

KNOWLEDGE ORGANISER

YEAR 10 – TERM 4



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



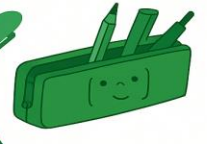
School Bag



Knowledge
Organiser



Black and
Green Pens



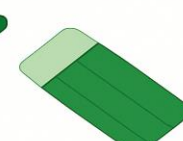
Pencil case



Calculator



Pencil



Rubber



Whiteboard
and whiteboard



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 | 1.0080 | | | | | | | | | | | | | | | 2 | 4.00260 | | | | | | | |
| 1 | H Hydrogen Nonmetal | | | | | | | | | | | | | | | 2 | He Helium Noble Gas | | | | | | | |
| 2 | 3 | 4 | Atomic Number | | | | | | | | | | 13 | 14 | 15 | 16 | 17 | 18 | | | | | | |
| 2 | 7.0 | 9.012183 | | | | | | | | | | | 5 | 10.81 | 6 | 12.011 | 7 | 14.007 | 8 | 15.999 | 9 | 18.9984... | 10 | 20.180 |
| 2 | Li Lithium Alkali Metal | Be Beryllium Alkaline Earth Me... | | | | | | | | | | | B Boron Metalloid | C Carbon Nonmetal | N Nitrogen Nonmetal | O Oxygen Nonmetal | F Fluorine Halogen | Ne Neon Noble Gas | | | | | | |
| 3 | 11 | 12 | Name | | | | | | | | | | 13 | 14 | 15 | 16 | 17 | 18 | | | | | | |
| 3 | 22.989... | 24.305 | | | | | | | | | | | 13 | 26.981... | 14 | 28.085 | 15 | 30.973... | 16 | 32.07 | 17 | 35.45 | 18 | 39.9 |
| 3 | Na Sodium Alkali Metal | Mg Magnesium Alkaline Earth Me... | Chemical Group Block | | | | | | | | | | Al Aluminum Post-Transition M... | Si Silicon Metalloid | P Phosphorus Nonmetal | S Sulfur Nonmetal | Cl Chlorine Halogen | Ar Argon Noble Gas | | | | | | |
| 4 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | | | | | | |
| 4 | 39.0983 | 40.08 | 44.95591 | 47.867 | 50.9415 | 51.996 | 54.93804 | 55.84 | 58.93319 | 58.693 | 63.55 | 65.4 | 69.723 | 72.63 | 74.92159 | 78.97 | 79.90 | 83.80 | | | | | | |
| 4 | K Potassium Alkali Metal | Ca Calcium Alkaline Earth Me... | Sc Scandium Transition Metal | Ti Titanium Transition Metal | V Vanadium Transition Metal | Cr Chromium Transition Metal | Mn Manganese Transition Metal | Fe Iron Transition Metal | Co Cobalt Transition Metal | Ni Nickel Transition Metal | Cu Copper Transition Metal | Zn Zinc Transition Metal | Ga Gallium Post-Transition M... | Ge Germanium Metalloid | As Arsenic Metalloid | Se Selenium Nonmetal | Br Bromine Halogen | Kr Krypton Noble Gas | | | | | | |
| 5 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | | | | | | |
| 5 | 85.468 | 87.62 | 88.90584 | 91.22 | 92.90637 | 95.95 | 96.90636 | 101.1 | 102.9055 | 106.42 | 107.868 | 112.41 | 114.818 | 118.71 | 121.760 | 127.6 | 126.9045 | 131.29 | | | | | | |
| 5 | Rb Rubidium Alkali Metal | Sr Strontium Alkaline Earth Me... | Y Yttrium Transition Metal | Zr Zirconium Transition Metal | Nb Niobium Transition Metal | Mo Molybdenum Transition Metal | Tc Technetium Transition Metal | Ru Ruthenium Transition Metal | Rh Rhodium Transition Metal | Pd Palladium Transition Metal | Ag Silver Transition Metal | Cd Cadmium Transition Metal | In Indium Post-Transition M... | Sn Tin Post-Transition M... | Sb Antimony Metalloid | Te Tellurium Metalloid | I Iodine Halogen | Xe Xenon Noble Gas | | | | | | |
| 6 | 55 | 56 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | | | | | | | |
| 6 | 132.90... | 137.33 | 178.49 | 180.9479 | 183.84 | 186.207 | 190.2 | 192.22 | 195.08 | 196.96... | 200.59 | 204.383 | 207 | 208.98... | 208.98... | 209.98... | 222.01... | | | | | | | |
| 6 | Cs Cesium Alkali Metal | Ba Barium Alkaline Earth Me... | Hf Hafnium Transition Metal | Ta Tantalum Transition Metal | W Tungsten Transition Metal | Re Rhenium Transition Metal | Os Osmium Transition Metal | Ir Iridium Transition Metal | Pt Platinum Transition Metal | Au Gold Transition Metal | Hg Mercury Transition Metal | Tl Thallium Post-Transition M... | Pb Lead Post-Transition M... | Bi Bismuth Post-Transition M... | Po Polonium Metalloid | At Astatine Halogen | Rn Radon Noble Gas | | | | | | | |
| 7 | 87 | 88 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | | | | | | | |
| 7 | 223.01... | 226.02... | 267.1... | 268.1... | 269.1... | 270.1... | 269.1... | 277.1... | 282.1... | 282.1... | 286.1... | 286.1... | 290.1... | 290.1... | 293.2... | 294.2... | 295.2... | | | | | | | |
| 7 | Fr Francium Alkali Metal | Ra Radium Alkaline Earth Me... | Rf Rutherfordium Transition Metal | Db Dubnium Transition Metal | Sg Seaborgium Transition Metal | Bh Bohrium Transition Metal | Hs Hassium Transition Metal | Mt Meitnerium Transition Metal | Ds Darmstadtium Transition Metal | Rg Roentgenium Transition Metal | Cn Copernicium Transition Metal | Nh Nihonium Post-Transition M... | Fl Flerovium Post-Transition M... | Mc Moscovium Post-Transition M... | Lv Livermorium Post-Transition M... | Ts Tennessine Halogen | Og Oganesson Noble Gas | | | | | | | |
| | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | | | | | | | | | |
| | 138.9055 | 140.116 | 140.90... | 144.24 | 144.91... | 150.4 | 151.964 | 157.2 | 158.92... | 162.500 | 164.93... | 167.26 | 168.93... | 173.05 | 174.9668 | | | | | | | | | |
| | La Lanthanum Lanthanide | Ce Cerium Lanthanide | Pr Praseodymium Lanthanide | Nd Neodymium Lanthanide | Pm Promethium Lanthanide | Sm Samarium Lanthanide | Eu Europium Lanthanide | Gd Gadolinium Lanthanide | Tb Terbium Lanthanide | Dy Dysprosium Lanthanide | Ho Holmium Lanthanide | Er Erbium Lanthanide | Tm Thulium Lanthanide | Yb Ytterbium Lanthanide | Lu Lutetium Lanthanide | | | | | | | | | |
| | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 | 101 | 102 | 103 | | | | | | | | | |
| | 227.02... | 232.038 | 231.03... | 238.0289 | 237.04... | 244.06... | 243.06... | 247.07... | 247.07... | 251.07... | 252.0830 | 257.0... | 258.0... | 259.1... | 266.1... | | | | | | | | | |
| | Ac Actinium Actinide | Th Thorium Actinide | Pa Protactinium Actinide | U Uranium Actinide | Np Neptunium Actinide | Pu Plutonium Actinide | Am Americium Actinide | Cm Curium Actinide | Bk Berkelium Actinide | Cf Californium Actinide | Es Einsteinium Actinide | Fm Fermium Actinide | Md Mendelevium Actinide | No Nobelium Actinide | Lr 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...

FREQUENCY:
 often, never,
 sometimes, always

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

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

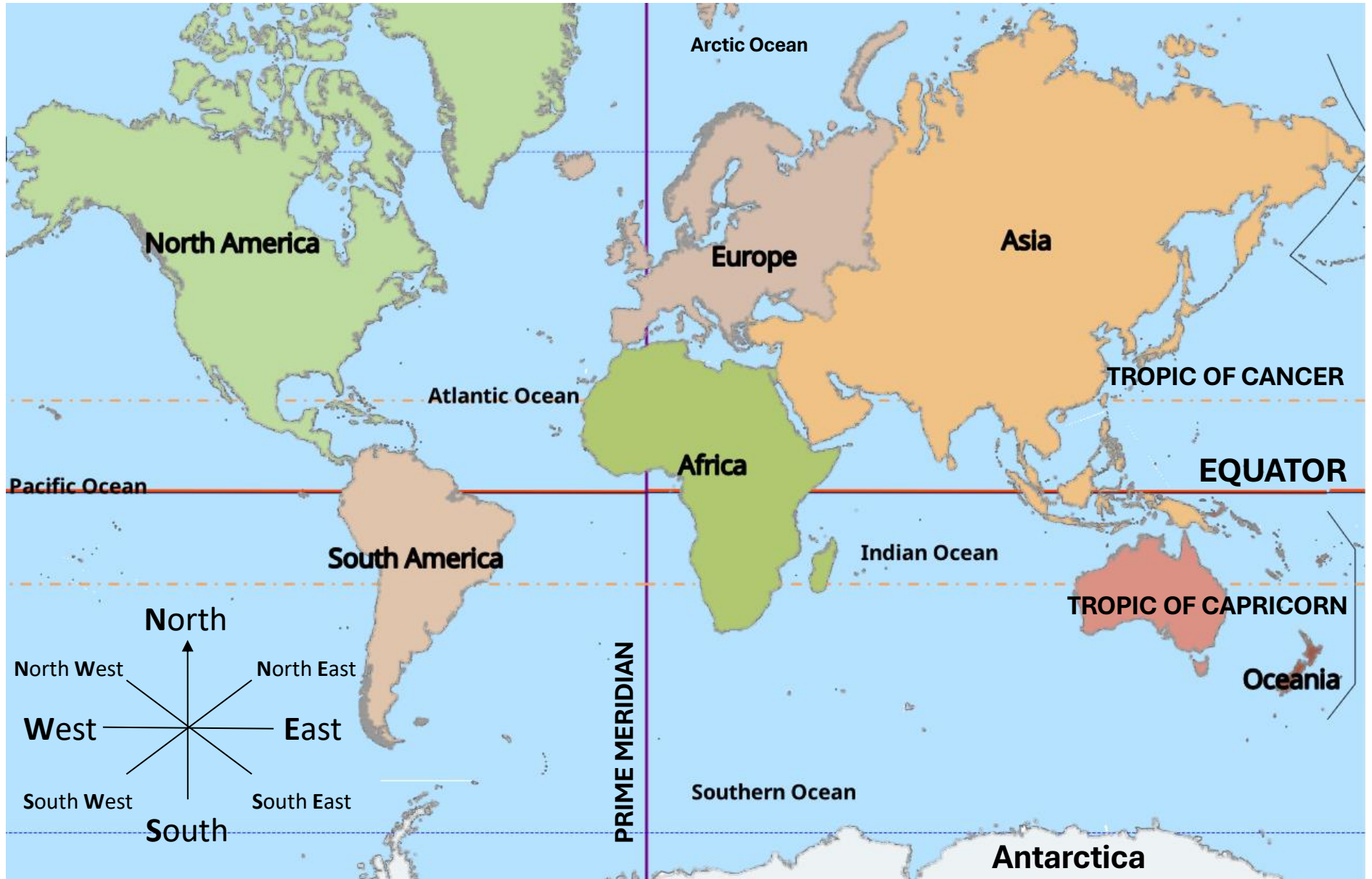
04 Determiners

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



KS4

AQA GCSE Art, Craft and Design (2 years)

