants you find in water. They are adapted to photosynthesis in aquatic conditions. They absorb the  $\text{CO}_2$  they need from the water around them.



## Leaf Adaptations



Large surface area: to absorb as much sunlight



Thin: short distance for diffusion

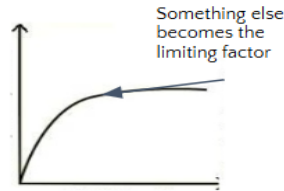


Stomata: allows the diffusion of gases into and out of the leaf.



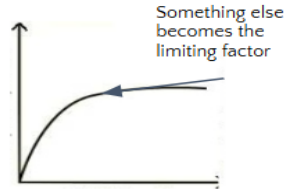
Xylem: supply plenty of water to the leaf.

**Limiting Factors**—things that reduce the rate of a reaction.



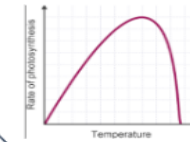
### Light intensity

As the light intensity increases the rate of photosynthesis increases.



### Carbon dioxide levels

As the concentration of  $\text{CO}_2$  increases the rate of photosynthesis increases.



### Temperature

The rate of photosynthesis will increase up to  $40^\circ\text{C}$ . After this, enzymes needed for photosynthesis are denature.



**Glucose:** a small, simple, soluble sugar made during photosynthesis and used for respiration.



**Starch:** an insoluble polymer (chain) of glucose for storage.



**Cellulose:** a complex carbohydrate made from glucose to strengthen cell walls.



**Amino acids:** combine with glucose and nitrate ions for form proteins.



**Fats & oils:** made from glucose, used to strengthen cell walls and as an energy store.

# Science - Biology



## Breathing

The inflation and deflation of the lungs.



## Fermentation

Yeast anaerobically respiring to produce ethanol and carbon dioxide.



## Glycogen

A carbohydrate store in animals.



## Metabolism

Sum of all the chemical reactions that take place

## Effect of exercise on the body



**Heart rate increases and the arteries to your muscles dilate** = increasing oxygen and glucose supply and carbon dioxide removal.



**Breathing rate and volume increases and you breathe more deeply** = increases the rate of oxygen uptake and carbon dioxide removal.



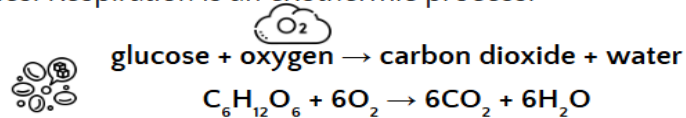
**Temperature increases** = respiration is an exothermic reaction and some energy is lost as heat.



**Glycogen stores decrease** = converted into glucose for respiration

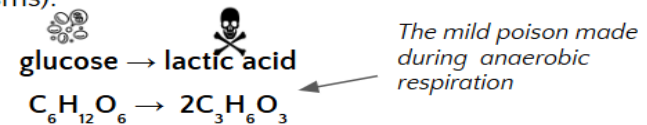
## Aerobic respiration

Breaking down glucose with oxygen to release energy and producing carbon dioxide and water. It releases energy and is controlled by enzymes. Respiration is an exothermic process.



## Anaerobic respiration

Releasing energy from the breakdown of glucose **without** oxygen, producing lactic acid (in animals) and ethanol and carbon dioxide (in plants and microorganisms).



**Oxygen debt** The extra oxygen that must be taken into the body after exercise has stopped to complete the aerobic respiration of ***lactic acid***.

## Liver



Detoxifies substances such as the ethanol from alcoholic drinks.



Breaks down products into the blood so they can be excreted in urine via the kidneys.



Breaks down old, worn out blood cells and stores iron until it is needed.



Converts lactic acid back to glucose



# Science - Chemistry

## Key words



**Closed system:** A system in which no matter enters or leaves



**Equilibrium :** In a reversible reaction where the forwards and backwards rate is the same.

## Increasing the the rate of reaction

**Surface area** - increasing surface area of solid



Increases the frequency of collisions  
Increases the rate of reaction.

**Temperature:** Increasing temperature



Increases the kinetic energy → the speed of the reacting particles  
More frequent and energetic collisions.  
This increases rate of reaction.

**Concentration:** Increasing concentration



More particles in the same volume.  
They are more likely they are to collide.