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

| Sub Programs | | Python syntax |
|--------------|--|---|
| Procedure | A section of computer code that performs a specific task. | <pre>def greeting (): print ("Hello world") #----- greeting()</pre> |
| Function | A section of code that, when programming, can be called by another part of the program with the purpose of returning one single value. | <pre>def addition(a,b): c = (a+b) return (c) #----- num1 = int(input("Enter first number:")) num2 = int(input("Enter first number:")) answer = (addition(num1,num2)) print (num1,"+",num2,"=",answer)</pre> |

| Arrays | | Python syntax | | | | | | | | | | | | | | | |
|----------|--|---------------|--------|--------|---|-----|--------|-------|--------|---|--------|---|-----|-------|------|--------|--|
| 1D Array | <p>An array is a data structure that holds similar, related data. An array is like a collection of boxes, each of which is called an element. Each element has a position in the array, and can hold a value. The data in an array must all be of the same data type.</p> <table border="1" data-bbox="499 961 917 1055"> <thead> <tr> <th>0</th> <th>1</th> <th>2</th> <th>3</th> </tr> </thead> <tbody> <tr> <td>Pen</td> <td>Pencil</td> <td>Ruler</td> <td>Eraser</td> </tr> </tbody> </table> | 0 | 1 | 2 | 3 | Pen | Pencil | Ruler | Eraser | <pre>stationery = ["Pen" , "Pencil" , "Ruler" , "Eraser"] print (stationery) #would display whole array print (stationery[0]) #would output the first element – "Pen" print (stationery[0-2]) #would output the first 2 elements – "Pen,Pencil"</pre> | | | | | | | |
| 0 | 1 | 2 | 3 | | | | | | | | | | | | | | |
| Pen | Pencil | Ruler | Eraser | | | | | | | | | | | | | | |
| 2D Array | <p>A two-dimensional array can hold more than one set of data. This type of array is like a table, with data held in rows and columns.</p> <table border="1" data-bbox="433 1219 984 1360"> <thead> <tr> <th></th> <th>0</th> <th>1</th> <th>2</th> <th>3</th> </tr> </thead> <tbody> <tr> <th>0</th> <td>Pen</td> <td>Pencil</td> <td>Ruler</td> <td>Eraser</td> </tr> <tr> <th>1</th> <td>Red</td> <td>Green</td> <td>Blue</td> <td>Yellow</td> </tr> </tbody> </table> | | 0 | 1 | 2 | 3 | 0 | Pen | Pencil | Ruler | Eraser | 1 | Red | Green | Blue | Yellow | <pre>stationery = [["Pen","Pencil","Ruler","Eraser"] , ["Red","Green","Blue","Yellow"]] print (stationery) #would print the whole 2D array print (stationery[0]) #would print the first row only (the original stationery) print (stationery[1]) # would print the second row only (the coloured pens)</pre> |
| | 0 | 1 | 2 | 3 | | | | | | | | | | | | | |
| 0 | Pen | Pencil | Ruler | Eraser | | | | | | | | | | | | | |
| 1 | Red | Green | Blue | Yellow | | | | | | | | | | | | | |



Computer Science

| File handling | | Python syntax |
|---------------|--|---|
| Open | A file must be open before a record can be read from or written to it. To open a file, it must be referred to by its identifier within the program. Files can be opened in read mode (r), write (w) or append (a) | <pre>file = open("scores.txt", "r") #would import the contents of score into the variable file in read only mode file = open("scores.txt", "a") #would import the contents of score into the variable file in append mode file = open("scores.txt", "w") #would import the contents of score into the variable file in write mode</pre> |
| Read | Once a file has been opened, the records are read from it one line at a time. The data held in this record can be read into a variable , or, more commonly, an array | <pre>score = file.read() #reads the entire file score = file.readline() #reads a single line</pre> |
| Write | Data is written to a file one line at a time, using the writeLine statement | <pre>for x = 0 to 9 file.write(scores[x])</pre> |
| Closing | A file must be closed by the program for it to be saved. | <pre>file.close()</pre> |

| SQL | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|----------|----------|-------------|----------------------------------|--|--|--|--|----|-------|----------|---------|-------------|-----|-----|-----|----------|----|-----|----|------|--------|----|-----|------|-------|--------|-----|-----|----|--------|-------|----|---|
| SQL | Structured query language (SQL) Databases use their own type of programming language. This language is known as structured query language, or SQL. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| SELECT , FROM , WHERE Data can be retrieved from a table using these commands. * Stands for wildcard which means all records. | <table border="1"> <thead> <tr> <th colspan="5">Table name = Computer_Scientists</th> </tr> <tr> <th>ID</th> <th>Title</th> <th>Forename</th> <th>Surname</th> <th>Nationality</th> </tr> </thead> <tbody> <tr> <td>001</td> <td>Mrs</td> <td>Ada</td> <td>Lovelace</td> <td>GB</td> </tr> <tr> <td>002</td> <td>Mr</td> <td>Alan</td> <td>Turing</td> <td>GB</td> </tr> <tr> <td>003</td> <td>Miss</td> <td>Grace</td> <td>Hopper</td> <td>USA</td> </tr> <tr> <td>004</td> <td>Mr</td> <td>George</td> <td>Boole</td> <td>GB</td> </tr> </tbody> </table> | | | | Table name = Computer_Scientists | | | | | ID | Title | Forename | Surname | Nationality | 001 | Mrs | Ada | Lovelace | GB | 002 | Mr | Alan | Turing | GB | 003 | Miss | Grace | Hopper | USA | 004 | Mr | George | Boole | GB | <pre>SELECT * FROM Computer_Scientists WHERE Title = "Mr" #would return records 002 and 004 SELECT * FROM Computer_Scientists WHERE Nationality = "USA" #would return record 003 SELECT * FROM Computer_Scientists WHERE Nationality = "USA" #would return record 003 SELECT * FROM Computer_Scientists WHERE ID < "003" #would return record 001 and 002</pre> |
| Table name = Computer_Scientists | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ID | Title | Forename | Surname | Nationality | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 001 | Mrs | Ada | Lovelace | GB | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 002 | Mr | Alan | Turing | GB | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 003 | Miss | Grace | Hopper | USA | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 004 | Mr | George | Boole | GB | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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:

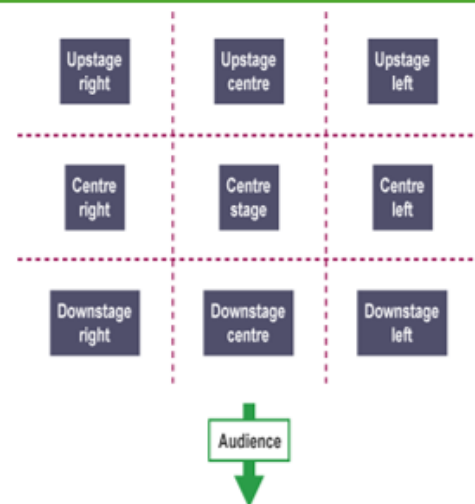
Performers/actors/roles/lighting/costume/set/props/stage furniture/sound/staging/positive/negative evaluations.

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

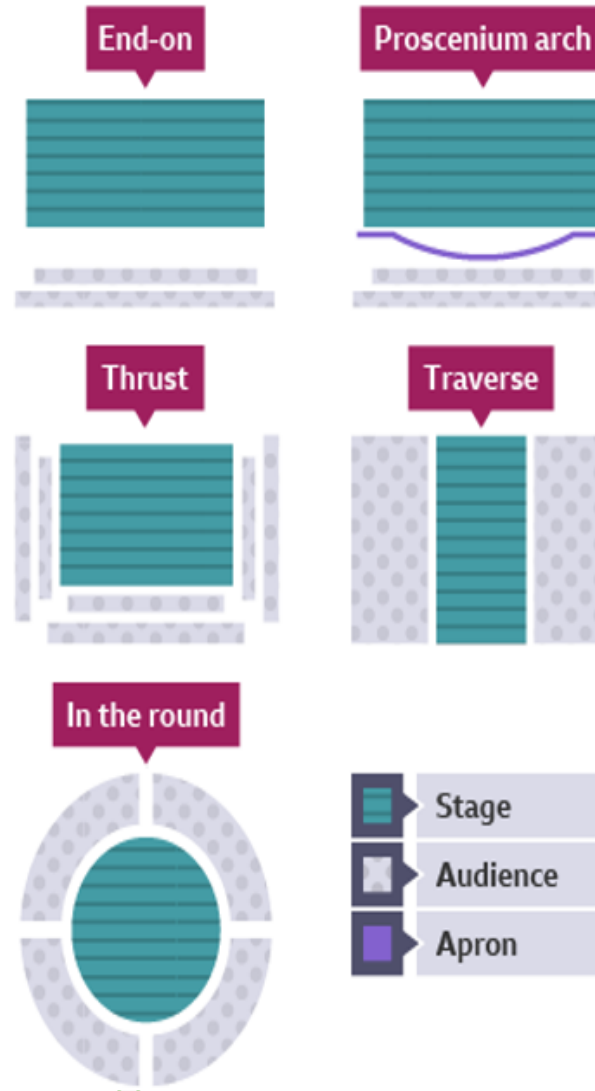
Summer 1 and 2 (Year 10) Practically explore 'An Inspector Calls' understand how to answer questions in Section A and Section B.

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 place 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.

Physical Skills

Facial expressions

Confused- frown and squint eyes, mouth slightly open.

Excited/happy- smile, widen eyes

Angry- furrow eyebrows, scrunch nose,

Shocked- widen eyes, open mouth,

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

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

Body Language

Open- love, friendship, trust, confidence, assertiveness/authority

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

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

Posture

Upright- confidence, status, authority, control

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

KS4 Drama

Bringing Texts To Life

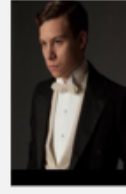
Plot summary

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.

Year 10 and 11 Component 3: Section A



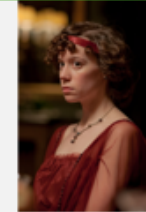
Mr Birling
A successful
business man in
Brumley



**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.



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



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.



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.



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.

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



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



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

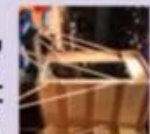
Set pieces



Backdrop

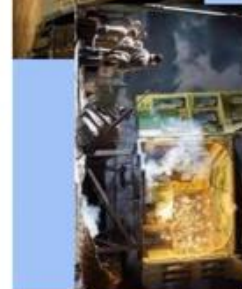


Decking



Door Flat

Examples of An Inspector Calls Sets



Files



Truck



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 whenwas 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

Context – *Exposure* was written by Wilfred Owen in 1917.

Wilfred Owen – Wilfred Edward Salter Owen (1893-1918) was a British poet and soldier. He was one of the predominant World War I poets, detailing the horrors of trench warfare in a similar style to his mentor: Siegfried Sassoon. His poetry brought a sense of realism to public perceptions of war, in stark contrast to the earlier works of poets such as Rupert Brooke at the time. Owen was killed one week before the end of the war.



World War I – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire) Over 9 millions armed forces and 7 million civilians were killed in the war.



Trench Warfare – The use of trench warfare significantly influenced the high death toll. Attacks involved going across No Man's Land (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches was awful, with diseases like trench foot. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches.



Exposure to the Weather – The majority of the fighting took place in Europe, where the soldiers faced extremities in temperature and weather over the years. Rain would quickly accumulate in the trenches (sometimes to waist height) whilst in the winter months soldiers would often be battered by snow, hail, and sub-zero temperatures. The winter of 1916-17 was so cold that many lost fingers and toes to frostbite. Trenches offered little to no protection. Even clothes and blankets froze solid.



Language/Structural Devices

Personification/Pathetic Fallacy – Owen persistently personifies the weather to create the impression that the weather is as much of danger to the soldiers as the enemy itself. The weather is constantly referred to as an enemy, for example through suggesting it 'knives' the men, gathers a 'melancholy army' against them, and uses 'stealth' to attack them. The use of pathetic fallacy (e.g. the 'mad gusts') even add emotions and malice to the forces of nature.

Simile/Alliteration/Assonance – These language techniques are used to echo/mimic the sounds (or in some cases silence) that the men are exposed to. For example, repetitive use of the 'w' and 's' sounds are representative of the whistling of the wind around them, and even the muffled whispering of the men. Furthermore, awkward 'o' sounds emphasise words, and represents the difficulty the men have in taking their minds off the cold misery that they face.

Quote: "Our brains ache, in the merciless iced east winds that knife us"

Quote: "Slowly our ghosts drag home: glimpsing the sunk fires, glozed"

Similes/Metaphors – Similes and metaphors are used to figuratively describe the physical and psychological pain that the men are enduring. For example, the dawn of a new day is compared to a 'melancholy army' being amassed – a new day signals a repeat of the cycle of misery and despair.

Varied Verbs – Owen uses some interesting and original verbs to present the discomfort of movement and actions by the exposed soldiers. For example, the frost makes their hands 'shriveled' and their foreheads 'pucker', whilst they are 'shaking.' These are young men in their prime and yet the description of their actions makes them resemble the old and infirm.

Quote: "Dawn massing in the east her melancholy army."

Quote: "We cringe in holes, back on forgotten dreams, and stare, snow-dazed"

Form/Structure – The poem is conventional in the sense that each stanza is five lines long, with eight stanzas in total. Half-rhyme is used throughout to create a A-B-B-A-C rhyme scheme. The fifth line adds a little more to what would normally be expected – this could be seen as representative of the war dragging on for longer than anyone thought.

Verse/Structure – Each of the eight stanzas ends with a short half line. At the end of the first, third, fourth, and eighth lines the refrain 'but nothing happens' is added. This hammers home the message that despite all of the pain and suffering being described, little changes. The last lines, when read alone one after the other, tell their own melancholy story.

Quote: "Shrivelling many hands, and puckering foreheads crisp/The burying-party, picks and shovels in shaking grasp."

Quote: "What are we doing here? Is it that we are dying?"

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

Suffering – In order to get across his message across, it was essential that Owen presented the barbaric, appalling nature of war in a realistic manner and tone. In this poem, Owen portrays the quieter moments of war, the painful periods in between the battle and bloodshed. Here, physical pain and psychological trauma can both be taken in more fully, and are described vividly and frankly.



The Futility of War – In contrast to many poems at the time that glorified war and fighting for one's country, Owen's poems typically depict war in a harsh light, in order to demonstrate how horrific and futile it is. 'Exposure', in this sense, is no different. His bleak and shockingly realistic portrayal of the soldier's experiences (in this case caused by both the opposition and the forces of nature) forms a stark contrast to general public opinions at the time.



Line-by-Line Analysis

| STANZA | LINE | POEM | ANALYSIS |
|--------|------|--|---|
| 1 | 1 | Our brains ache, in the merciless iced east winds that knife us ... | The reader is delivered to the bleak French landscape , and the use of personification (winds...knife) brings the conditions to life. This is a hostile environment; even nature is against them. Alliteration w/s sounds mimic whispers. 'We' is used to demonstrate that the narrator is among the soldiers. The soldiers fear the silence. |
| | 2 | Wearied we keep awake because the night is silent ... | |
| | 3 | Low drooping flares confuse our memory of the salient ... | |
| | 4 | Worried by silence, sentries whisper, curious, nervous, | |
| | 5 | But nothing happens. | |
| 2 | 6 | Watching, we hear the mad gusts tugging on the wire, | Pathetic fallacy is used to attribute anger to the wind – again making the place seem inhospitable. The simile used over the top two lines creates connotations of pain. Even though the action of the war is in the distance, it is still at the forefront of their minds . The soldiers question what they are doing – the reason for fighting is long lost. |
| | 7 | Like twitching agonies of men among its brambles. | |
| | 8 | Northward, incessantly, the flickering gunnery rumbles, | |
| | 9 | Far off, like a dull rumour of some other war. | |
| 3 | 10 | What are we doing here? | Dawn is typically associated with freshness, happiness, but here it brings 'poignant misery'; they are trapped in an endless cycle of war. Dawn itself is then personified as an enemy, and a metaphor is used to describe an attack by a 'melancholy army'. The repeated last line shows the anxiety of waiting for death – 'nothing happens.' |
| | 11 | The poignant misery of dawn begins to grow ... | |
| | 12 | We only know war lasts, rain soaks, and clouds sag stormy. | |
| | 13 | Dawn massing in the east her melancholy army | |
| | 14 | Attacks once more in ranks on shivering ranks of grey, | |
| 4 | 15 | But nothing happens. | Simile (repeating 's' sound) is used at the beginning of the stanza to add emphasis to the sounds being described. More personification is used – even the snowflakes seem to be conscious in deciding who to attack/where they will fall. The wind is personified in its apathy in the face of the untold suffering and hardship. |
| | 16 | Sudden successive flights of bullets streak the silence. | |
| | 17 | Less deadly than the air that shudders black with snow, | |
| | 18 | With sidelong flowing flakes that flock, pause, and renew, | |
| | 19 | We watch them wandering up and down the wind's nonchalance, | |
| 5 | 20 | But nothing happens. | The icy flakes are compared to assassins that stalk out the soldiers. Varied verb in 'cringed' creates a vivid image of the soldiers weakly covering from the weather. The juxtaposition of the 'blossoms' and 'snow-dozed' dream enhances the extremity of the misery of the lines before. The last line answers the question at the end of stanza 2. |
| | 21 | Pale flakes with fingering stealth come feeling for our faces – | |
| | 22 | We cringe in holes, back on forgotten dreams, and stare, snow-dazed, | |
| | 23 | Deep into grassier ditches. So we drowse, sun-dozed, | |
| | 24 | Littered with blossoms trickling where the blackbird fusses. | |
| 6 | 25 | –Is it that we are dying? | Assonance of the awkward 'o' sound opening the stanza is representative of the effort that it takes to think of anywhere but their ghostly present environment. Use of the word 'ghost' creates the sense that these men are already dead – effective when considering later in the stanza: the men have been forgotten already. |
| | 26 | Slowly our ghosts drag home: glimpsing the sunk fires, glozed | |
| | 27 | With crusted dark-red jewels; crickets jingle there; | |
| | 28 | For hours the innocent mice rejoice: the house is theirs; | |
| | 29 | Shutters and doors, all closed: on us the doors are closed, – | |
| 7 | 30 | We turn back to our dying. | The speaker questions the existence of warming stimuli, as it has been so long since they have experienced such comforts. The spring that will follow the current winter makes them feel afraid , as they fear that they will not be alive to see it. Due to the agony of their predicament, God's love of the men is itself questioned . |
| | 31 | Since we believe not otherwise can kind fires burn; | |
| | 32 | Now ever suns smile true on child, or field, or fruit. | |
| | 33 | For God's invincible spring our love is made afraid; | |
| | 34 | Therefore, not loath, we lie out here; therefore were born, | |
| 8 | 35 | For love of God seems dying. | The last stanza is perhaps the most haunting. The effects of frost are described using varied verbs and adjectives (shrivelling, crisp). The soldiers (half frozen themselves) attempt to bury those killed from exposure. Metaphor – eyes are physically frozen/numb to the horror of what they are doing. Last line shows nothing is being achieved. |
| | 36 | Tonight, this frost will fasten on this mud and us, | |
| | 37 | Shrivelling many hands, and puckering foreheads crisp. | |
| | 38 | The burying-party, picks and shovels in shaking grasp, | |
| | 39 | Pause over half-known faces. All their eyes are ice, | |
| 40 | 40 | But nothing happens. | |

Poems for Comparison

| | |
|------------------------------------|--|
| Remains | <i>Exposure</i> can be contrasted with this poem in relation to the theme of Suffering and the Horrors of War . |
| Charge of the Light Brigade | <i>Exposure</i> can be compared with this poem in relation to the theme of suffering and can be contrasted with this poem in their approach to the futility of war . |

Thoughts of the Poet

Dear Mother, Immediately after I sent my last letter, more than a fortnight ago, we were rushed up into the Line. Our A Company led the Attack, and of course lost a certain number of men. I had some extraordinary escapes from shells & bullets... I think the worst incident was one wet night when we lay up against a railroad embankment. A big shell lit on the top of the bank, just 2 yards from my head. Before I awoke, I was blown in the air right away from the bank! My brother officer of B Coy, 2/Lt. Gaukroger lay opposite in a similar hole. But he was covered with earth, and no relief will ever relieve him, nor will his Rest be a 5 days Rest. I think that the terribly long time we stayed unrelieved was unavoidable yet it makes us feel bitterly towards those in England who might relieve us, and will not. WEO





The Charge of the Light Brigade KNOWLEDGE ORGANISER

Context - *The Charge of the Light Brigade* was written by Alfred, Lord Tennyson, in 1854

Alfred, Lord Tennyson - Alfred, Lord Tennyson (1809-1892) was a poet, whose work remains popular today. Many phrases from his work have become commonplace in English today. He was one of 11 children, and received a good literary education. He began publishing poems whilst still a student at Cambridge. In 1850, he became Poet Laureate, writing poems on matters of national importance until his death in 1892.



The Crimean War - The Crimean War was a military conflict fought between 1853 and 1856, in which the Russian Empire lost to an alliance of France, Britain, the Ottoman Empire, and Sardinia. The causes for the war are notoriously blurry, however relate to a reluctance to allow Russia to gain land during the Ottoman decline. Despite these unclear intentions, it has become known for its bloodiness and catastrophic mismanagement.



Attitudes to War - Public perceptions of war have significantly altered since Lord Tennyson's era, owing largely to the horrendous impact of WWI, WWII and the Vietnam War. Many at the time felt that war was worthwhile and glorious, and that there was no honour greater than dying for one's country. Whilst Tennyson was predominantly against the idea of war (the poem shows disgust for the treatment of soldiers), he presents that taking orders and dying for one's country is honourable.