**Pressure:** increasing pressure



Squashes particles closer together.  
This increases the chance that they will collide and react.

**Catalyst :** Used to speed up the rate of reaction



Lowering the activation energy required to react.  
Therefore they reduce the need for high temperatures in industry without being used up.

## Rate of reaction

mean rate of reaction =  $\frac{\text{quantity of reactant used or product formed}}{\text{time taken}}$

**Collision theory** - For a chemical reaction to take place the particles need to



Collide



Have enough activation energy - The minimum energy needed for a reaction to take place

This is a successful collision. The more of these per second, the faster the rate of reaction.



## Reversible reactions

A reaction in which the products can reform the reactants.

If it is exothermic in one direction it will be endothermic in the other direction.

Exothermic



Endothermic

## Le Chatelier's Principle

When a change in conditions is introduced to a system at equilibrium. The position of equilibrium shifts so to cancel out the change.



Temperature



Concentration



Pressure

# Sports Studies

## Unit 1 – Barriers to Participation

### Issues in sport:

Barriers include: lack of time, cost, transport, confidence, access, stereotypes. These vary by age, gender, ethnicity, disability.

e.g. Women in football; disabled access in leisure centres.

### Overcoming Barriers

Use targeted campaigns, better access to facilities, role models, and inclusive programming.

e.g. This Girl Can, subsidised youth sport.

### User Groups

How age, gender, ethnicity, disability, and socio-economic status affect sport involvement.

e.g. Older adults in walking football; inner-city youth initiatives.

## Unit 2 – Sporting Values

Sporting Values - Sport promotes **fair play, teamwork, tolerance, inclusion, and citizenship.**

**Sportsmanship** = Following the unwritten rules of the sport/ game (e.g. Shaking hands after a game)

**Gamesmanship** = Pushing the limits/ Bending (not breaking) the rules of the sport/ game (e.g. Faking an injury to waste time)

**Deviance** = Breaking the rules or ethics of the game (e.g. PED's/ Doping, cheating)

### Olympic Values:

Respect

Excellence

Friendship

### Paralympic Values:

Courage

Determination

Inspiration

Equality

Value	How promoted in sport	Why important in life
Team spirit	Learn to work together towards a common goal	All aspects of life require you to work with and get along with other people
Fair play	Learn the importance of rules and being fair to others	Life has rules – legal, social, moral, ethical – that we must abide by
Citizenship	Being involved in the local community through sport	A feeling of belonging helps create/maintain pride in surroundings and a desire to be socially responsible
Tolerance	Developing an understanding of other people, countries and cultures through sport	Tolerance is needed in order to cooperate and get on with other people
Respect	Understanding that everyone has different abilities and everyone's contribution is valid	Social cohesion requires levels of mutual respect
Inclusion	Adapting sport so that people of all abilities can participate	Everyone has differing abilities and needs, society should accommodate these as best it can
National pride	Supporters and performers unite behind the country/team	National pride fosters positive self-image and pride in achievements and surroundings
Excellence	Striving to be the best you can be	This is relevant in all aspects of life

# Sports Studies

## Unit 3 – Hosting Major Sporting Events

### Advantages of Hosting Major Events

- **Economic benefits** – Increased tourism, local business profits, and job creation.
- **Infrastructure improvements** – New or upgraded transport, stadiums, and housing.
- **Promotion of sport** – Inspires participation and raises the profile of different sports.
- **National pride** – Creates a sense of unity and celebration across the country.
- **Legacy creation** – Long-term benefits for sport and society (see below).
- **Increased global status** – Raises the country's reputation and influence in sport.

### Disadvantages of Hosting Major Events

- **High cost** – Facilities, security, and staffing can run into billions.
- **Risk of debt** – Countries may overspend and struggle to make a profit.
- **Underused facilities** – Expensive stadiums may become “white elephants” after the event.
- **Displacement** – Locals may be moved from homes or jobs to make space.
- **Security risks** – High-profile events may attract criminal or terrorist threats.
- **Pressure on athletes and resources** – Home teams and organisers face huge expectations.