The Battle of Balaklava - The Battle of Balaklava was fought on 25th October 1854 as a part of the Crimean War. During this battle, 'The Charge of the Light Brigade' took place. The cavalry were intended to be sent to prevent Russians from removing captured guns, however a miscommunication resulted in them charging directly at an artillery battery, surrounded, and under withering direct fire. They reached the battery, but high casualties forced them to quickly retreat.



Language/Structural Devices

Rhetorical Questions/ Imperative Verbs - Tennyson makes smart use of rhetorical questions and imperative verbs to both encourage the reader to think deeply about the situation, and to gain exert authority over how the reader should react to the poem. For example, the rhetorical question 'was there a man dismayed?' manipulates the reader into considering that there was a good cause to be upset about the order. Furthermore, the imperative verb 'honour' tells the reader exactly how they should think of the soldiers.

Alliteration - A range of alliteration is used throughout the poem to recreate the sounds that the soldiers hear in the battlefield environment. There is a visceral effect, for example, that is created when the reader traverses the line 'stormed at with shot and shell.' The repeated 's' sound replicating the violence of the moment. Alliteration is also utilised to capture the reactions of the world to the event - the repeated 'wo' sound in 'All the world wondered' depicting the astonishment of those reading about the battle.

Quote: "Honour the charge they made!
Honour the Light Brigade."

Quote: "Charging an army, while
All the world wondered."

Metaphors - The predominant metaphor used throughout the poem compares the battleground to the 'valley of death', and an extension of this (as the soldiers reach the opposition battery) is the jaws of death. This creates a sense of ominous certainty that the men will perish when they enter. This makes the return of a number of them seem all the more remarkable.

Varied Verbs - Tennyson uses some interesting and original verbs to portray the actions, sights, and sounds on the battlefield. For example, the artillery is described using the words 'volleyed', 'thundered', and 'stormed.' Such powerful verbs make the artillery seem like an almighty force of nature (note the connotations of violent weather), something far bigger and stronger than the Light Brigade.

Quote: "Into the valley of Death
Rode the six hundred."

Quote: "Volleyed and thundered;
Stormed at with shot and shell"

Form/Structure - The poem is composed of six stanzas which vary in length from six to twelve lines. Each of the stanzas shares similarities, for example ending with the refrain 'six hundred', thus emphasising the most important message in the poem. The poem also makes use of anaphora (the same words repeated at the beginning of lines).

Rhythm/Rhyme - The poem is written in dimeter - meaning that there are two stressed syllables per line. These are usually followed by at least two unstressed syllables, creating the sound of Light Brigade riding into battle on horseback. The use of sporadic rhyme further strengthens this rhythm, creating a flow to the poem as it is read aloud.

Quote: "Cannon to right of them / Cannon to left of them / Cannon in front of them."

Quote: "Flashed all their sabres bare / Flashed as they turned in air / Sab'ring the gunners there."

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

Remembrance - Tennyson's predominant aim in the poem is to create a lasting memory of the bravery of the anonymous men in the Light Brigade. Clear respect is shown for the men throughout the entirety of the poem, but the clear attempts to cement their legacy come in the 2nd half, through vocabulary such as 'hero' and 'glory.'



The Futility of War - Whilst Tennyson's poem conforms to the idea that death for one's country in war is deemed 'honourable', it also shows thinly veiled disgust at the treatment of the men in the Light Brigade. This is most evident in the lines 'though the soldier knew/ Someone had blundered.'



Line-by-Line Analysis

| STANZA | LINE | POEM | ANALYSIS |
|--------|---------------------------------|------------------------------------|--|
| 1 | 1 | Half a league, half a league, | A 'league' is an old way to measure distance, equating to around 3 miles. The <u>repetition</u> of this commences a rolling rhythm that continues through the poem, <u>resembling the sound of horses'</u> , <u>hooves galloping</u> . Tennyson uses a <u>metaphor</u> in describing the opposition-dominated battlefield as 'the valley of death.' This has <u>religious connotations</u> (Psalm 23). 'Light' brigade is in opposition to the 'heavy' artillery, and yet they are being asked to 'Charge for the guns!' It is assumed 'he' refers to the commander. |
| | 2 | Half a league onward, | |
| | 3 | All in the valley of Death | |
| | 4 | Rode the six hundred. | |
| | 5 | "Forward, the Light Brigade! | |
| | 6 | Charge for the guns!" he said. | |
| | 7 | Into the valley of Death | |
| 2 | 8 | Rode the six hundred. | Once more the order is repeated to charge forward. The poet uses a <u>rhetorical question</u> to question the sense of the order - yet affirms that the soldiers carried out the order even though they knew there had been a mistake (<u>someone had blundered</u>). The <u>anaphora</u> involving the lines beginning 'theirs' is representative of some form of <u>chant or recitation</u> , thus adopting the voice of the soldiers - it is not their place to answer back or question, just to 'do and die' (follow orders knowing that they will likely die). The last two lines are repeated (a refrain) to emphasise the main action of the poem - the 600 men charging in. |
| | 9 | "Forward, the Light Brigade!" | |
| | 10 | Was there a man dismayed? | |
| | 11 | Not though the soldier knew | |
| | 12 | Someone had blundered. | |
| | 13 | Theirs not to make reply, | |
| | 14 | Theirs not to reason why, | |
| 15 | Theirs but to do and die. | | |
| 3 | 16 | Into the valley of Death | The <u>anaphora of cannon</u> creates the sense that the cannons are everywhere - the soldiers are hugely outnumbered and facing enemy fire from all angles. The use of <u>varied verbs</u> (volleyed and thundered) creates the reverberating sound of the cannons firing, whilst the <u>alliterative</u> use of the 's' sound in 'stormed at with shot and shell' reflects the <u>viciousness</u> of the attack that they face. The adverb 'boldly' reflects their undeterred demeanour, even though the <u>extension of the metaphor</u> (becoming the 'jaws of death') makes this appear more and more like a suicide mission. |
| | 17 | Rode the six hundred. | |
| | 18 | Cannon to right of them, | |
| | 19 | Cannon to left of them, | |
| | 20 | Cannon in front of them | |
| | 21 | Volleyed and thundered; | |
| | 22 | Stormed at with shot and shell, | |
| 23 | Boldly they rode and well, | | |
| 4 | 24 | Into the jaws of Death, | Sabres are the type of curved sword that these type of cavalrymen would have been carrying. Remember that they are charging into gunfire, and yet they themselves are not armed with guns. The <u>repetition</u> of sabre/sabring highlights the deficit that they hold. However, 'flashed' gives the idea of being proud and imperious, even in the face of such danger. Tennyson once more uses <u>alliteration</u> , this time of the 'u' sound in 'all the world wondered.' In this case wondered means they were filled with awe, and the repeated 'wo' sounds reflect the voices of those reading about the story around the world. The Light Brigade is able to break through the enemy line - a big achievement. They are then forced to retreat, but it is clear that some have died. |
| | 25 | Into the mouth of hell | |
| | 26 | Rode the six hundred. | |
| | 27 | Flashed all their sabres bare, | |
| | 28 | Flashed as they turned in air | |
| | 29 | Sabring the gunners there, | |
| | 30 | Charging an army, while | |
| 31 | All the world wondered. | | |
| 5 | 32 | Plunged in the battery-smoke | In a near repeat of the beginning of stanza 3, the Light Brigade are surrounded by cannons, however the use of the <u>preposition 'behind'</u> shows us that they have now turned around and are riding back. Note the use of <u>rhyme in this stanza</u> , <u>stressing 'shell, fell, hell' and 'well.'</u> These four words alone emphasise how horrific and dangerous the battle was, yet how the Light Brigade fought strongly and were prepared to die for their country in the face of it. The <u>'jaws of death' metaphor</u> had suggested certain death, and yet 'what was left of them' rode back out - thus demonstrating their achievement against the odds. The main difference, as the last line expresses, is there are far fewer of them. |
| | 33 | Right through the line they broke; | |
| | 34 | Cossack and Russian | |
| | 35 | Reeled from the sabre stroke | |
| | 36 | Shattered and sundered. | |
| | 37 | Then they rode back, but not | |
| | 38 | Not the six hundred. | |
| 6 | 39 | Cannon to right of them, | In the final paragraph, <u>Tennyson aims to drive home his message of their glory</u> , and cement their places as legends. The use of 'O' and an exclamation mark shows the speaker's sheer astonishment at the bravery of the cavalry's charge. The speaker then uses 'honour' as an <u>imperative verb</u> , to command the reader to remember and respect the noble six hundred. |
| | 40 | Cannon to left of them, | |
| | 41 | Cannon behind them | |
| | 42 | Volleyed and thundered; | |
| | 43 | Stormed at with shot and shell, | |
| | 44 | While horse and hero fell. | |
| | 45 | They that had fought so well | |
| 46 | Came through the jaws of Death, | | |
| 6 | 47 | Back from the mouth of hell, | When can their glory fade? O the wild charge they made! All the world wondered. Honour the charge they made! Honour the Light Brigade, Noble six hundred! |
| | 48 | All that was left of them, | |
| | 49 | Left of six hundred. | |
| | 50 | When can their glory fade? | |
| | 51 | O the wild charge they made! | |
| | 52 | All the world wondered. | |
| | 53 | Honour the charge they made! | |
| 54 | Honour the Light Brigade, | | |
| 55 | Noble six hundred! | | |

Poems for Comparison

| Poem | Comparison | The Poet's Influences |
|-----------------|--|--|
| Mametz Wood | <i>Exposure</i> can be compared and contrasted with this poem in relation to the theme of <u>remembrance</u> | <i>FROM THE TIMES, OCTOBER 25th, 1854:</i> If the exhibition of the most brilliant valour, of the excess of courage... I shall proceed to describe, to the best of my power, what occurred under my own eyes, and to state the facts which I have heard from men whose veracity is unimpeachable, reserving to myself the right of private judgement in making public and in suppressing the details of what occurred on this memorable day... <i>At 10:00 our Light Cavalry Brigade rushed to the front... The Russians opened on them with guns from the redoubt; on the right, with volleys of musketry and rifle. They swept proudly past, glittering in the morning sun in all the pride and splendor of war. We could hardly believe the evidence of our senses. Surely that handful of men were not going to charge an army in position! Alas! It was but too true - their desperate valour knew no bounds, and for indeed was it removed from its so-called better part - discretion. They advanced in two lines, quickening the pace as they bowed towards the enemy.</i> |
| <i>Exposure</i> | <i>The Charge of the Light Brigade</i> can be compared and contrasted with this poem in the approach to the <u>futility of war</u> . | |



Bayonet Charge KNOWLEDGE ORGANISER

Context – *Bayonet Charge* was written by Ted Hughes, and was first published in 1957.

Ted Hughes – Ted Hughes (1930-1998) was an English poet and children's writer, who served as the Poet Laureate between 1984 and his death. *Bayonet Charge* is unusual for a Hughes poem in that it focuses on a nameless soldier in the WWI – although he did write other war-themed poems, much of his work focused instead on nature and the animal kingdom in particular, and myths and legends. His father had fought in the war.



World War I – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire) Over 9 millions armed forces and 7 million civilians were killed in the war.



The Bayonet – A bayonet is a bladed weapon that is similar to a knife or sword. It is designed to be fitted onto or underneath the muzzle of a rifle or similar firearm. From the 17th Century, up until WWII, the bayonet was a primary weapon for infantry attacks and combat at close quarters. It also served other purposes as a general purpose survival knife (when detached). Famously, those attacking in WWI were often mown down by machine guns before they had opportunity to use them.



Going 'Over the Top' – The use of trench warfare significantly influenced the high death toll. Attacks involved going 'over the top' across 'No Man's Land' (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches were awful, with diseases like trench foot rife. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches



Language/Structural Devices

Juxtaposition – Hughes places violent imagery alongside descriptions of nature, to demonstrate how out of place and unnatural the events of the war are. For example, he describes the pain and discomfort of the soldier as he stumbles around, surrounded by 'rifle fire' and 'bullets', yet juxtaposes language associated such as 'field of clods' and 'green hedge.' Positioning the two ideas next to one another emphasises the extremity of both, showing how premature the war seems.

Varied Verbs– Varied verbs are used to show the reader the manner in which actions are completed, telling us a great deal about the soldier himself and his environment. For example, 'stumbling' demonstrates the soldier's inexperience, whilst 'lugged' shows us the physical strain and discomfort that the soldier is experiencing. Furthermore, 'dazzled' and 'smacking' show portray to the reader the depth of confusion and violence that are prevalent on No Man's Land.

Quote: "Open silent, its eyes standing out. He plunged past with his bayonet toward the green hedge"

Quote: "Stumbling across a field of clods towards a green hedge/ That dazzled with rifle fire, hearing."

Personification/ Metaphors – Hughes' use of figurative language gives the poem a violent undercurrent, demonstrating the pain and suffering of the warzone. Bullets are personified as 'smacking' the sky, presenting both sound imagery and an association with pain. The symbolic use of the wounded hare, during the 3rd stanza, shows the terror and trauma of injuries sustained on No Man's Land.

Alliteration/ Repetition – Hughes uses the repetition of sounds and words for emphasis and to replicate sounds throughout the poem. For example, the alliteration of the 'h' sound throughout the opening stanza expresses the soldier's heavy breathing as he charges. Furthermore, harsh, awkward sounds are repeated e.g. 'plunged past' to demonstrate the discomfort felt by the soldier.

Quote: "Threw up a yellow hare that rolled like a flame And crawled in a threshing circle, its mouth wide."

Quote: "In raw-seamed hot khaki, his sweat heavy,"

Form/Meter – The poem is written in 3 stanzas – the first stanza has 8 lines, the second 7, and the third 8 again. Each stanza is filled with words and images, representative of the thick mud that the soldier must run through. The varying line lengths are suggestive of his quicker and slower progress through the mud. There is no clear rhyme scheme, demonstrating the disorder and chaos of the scene.

Structure – The three stanzas depict three very different moments in the poem. The first is fast-paced, depicting the action of the soldier running across No Man's Land. The dashes show that the soldier is, however, starting to hesitate and think. The second stanza happens in slow motion as he contemplates his actions (3 lines are broken by punctuation). In the 3rd stanza, the soldier rushes once more towards death.

Quote: He plunged past with his bayonet toward the green hedge/ King, honour, human dignity, etcetera

Quote: "In bewilderment then he almost stopped - In what cold clockwork of the stars and the nations"

Line-by-Line Analysis

| STANZA | LINE | POEM | ANALYSIS |
|--------|------|---|--|
| 1 | 1 | Suddenly he awoke and was running- raw | An anonymous soldier charges across <u>no man's land</u> . The use of the <u>adverb</u> 'suddenly' to open the poem thrusts the reader immediately into the action. The <u>verb</u> 'awoke' gives a sense of realism – this isn't a nightmare. Suggests preceding events have been a daze in comparison. |
| | 2 | In raw-seamed hot khaki, his sweat heavy, | <u>Repetition</u> of the word 'raw' and the <u>hyperbole</u> used to describe 'heavy sweat' suggest he is inexperienced and uncomfortable. |
| | 3 | Stumbling across a field of clods towards a green hedge | <u>Violent imagery</u> is used to describe the warzone – <u>personification</u> of the bullets 'smacking' the belly out of the air. <u>Similes</u> used in lines 6 & 8 further describe his discomfort. |
| | 4 | That dazzled with rifle fire, hearing | |
| | 5 | Bullets smacking the belly out of the air - | |
| | 6 | He lugged a rifle numb as a smashed arm; | |
| | 7 | The patriotic tear that had brimmed in his eye | |
| | 8 | Sweating like molten iron from the centre of his chest, - | |
| 2 | 9 | In bewilderment then he almost stopped - | Hughes slows down time in the second stanza, opening with words such as 'stopped' and 'bewilderment', as the soldier considers his actions and surroundings. The surroundings of the 'stars' and 'nations' shows the <u>feeling of insignificance</u> felt by the soldier. Meanwhile, the idea of a man 'running in the dark', 'listening...for the reason' suggests that there is <u>no rational reason</u> for him to be doing this, no reason for war. The last line makes it seem as if the soldier has been turned to stone by his indecision. |
| | 10 | In what cold clockwork of the stars and the nations | |
| | 11 | Was he the hand pointing that second? He was running | |
| | 12 | Like a man who has jumped up in the dark and runs | |
| | 13 | Listening between his footfalls for the reason | |
| | 14 | Of his still running, and his foot hung like | |
| | 15 | Statuary in mid-stride. Then the shot-slashed furrows | |
| 3 | 16 | Threw up a yellow hare that rolled like a flame | The land around is described as 'shot-slashed', giving an <u>image of the carnage</u> that is taking place. From beneath, an <u>injured hare</u> emerges and its movements are associated with pain 'threshing', 'mouth wide', 'like a flame.' This <u>symbolises</u> wounded comrades - not literally mentioned in order to present his isolation. <u>Alliteration of the harsh 'p'</u> sound in 'plunged past' shows the unnaturalness of what he is doing, <u>juxtaposed</u> with the image of nature ('green hedge'). Line 20 - reasons to go to war – 'etcetera' suggests they are <u>not worth listing</u> . The simile on 21 shows he is attacking out of desperation – not moral principle. The last line shows the ease with which he may lose control. |
| | 17 | And crawled in a threshing circle, its mouth wide | |
| | 18 | Open silent, its eyes standing out. | |
| | 19 | He plunged past with his bayonet toward the green hedge, | |
| | 20 | King, honour, human dignity, etcetera | |
| | 21 | Dropped like luxuries in a yelling alarm | |
| | 22 | To get out of that blue crackling air | |
| | 23 | His terror's touchy dynamite. | |

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

Suffering – In addition to the mental anguish that the soldier experiences, a physical undercurrent of pain and suffering is evident throughout the poem. In stanza 1, for example, the soldier's discomfort is made clear through vocabulary such as 'raw' and 'sweat.' The image of the injured hare in stanza 3 represents his stricken comrades.



The Futility of War – The poem portrays one of the most terrifying acts of this or any war, the charge 'over the top.' This was close to a suicide mission, as they were exposed to machine guns and shells. The soldier seems to stop still in time (stanza 2) and question the rationale for carrying out his actions ('running...for a reason').



Poems for Comparison

| Exposure/ War Photographer | Bayonet Charge can be compared and contrasted with these poems in its approach to <u>pain and suffering</u> . | Influences on the Poet |
|-----------------------------|--|--|
| Charge of the Light Brigade | <i>Bayonet Charge</i> can be compared and contrasted with this poem in the approach to the theme of the <u>futility of war</u> . | <i>The big, ever-present, overshadowing thing was the First World War, in which my father and my Uncle fought, and which seemed to have killed every other young man my relatives had known.</i> About his father's experience in war: 'I never questioned him directly. Never. I can hardly believe it now, but I didn't. He managed to convey the horror so nakedly that it fairly tortured me when he did speak about it. My 1st world war nightmare – a dream lived all the time, in my father's memory. How can one confront or come to terms with it.' |



War Photographer



Context – *War Photographer* was written by Carlo Ann Duffy, and was published in 1985.

Carol Ann Duffy – Carol Ann Duffy (1955-present) is a Scottish author and poet. She is Professor of Poetry at Manchester Metropolitan University, and has been the Poet Laureate since 2009. She is the first woman, Scot, and LGBT poet to hold the position. Duffy wrote the poem due to her friendship with a war photographer. She was intrigued with a particular challenge that war photographers faced – recording horrific events without being able to do anything to help the subjects.



War Photographers – War photography involves photographing armed conflict and the effect of this on people and places. War photographers often have to place themselves in harms way, and are sometimes injured or killed themselves attempting to capture the required images/ getting images out of the war arena. Photojournalistic tradition (and other factors, e.g. differing cultures, etc.) suggests that war photographers should not influence what is being captured.



Conflicts mentioned in the Poem – ‘Belfast’ seemingly refers to ‘The Troubles’ in Northern Ireland in the late 20th Century, in which more than 3,500 people were killed. ‘Beirut’ may be referring to The Siege of Beirut, which resulted from a breakdown of cease-fire in the 1982 Lebanon War. ‘Phnom Penh’ refers to the Cambodian capital, which was heavily affected in the Cambodian genocide between 1975 and 1979, which killed approximately 1.3 to 3 million Cambodians.



Dangers for War Photographers – In the modern day, journalists and war photographers are protected by the international conventions of armed warfare, yet are still often considered targets by opposing groups. Sometimes this is the case in order for a group to show their hatred of the other, whilst in other cases photographers are targeted to prevent the facts from being widely shared. For example, in the Iraqi War between 2003 and 2009, 36 photographers were abducted or killed.



Language/Structural Devices

Religious Analogy – Duffy creates an analogy between the photographer developing his images and a priest conducting a sermon – fuelling the analogy with a number of vocabulary choices related to the semantic field of religion – e.g. ‘ordered rows’, ‘mass’, ‘priest’, ‘church’, ‘red light’ and ‘ghost.’ The analogy is apt as both the war photographer and the priest have to deal with death and suffering on a frequent basis, and in a sensitive manner. Furthermore, the church and the darkroom both function as a ‘sanctuary.’

Quote: *“as though this were a church and he a priest preparing to intone a Mass.”*

Varied Verbs– Varied verbs are used to support Duffy’s understated imagery throughout the poem. These verbs inform the reader of the manner in which actions take place. Whilst Duffy does not directly describe the victims of war, the use of varied verbs to describe the subjects’ actions (and the actions of those close to them) influences the reader towards forming their own images. Some key examples of this are the ‘running’ children, the ‘twist’ of the half-formed ghost and the ‘cries’ of the man’s wife.

Quote: *“A stranger’s features faintly start to twist before his eyes.”*

Double Meanings and Metaphors – Duffy uses a number of words and phrases that contain both surface level and deeper level meanings. This helps to show the pain buried beneath the surface of the war photographer’s consciousness. An example is the ‘ordered rows’ to describe the spools – on a deeper level this gives the reader an image of the rows of coffins of dead soldiers being lined up neatly.