### ◆ Types of Major Sporting Events

Type	Explanation	Examples
One-off events	Held in a particular country once in a generation or lifetime. These are rare, high-prestige events.	e.g. Olympic Games, FIFA World Cup
Regular events	Hosted on a repeating schedule but not always in the same location.	e.g. Rugby World Cup, Commonwealth Games
Recurring events	Occur frequently (e.g. annually or seasonally), often in the same venue or nation.	e.g. Wimbledon, Six Nations, London Marathon

### Pre, During and Post Event effects

#### ● Pre-Event Positives:

- Infrastructure investment
  - Job creation
  - Tourism promotion
  - National pride
- #### ● Negatives:
- High financial cost
  - Displacement or disruption
  - Public opposition
  - Environmental concerns

#### ● During the Event Positives:

- Tourism and spending boost
  - Media attention
  - Showcase of sport and talent
  - Volunteer and community spirit
- #### ● Negatives:
- Overcrowding and congestion
  - Security risks
  - Pressure on athletes and organisers
  - Short-term jobs only

#### ● Post-Event Phase Positives:

- Legacy benefits
  - Improved reputation
  - Social benefits
- #### ● Negatives:
- Underused facilities
  - Debt and financial burden
  - Lack of follow-up
  - Drop in interest

# Sports Studies

## Unit 4 – The Role of National Governing Bodies

### Who are National Governing Bodies?

- National Governing Bodies (NGBs) are organisations responsible for overseeing a specific sport in a country.
- They **set the rules, organise competitions, and support development at all levels** of the sport

### Examples include:

- **The FA** (Football Association – football)
- **LTA** (Lawn Tennis Association – tennis)
- **RFU** (Rugby Football Union – rugby)
- **England Netball, British Cycling**

### What do NGB's do?

NGBs play a crucial role in ensuring sport is organised, fair, and accessible. Their responsibilities include:

- **Rule Making** – Creating and enforcing rules and regulations for safe and fair play.
- **Organising Competitions** – Running leagues, tournaments, and national championships.
- **Coach and Official Development** – Providing training, qualifications, and pathways.
- **Grassroots Development** – Increasing participation through schools, clubs, and community projects.
- **Facilities and Equipment Support** – Helping improve access and resources for players and clubs.
- **Promoting Inclusivity and Ethics** – Encouraging equality, anti-doping, and fair play across all levels of sport.

### How are NGBs Funded?

NGBs receive funding from several sources:

- 1. Government Grants** – Often from organisations like **Sport England**, which support participation and inclusion.
- 2. Lottery Funding** – National Lottery money is invested in community and elite sport.
- 3. Membership Fees** – From clubs, coaches, and players affiliated to the governing body.
- 4. Sponsorship and Partnerships** – From commercial companies who support events, teams, or programmes.
- 5. Merchandise and Events** – Income from ticket sales, merchandise, and tournaments they organise.

# Sports Studies

## Unit 5 – Technology in Sport

### How Technology Has Changed Sport

- Introduction of **video replays**, **goal-line technology**, and **VAR** to assist officiating.
- Development of **wearable technology** for tracking performance and fitness (e.g. GPS vests, heart rate monitors).
- Use of **performance analysis software** and **data tracking** in coaching and elite performance.
- **Improved equipment** design (e.g. lighter boots, advanced rackets, aerodynamic bikes).
- Enhanced **broadcasting quality** (slow-motion, multiple camera angles, virtual graphics).
- Use of **prosthetics and adaptive tech** in Paralympic sport.

### Positive Effects of Technology in Sport

- **More accurate officiating** – helps referees make correct decisions (e.g. VAR, Hawk-Eye).
- **Improved athlete performance** – through data analysis, recovery monitoring, and video feedback.
- **Injury prevention** – with tools to track load, movement, and fatigue.
- **Enhanced viewing experience** – for fans through HD replays, interactive stats, and live tracking.
- **Equal opportunities** – with adaptive technologies in Paralympic sport.
- **Fairness** – reduces human error in decision-making (e.g. goal-line tech in football).

### Negative Effects of Technology in Sport

- **Delays and interruptions** – e.g. VAR can slow down the flow of a football match.
- **Over-reliance on technology** – may reduce human judgement and referee confidence.
- **Costly to implement** – smaller clubs and grassroots sport may not afford advanced tech.
- **Controversy remains** – decisions can still be debated despite tech (e.g. offside by millimetres).
- **Loss of traditional feel** – critics argue that technology changes the natural rhythm of sport.