Quote: *“with spools of suffering set out in ordered rows.”*

Alliteration and Sibilance – Duffy uses these techniques to recreate the horrific sounds of war, creating an undertone of violence even in the calmer moments of the poem. For example, the alliteration of the harsh ‘B’ sound in ‘Belfast. Beirut’, in addition to the repeated ‘S’ sound through ‘spools’, ‘suffering’, and ‘set’ in line 2 serve to emphasise the intensity and the pain of war.

Quote: *“Belfast. Beirut. Phnom Penh. All flesh is grass.”*

Form/Structure – The poem has a consistent, regular form throughout. There are 4 stanzas, each containing 6 lines of similar length. There is also a consistent rhyme scheme (ABBCDD) in each stanza. This regular structure represents the war photographer’s attempts to find some sense of order in amongst the chaos of war – e.g. ordering the photos.

Quote: *“From the aeroplane he stares impassively at where /he earns his living and they do not care.”*

Pronouns – Third person pronouns are used throughout the poem to describe the war photographer, for example ‘he,’ and ‘his.’ ‘He’ is not named. This is representative of the fact that the war photographer must hold a certain detachment from his work. The use of ‘they’ to describe the people of Rural England, shows how distant he feels from them.

Quote: *“He has a job to do. Solutions slop in trays /beneath his hands.”*



Context – *Poppies* was written by Jane Weir, and was published in *The Guardian* in 2009.

Jane Weir – Jane Weir was born in 1963, to a British mother and an Italian father. She spent her childhood growing up in both Italy and northern England. She also lived in Northern Ireland during the troubled 1980s, which allowed her to continue to take in different cultures and traditions. *Poppies* was written after Carol Ann Duffy asked Jane Weir (and other poets) to compose poems to raise awareness of the mistreatment and deaths of British soldiers in Afghanistan and Iraq.



Poppies – Poppies are a type of flowering plant that have become known as a symbol of remembrance for military personnel killed serving the UK, Canada, Australia and New Zealand in war. Small artificial poppies are traditionally worn in these countries in the lead up to Remembrance/Armistice Day. The poppy as a symbol of remembrance was first inspired by the WWI poem 'In Flanders Fields', which describes how poppies were the first flowers to grow in the fields churned up by soldiers' graves.



Armistice Day – Armistice Day is celebrated every year on 11th November, in order to celebrate the Armistice signed by the Allies of World War I and Germany. It took place on the 11th hour of the 11th day of the 11th month, in 1918. The date also coincides with Remembrance Day (UK) and Veterans Day (US). In Britain, many people attend an 11am ceremony held at the Cenotaph in London – an event that is organised by the Royal British Legion, a charity devoted to continuing the memory of those who served in WWI and all subsequent wars.



The Iraq/ Afghanistan Conflicts – The War in Afghanistan began in 2001 after 9/11, when USA and its allies invaded Afghanistan in order to rid the country of Al-Qaeda, through removing the Taliban from power. The Iraq war began in 2003, when a United States-led government invaded Iraq in order to overthrow Saddam Hussein. In both wars, the power vacuum that resulted from removing these powers meant that the coalition troops faced several years in battle against insurgents, in which many were killed.



Language/Structural Devices

Imagery – Weir uses imagery to accentuate the contrast between the horrific manner in which the son has assumedly died, and the comforts of home. For example, the use of the term 'Sellotape Bandaged' causes the reader to consider a battlefield injury, whilst on another level gives a more comforting image of a mother cleaning cat hairs off her son's blazer. The same is true of her pinning the poppy on her son, a nurturing image which is contrasted with the words 'spasm' and 'red', presenting the idea of a horrific, violent death.

Varied Verbs – A wide range of verbs are used to demonstrate the manner in which actions are carried out – this helps to carry the tone and key messages of the poem. For example, the narrator reminisces about fond memories from the past, using positive verbs such as 'play' and 'smoothed.' Verbs used to describe their interactions in the present all offer connotations of pain and discomfort, e.g. 'flattened,' 'pinned', and 'graze.' The variation in these verbs helps to form the sharp contrasts that shape the poem.

Quote: "I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade"

Quote: "All my words flattened, rolled, turned into felt,"

Metaphors – Figurative language is highly prevalent throughout the poem, particularly from the third stanza onward. For example, the door to the house represents the door to the world. The release of the songbird symbolises the narrator letting go of something that has given her joy. Furthermore, the dove represents the symbol of peace – showing the narrator that their son is now at peace.

Interesting Adjectives – Weir uses few adjectives throughout the poem (largely in keeping with its simple and sombre tone) but those that are included are hugely descriptive. For example, the use of the adjective 'intoxicated' gives the reader a depth of understanding about both the son's mindset heading into war (enthusiastic) and the narrator's trepidation regarding the son's mindset.

Quote: "After you'd gone I went into your bedroom,

Quote: "A split second

Line-by-Line Analysis

| STANZA | LINE | POEM | ANALYSIS |
|--------|------|---|--|
| | 1 | Three days before Armistice Sunday | The poem starts with the speaker's close relative (assumed to be a son) leaving. <u>Armistice Sunday</u> is associated with remembrance, so the mention of this in the first line sets the tone of the poem. The description of the poppy provides a <u>powerful piece of imagery</u> – the ' <u>spasms of red</u> ' on a ' <u>blockade</u> ' could just as easily symbolise a soldier who has been brutally shot dead in action. The speaker shows fear through using the <u>symbol of remembrance</u> as a token of goodbye. |
| | 2 | and poppies had already been placed | |
| 1 | 3 | on individual war graves. Before you left, | |
| | 4 | I pinned one onto your lapel, crimped petals, | |
| | 5 | spasms of paper red, disrupting a blockade | |
| | 6 | of yellow bias binding around your blazer. | |
| | 7 | Sellotape bandaged around my hand, | The behaviours that the narrator speaks of are typical of those exhibited between a <u>parent and their child</u> (in this case likely a mother and son). The speaker describes partaking in some nurturing tasks (e.g. cleaning his blazer of fluff, smartening up his shirt) but appears to feel sorrow at not being able to do the other things that he has outgrown (e.g. Eskimo kiks, rub fingers through hair, etc.). To substantiate this idea, the use of the <u>interesting verb 'stealed'</u> is used to show how the narrator retains a stiff upper lip in the face of an emotional time. The use of the <u>metaphor 'blackthorns of your hair'</u> makes reference to both the visual appearance of the son's hair and the fact that it is now something that the speaker cannot touch, since the son is no longer a child. |
| | 8 | I rounded up as many white cat hairs | |
| | 9 | as I could, smoothed down your shirt's | |
| | 10 | upturned collar, steeled the softening | |
| | 11 | of my face. I wanted to graze my nose | |
| 2 | 12 | across the tip of your nose, play at | |
| | 13 | being Eskimos like we did when | |
| | 14 | you were little. I resisted the impulse | |
| | 15 | to run my fingers through the gelled | |
| | 16 | blackthorns of your hair. All my words | |
| | 17 | flattened, rolled, turned into felt, | |
| | 18 | slowly melting. I was brave, as I walked | |
| | 19 | with you, to the front door, threw | Another <u>metaphor</u> is used to describe the narrator as 'melting', referencing the fact that they feel as though they are falling apart inside through the despair of the parting moment. The verb ' <u>threw</u> ' suggests that the narrator wants this desperate moment to be over hastily. The <u>simile 'world overflowing like a treasure chest'</u> describes the idea that the narrator is full of 'overflowing' emotions. The interesting <u>adjective 'intoxicated'</u> is used to describe the son as he leaves – possibly an indication that he is enthusiastic about going away to war, not fully aware of the atrocities that take place there. The mention of releasing the songbird is unlikely to be literal – rather a <u>metaphor</u> regarding the narrator 'letting go' of something that has brought them joy. <u>Doves</u> are often seen as <u>symbolic of peace</u> , leading the narrator to follow it – giving the idea of them hoping for peace, but also representing the idea that they have little to do with their son gone. |
| | 20 | it open, the world overflowing | |
| | 21 | like a treasure chest. A split second | |
| | 22 | and you were away, intoxicated. | |
| | 23 | After you'd gone I went into your bedroom, | |
| 3 | 24 | released a song bird from its cage. | |
| | 25 | Later a single dove flew from the pear tree, | |
| | 26 | and this is where it has led me, | |
| | 27 | skirting the church yard walls, my stomach busy | |
| | 28 | making tucks, darts, pleats, hat-less, without | |
| | 29 | a winter coat or reinforcements of scarf, gloves. | |
| | 30 | On reaching the top of the hill I traced | |

The speaker is led by the dove to a war memorial. Here the bird departs – thus suggesting that its sole

REMAINS KNOWLEDGE ORGANISER

Context – *Remains* was written by Simon Armitage, and was published in *The Not Dead* in 2008.

Simon Armitage – Simon Armitage (born 1963) is an English poet, playwright, and novelist. He is the current Professor of Poetry at the University of Leeds, and also a Fellow of the Royal Society of Literature. His poems are characterised by their ease of accessibility, their realist style, and their cutting critique. Many of Armitage's poems contain a darkly comic, although *Remains* in particular is without the element of comedy.



Modern Conflicts – Even since the catastrophic world wars of the early twentieth century, Britain has still found itself in numerous conflicts around the world – amongst the most notorious of these have been the conflicts in Iraq, Afghanistan, and the Falklands. Poetry has a long-standing tradition of trying to document war experiences for those at home. *Remains* is set in Basra in the Iraq, which was the scene of the Battle of Basra in 2003.



'The Not Dead' – 'The Not Dead' was initially a Channel Four documentary featuring testimonies from ex-military personnel who had served in numerous conflicts. Armitage was reportedly so inspired by the programme that he produced a collection of war poetry using the same name (featuring 'Remains'). The poems are written in response to the testimonies of soldiers, many of whom have been through events that they struggle to forget even years afterwards.



Psychological Effects of War – The incidence of ex-servicemen with anxiety, depression, and PTSD (post-traumatic stress disorder) is exceptionally high. Furthermore, the rate of suicide amongst ex-soldiers around the world is far higher than the general populace. Many struggle to get over the horrors that they have seen in war, and are haunted by bad memories. In this sense, 'The Not Dead' are the ghosts of ex-comrades and enemies trapped inside the memories of those that live on.



Language/Structural Devices

Figurative Language – Armitage uses a number of figurative language techniques to demonstrate both the physical actions and the psychological consequences of the war. For example, the 'blood-shadow' that remains on the street after the event serves as a physical reminder of the violence that has taken place, but can also be seen as a psychological manifestation of the speaker's guilt over his part in the death of the looter.

Violent/ Graphic Imagery – It is befitting that in a poem dealing with the horrific and unsettling memories of the ex-serviceman, the speaker does not leave out more explicit and uninhibited details from his depiction. An image is etched in the reader's mind of a man, writhing in agony, with parts of their body detached from their original place, 'left for dead.' Furthermore, these grotesque details are juxtaposed with commonplace actions to make the event seem everyday.

Quote: "End of story, except not really. His blood-shadow stays on the street, and out on patrol!"

Quote: "and tosses his guts back into his body. Then he's carted off in the back of a lorry."

Alliteration – Armitage repeats specific sounds both to echo the scene of conflict, and to also affect the tone of the poem. For example, the alliteration of the 's' sound in 'sun-stunned, sand-smothered' to replicate the sizzling, scorching heat of the desert, whilst the heavy 'd' sound in 'dug', 'dead', 'drink', 'drugs' mirrors the depressed state of the speaker.

Colloquialisms – The speaker uses a number of colloquial terms to mirror army culture and unity, and also his apparent youth inexperience. (e.g. 'mate, legged it). These colloquialisms later combine to imply that the soldiers have disregard for human life – words such as 'tossed' and 'carted' suggest actions are not carried out with care or empathy.

Quote: "dug in behind enemy lines/ not left for dead in some distant, sun-stunned, sand-smothered land"

Quote: "And one of them legs it up the road, probably armed, possibly not."

Form – *Remains* is written in 8 stanzas, the first 7 of which are mostly unrhymed quatrains. The final stanza contains only two lines, perhaps reflecting the disintegration of the speaker's psychological state. There is a more regular rhythmic pattern throughout the first part of the poem, but this breaks down as the speaker's memories flood back later.

Structure – *Remains* is written as a monologue. It is clearly a reflection of the past, and yet is largely written in the present tense, which is representative of the fact that the memories from the past have accompanied the speaker into the present. There is the occasional use of enjambment to make the monologue seem more conversational.

Quote: "but near to the knuckle, here and now, his bloody life in my bloody hands."

Quote: "Well myself and somebody else and somebody else are all of the same mind,"

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

Suffering/ The Horrors of War – The poem offers graphic details of the horrific events that take place in war. The poem not only covers the brutality of armed combat, but also graphic details regarding the grotesque effects of bullets on the human body, and the agony suffered by those who are wounded. It really is the stuff of nightmares.



The Lasting Effects of War – The poem deals with the lasting impact of war on those that experience it – in this case the ex-servicemen who took part in the fighting. The speaker in the poem is forced to deal with the horrifying images of what he has seen long after the events themselves, and carries the guilt of his actions like a burden. These factors contribute to his weakened psychological state, which appears fraught by anxiety and PTSD.



Line-by-Line Analysis

| STANZA | LINE | POEM | ANALYSIS |
|--------|------|---|--|
| 1 | 1 | On another occasion, we get sent out | The speaker is relaying a story to an unknown third party – assumedly some kind psychiatrist. The time and place of the event is established. 'On another occasion' suggests that this is only one of many horrific events. The use of slang e.g. 'legs it' and his lack of awareness about whether the man was armed makes the reader consider that the soldier is likely young/inexperienced. |
| | 2 | to tackle looters raiding a bank. | |
| | 3 | And one of them legs it up the road, | |
| | 4 | probably armed, possibly not. | |
| 2 | 5 | Well myself and somebody else and somebody else | The memory of the finer details of the event seem somewhat hazy, a commonly-reported side-effect after a traumatic event – the speaker cannot remember exactly who he was with. Line 6 makes the reader consider their military training – they manage their situation through actions and responses like machines – their human empathy apparently withdrawn. |
| | 6 | are all of the same mind, | |
| | 7 | so all three of us open fire. | |
| 3 | 8 | Three of a kind all letting fly, and I swear | The opening lines of stanza 3 undo the past few lines, by showing the human element to the soldier. There is violent imagery of the bullets 'ripping' through his skin, and the emotional aspect of his life coming to an end. In lines 11 and 12, the speaker checks himself & returns to hardened army description of the looter. |
| | 9 | I see every round as it rips through his life – | |
| | 10 | I see broad daylight on the other side. | |
| | 11 | So we've hit this looter a dozen times | |
| 4 | 12 | and he's there on the ground, sort of inside out, | The figurative statement in line 13 shows how etched into the speaker's mind the man lying in agony has become. The imagery created throughout the remainder of the stanza is truly haunting, which is exacerbated by the use of the casual, unceremonious manner in which it is carried out (words such as 'mates', 'tosses' and 'carts' heavily imply this). |
| | 13 | pain itself, the image of agony. | |
| | 14 | One of my mates goes by | |
| | 15 | and tosses his guts back into his body. | |
| 5 | 16 | Then he's carted off in the back of a lorry. | The speaker begins to discuss the lasting effect in the days and weeks that immediately follow. The 'blood-shadow' attacks the speaker with a physical reminder of what has happened. It becomes clear that the speaker needs to get away from the location of the event, which seems to be the case in line 20. However, the stanza ends with 'But I blink' which leaves the reader in a state of anticipation. |
| | 17 | End of story, except not really. | |
| | 18 | His blood-shadow stays on the street, and out on patrol | |
| | 19 | I walk right over it week after week. | |
| 6 | 20 | Then I'm home on leave. But I blink | Where the poem was slow-paced and regular, it now becomes a stream of consciousness rush of half-finished words and phrases, as it becomes evident that speaker is also affected by the memory of the incident even at home and when asleep. There is no rest from the memories, and a sense of desperation in the increased, irregular rhythm of the poem now, reflecting his anxiety. |
| | 21 | and he bursts again through the doors of the bank. | |
| | 22 | Sleep, and he's probably armed, possibly not. | |
| | 23 | Dream, and he's torn apart by a dozen rounds. | |
| 7 | 24 | And the drink and the drugs won't flush him out – | The speaker reiterates how the enemy is now always with him – through the repetition the reader gains an increasing sense of how ting it must be to live with this day after day. The use of military terms, e.g. 'dug-in' shows how the army has submersed his personality. Line 27 gives the reader hazy imagery of the faraway scene of the event, utilising alliteration of the 's' sound to reflect the searing heat of the desert. |
| | 25 | he's here in my head when I close my eyes, | |
| | 26 | dug in behind enemy lines, | |
| | 27 | not left for dead in some distant, sun-stunned, sand-smothered land | |
| 8 | 28 | or six-feet-under in desert sand, | The final stanza offers no respite, reflective of how he has no escape from the memories that haunt his mind. The reader now considers the dual meaning of the title: the 'remains' of the man tossed onto the lorry, 'left for dead' & the 'remains' of the speaker who is forever haunted. |
| | 29 | but near to the knuckle, here and now, | |
| | 30 | his bloody life in my bloody hands. | |

Poems for Comparison

Exposure/ Bayonet Charge
Remains can be contrasted with these poems in relation to the themes of suffering and the horrors of war.

War Photographer/ Poppies
Exposure can be compared with these poems in relation to the theme of the lasting effects of war.

Thoughts of the Poet

"Never having been to the front line, turning the words, phrases and experiences of these soldiers into verse has been the closest I've ever come to writing 'real' war poetry, and as close as I ever want to get," said Simon.

The Not Dead received excellent reviews in the press and moving responses on the Web from other veterans. "I wasn't present when the three men read the poems to camera, but it can't have been easy for them. In my view, it was a supreme act of bravery," Simon added. From www.simonarmitage.com





THE EMIGREE KNOWLEDGE ORGANISER



| | |
|--|---|
| <p>Context – <i>The Emigrée</i> was written by Carol Rumens and was first published in <i>Thinking of Skins</i> in 1993.</p> | |
| <p>Carol Rumens – Carol Rumens (born 1944) is a British poet, who was born and brought up in the culturally-diverse south of London. She has taught at numerous universities as a lecturer, and has also used her fluent understanding of Russian to translate many Russian poems. Critics have described her as 'having a fascination with elsewhere', which is clear in <i>The Emigrée</i>, a poem in which the speaker feels permanently 'elsewhere.'</p> | <p>Emigration – Emigration is the act of leaving one's country in order to settle permanently in another. Someone who emigrates is often known as an emigrant, however in this poem Rumens employs the feminine form of the word – Emigrée – to provide a voice to a female speaker. Emigrants may leave their home country for many reasons, including to escape war, tyranny, poverty, or simply to seek a better life abroad.</p> |
| <p><i>Thinking of Skins</i> – <i>Thinking of Skins</i> is the anthology in which <i>The Emigrée</i> appears. In this, one of her most popular poetry collections, Rumens confronts both personal and political issues in her engagement with other lives. The poems in this collection are often set against the backdrop of Eastern Europe and Russia, and Rumens adopts a wide variety of voices in exploring themes such as suffering, persecution, love, separation, death and displacement.</p> | <p>Emigration to the United Kingdom – Throughout the time of Rumens' upbringing, the population of the UK was undergoing major changes as a result of widespread immigration. In the early 1990s, (when the poem was written), immigration was overtaking 'homegrown' population increases for the first time. In multicultural south London, Rumens will have doubtlessly encountered many emigrants experiencing life in a new country.</p> |

| Language/Structural Devices | |
|---|---|
| <p>Metaphor – Rumens employs a number of different metaphors across the poem, normally with the intent of creating visual imagery of the speaker's homeland. For example, the tyrant's regime in the homeland is referred to as a 'sickness' – this suggests that the city's current state is not its true nature, and the speaker patiently waits for it to return to health. Another example is the 'bright, filled paperweight' – a metaphor for the positive memory she holds of her city.</p> | <p>Personification – Rumens uses personification across the poem in order to emphasise the attributes of different places and concepts. The city itself is personified – flying to the speaker in 'its own white plane' and acting 'docile'. The speaker also suggests that the city takes her 'dancing through the city' of walls. These examples of personification add to the positive image of the city – we understand the buzz the speaker feels when reflecting on her homeland city.</p> |
| <p>Quote: "My original view, the bright, filled paperweight. It may be at war, it may be sick with tyrants."</p> | <p>Quote: "but my city comes to me in its own white plane... I comb its hair and love its shining eyes."</p> |
| <p>Similes – A number of similes are utilised to add to the visual imagery of the poem. In stanza 1, Rumens creates an image of waves rising and falling between the speaker and her city, emphasising the position of isolation (an ocean between them). Later in stanza 3, the city is compared to paper, for being 'docile'. This suggests that the city feels within her control, and conforms to her beliefs and desires.</p> | <p>Interesting Verbs and Adjectives – Rumens' vocabulary choices are used to enhance meanings within the poem. For example, the use of the interesting verb 'branded' helps to show that the reader will always remember the city, but also evokes ideas of pain regarding the separation. Furthermore, the use of the adjectives 'white' and 'graceful' help to create a heavenly image of the speaker's city.</p> |
| <p>Quote: "...and the frontiers rise between us, close like waves... it lies down in front of me, docile as paper."</p> | <p>Quote: "but I am branded by an impression of sunlight. The white streets of that city, the graceful slopes"</p> |
| <p>Form/Meter – The poem consists of three stanzas. The opening two stanzas are 8 lines long and the third is 9 lines long. It has been suggested that the extra line at the end reflects the poet's unwillingness to let go. The poem does not use a regular rhythm or rhyme scheme, which perhaps reflects the feeling disrupted life of the emigrée. The line at the end of each stanza ends with the words 'of sunlight' (a refrain).</p> | <p>Structure – The poem is presented as a first person account by an emigrée. The first stanza introduces the speaker's thoughts about her homeland, the second adds more depth about forces keeping her from home, and the third deals with the discomfort she feels in her new home. As the homeland is not named, the poem seems to be offering a more general consideration of the emotional implications of emigration.</p> |
| <p>Quote: "My city hides behind me. They mutter death, and my shadow falls as evidence of sunlight."</p> | <p>Quote: "There once was a country... I left it as a child but my memory of it is sunlight-clear"</p> |

| Themes – A theme is an idea or message that runs throughout a text. | |
|---|--|
| <p>Identity – The speaker struggles to find her identity in her new city, which contrasts heavily with her home city. This is evident through her repetition of 'they', (the 'others' in her new city) who she perceives as being in some way sinister and unwelcoming. Words such as 'walls', and 'mutter' shows the distrust between them.</p> | |
| <p>Exile and Isolation – The speaker is an exile from an unknown city – a place that she clearly still considers as her emotional and spiritual home. She frequently compares her home to the 'sunlight'. In contrast, she considers her new home, which others see as 'safe', as a 'dark' place. It is evident that she feels exceptionally isolated in her new city.</p> | |

| Line-by-Line Analysis | | | |
|-----------------------|------|--|--|
| STANZA | LINE | POEM | ANALYSIS |
| 1 | 1 | There Once was a country... I left it as a child | <p>In the opening stanza, the speaker views her home through rose-tinted spectacles, using weather imagery. The first line is written like the opening to a story, but suggests loss. Memories of childhood are often hazy, but the speaker's memories are hazy and bright ('sunlight clear'). Repetition implies that things were getting colder, darker and gloomier – suggests a dark point in the country's history. The 'paperweight' metaphor helps the reader to see that no matter what bad things she hears about her country, it will always be positive in her mind. The suggestion that the country is 'sick' with tyrants makes the reader think that the country is at no fault, it is stricken by plague, but the use of 'branded' in the final line of the stanza shows that the speaker's positive view of country is permanent.</p> |
| | 2 | but my memory Of it is sunlight-clear | |
| | 3 | for it seems I never saw it in that November | |
| | 4 | which, I am told, comes to the mildest city. | |
| | 5 | The worst news I receive Of it cannot break | |
| | 6 | my original view, the bright, filled paperweight. | |
| | 7 | It may be at war, it may be sick with tyrants, | |
| | 8 | but I am branded by an impression Of sunlight. | |
| 2 | 9 | The white streets of that city, the graceful slopes | <p>The speaker fondly remembers her home city, in direct defiance to the evocative effects that time and separation have on its memory. The use of the adjectives 'white' and 'graceful' in the opening line make the home city seem heavenly. Time is personified as an enemy in war, as it 'rolls its tanks' and creates a separation between the speaker and her homeland. In the second half of the poem, the speaker seems to express that she wishes to speak in her native language, but has been in some way prevented from doing so – 'banned by the state'. Holding this language and being unable to use it makes the speaker feel 'like a hollow doll' (a simile). But she can't forget the language that she used to speak; the inclusion of another sense (touch) adds to the vividness of the imagery.</p> |
| | 10 | glow even clearer as time rolls its tanks | |
| | 11 | and the frontiers rise between us, close like waves. | |
| | 12 | That child's vocabulary I carried here | |
| | 13 | like a hollow doll, opens and spills a grammar. | |
| | 14 | Soon I shall have every coloured molecule Of it. | |
| | 15 | It may by now be a lie, banned by the state | |
| | 16 | but I can't get it off my tongue. It tastes of sunlight. | |
| 3 | 17 | I have no passport, there's no way back at all | <p>The speaker opens the third stanza with a statement that makes the situation seem desperate and hopeless, and yet the second line relieves the mood – the city is personified, and the speaker's memory is compared (through a metaphor) to a white plane that brings visions of it rushing back to her. The simile 'docile as paper' suggests that the memories yield to her every desire, rather like a blank sheet of paper does to an artist – what it becomes is within her control. There is a childlike joy in how the speaker treats the memories – rather like nurturing a cherished pet (line 20). The speaker then reveals contrasting perceptions of the city that she is in now – those around her see it as a 'free city' but she sees it as restrictive (city of walls). The darkness in the new city contrasts with the brightness she feels from her own city. Repetition of 'they' makes these unknown 'others' appear menacing and unwelcoming. She feels the need to defend her old city, as to her it is still 'sunlight.'</p> |
| | 18 | but my city comes to me in its own white plane. | |
| | 19 | It lies down in front of me, docile as paper; | |
| | 20 | I comb its hair and love its shining eyes. | |
| | 21 | My city takes me dancing through the city | |
| | 22 | of walls. They accuse me of absence, they circle me. | |
| | 23 | They accuse me of being dark in their free city. | |
| | 24 | My city hides behind me. They mutter death, | |
| | 25 | and my shadow falls as evidence of sunlight. | |

| Poems for Comparison | | Words from the Poet |
|---------------------------------------|---|---|
| <p>The Prelude/ Kamikaze</p> | <p><i>The Emigrée</i> can be compared and contrasted with these poems in its approach to the theme of identity</p> | <p>"I think in my social attitudes I am a fighter. I don't want to write polemics; I don't want to write about what I haven't experienced for myself. So the material available is limited, and the tone must remain true to my voice. But I am angry about many things, and deeply disappointed with the human race. We are incapable of learning from history. I have very little hope for the future. I have begun exploring this in my latest poems."</p> |
| <p>Expulsion/ Storm on the Island</p> | <p><i>The Emigrée</i> can be compared and contrasted with this poem in the approach to the themes of the Exile and Isolation</p> | |

As-tu fait des progrès? (pages 64–65)

| | |
|---|---|
| J'ai / Il/Elle a ... | I have / He/She ... |
| appris beaucoup de choses. | learned lots of things. |
| bu du coca en classe. | drank cola in class. |
| couru dans le *couloir. | ran in the corridor. |
| écrit une histoire extraordinaire. | wrote an extraordinary story. |
| fait beaucoup de progrès. | made a lot of progress. |
| reçu de bonnes / mauvaises notes (en ...). | got good / bad grades (in ...). |
| lu beaucoup d'articles. | read lots of articles. |
| pris des photos *exceptionnelles. | took exceptional photos. |
| Je n'ai jamais oublié (de faire) mes devoirs. | I have never forgotten (to do) my homework. |
| Je n'ai rien appris (en ...). | I have learned nothing (in ...). |
| Je n'ai pas ... | I have not ... |
| fait beaucoup d'efforts (en ...). | made a lot of effort (in ...). |

Souvenirs d'école (pages 66–67)

| | |
|--|---|
| Quand tu étais petit(e), tu étais comment? | When you were little, what were you like? |
| Quand j'étais petit(e) ... | When I was little, ... |
| j'étais / je n'étais pas ... | I was .../I wasn't ... |
| (très) travailleur/travailleuse. | (very) hard-working. |
| (très) *créatif/créative. | (very) creative. |
| l'enfant le plus sportif de la classe. | the sportiest child in the class. |
| J'aimais (beaucoup / bien) l'anglais / la musique. | I liked English / music (a lot). |
| Je jouais de la *clarinette dans un *orchestre. | I played the clarinet in an orchestra. |
| Je lisais des *magazines. | I read magazines. |
| Je trouvais (l'*EPS) ennuyeux. | I found (PE) boring. |
| Tu allais à l'école comment? | How did you go to school? |
| J'allais à l'école ... | I went to school ... |
| à pied / à vélo. | on foot / by bike. |
| en bus / en voiture. | by bus / by car. |

Les langues et l'avenir (pages 68–69)

| | |
|--|--|
| À l'école *primaire, est-ce que tu apprenais une langue étrangère? | At primary school, did you learn a foreign language? |
| Oui, j'apprenais ... | Yes, I learned ... |
| Oui, je n'apprenais que ... | Yes, I only learned ... |
| l'*allemand. | German. |
| l' arabe . | Arabic. |
| l'*espagnol. | Spanish. |
| le français. | French. |
| le *mandarin. | Mandarin. |
| le *roumain. | Romanian. |
| Non, je n'apprenais aucune langue étrangère. | No, I didn't learn any foreign languages. |
| Au collège, tu apprends quelles langues étrangères? | At (secondary) school, which foreign languages are you learning? |
| Au collège, je n'apprends que ... | At school, I am only learning ... |

| | |
|--------------------------------|------------------------------|
| un(e) élève moyen(ne) | an average student |
| le/la prof le/la plus sympa | the nicest teacher |
| le garçon le moins travailleur | the least hard-working boy |
| l'acteur le plus fort | the best actor |
| le/la meilleur(e) élève | the best student |
| le/la pire prof ... | the worst teacher ... |
| de la classe / du collège | in the class / in the school |
| ma matière préférée, c'est | my favourite subject is ... |
| le *dessin | art |
| l'*histoire-géo | history/geography |
| la musique | music |
| l'*EPS | PE |
| la technologie | technology |
| faible | weak |
| gentil/gentille | kind |
| intelligent(e) | intelligent |
| sympa | nice |

| | |
|--|---|
| Qu'est-ce que tu aimais, comme matières? | Which subjects did you like? |
| Ma matière préférée était ... | My favourite subject was ... |
| J'aimais (beaucoup / bien) ... | I liked ... (a lot) |
| Qu'est-ce que tu faisais pendant la *pause-déjeuner? | What did you do during the lunch break? |
| Je mangeais à la *cantine. | I ate in the canteen. |
| Je jouais au foot(ball) avec mes amis / copains. | I played football with my friends. |
| Qu'est-ce que tu faisais après l'école? | What did you do after school? |
| J'aidais (mon frère / mon père) (sur son bateau / à la cuisine). | I helped (my father / my brother) (on his boat / in the kitchen). |
| Je faisais mes devoirs. | I did my homework. |
| Je regardais la télé. | I watched TV. |
| Je jouais avec (mon frère). | I played with (my brother). |

| | |
|---|---|
| En ce moment, j'apprends ..., mais je n'apprends pas ... | At the moment, I am learning ..., but I am not learning ... |
| Est-ce que tu aimes parler une autre langue? | Do you like speaking another language? |
| J'aime / Je n'aime pas apprendre ... parce que ... | I like / don't like learning ... because ... |
| À l'avenir, comment est-ce que tu vas améliorer ton français? | In the future, how are you going to improve your French? |
| À l'avenir, je vais ... | In the future, I'm going to ... |
| écouter des *podcasts. | listen to podcasts. |
| lire des blogs en français. | read blogs in French. |
| regarder des films *sous-titrés. | watch subtitled films. |
| utiliser une appli sur mon portable. | use an app on my mobile. |

C'est parti!

Écrire 7 Translate these sentences into French.

- At primary school, I used to have lots of friends and I used to love art.
- Mr Page was the best teacher and he used to give me good grades.
- I like school and I think that the rules are fair.
- In my opinion, you have to listen to the teachers.
- I think maths is as interesting as music.
- I study neither technology nor ICT.
- I am going to go to the cinema with my friend.
- We are going to watch a subtitled film together.

Use the imperfect tense throughout. You will also need a superlative and an indirect object pronoun. Make sure you put them in the correct place!

Think about where you need to include the definite article (the word for 'the'). Use an impersonal verb structure for sentence 4.

You need to use a comparative. Remember that 'les maths' is plural and feminine. The negative you need for sentence 6 is in three parts.

You need to use the near future tense (present tense of the verb *aller* + infinitive) here.



The superlative is used to say something is 'the biggest', 'the **most** interesting', 'the **least** useful', 'the **best**', and so on. Read the grammar box on page 65.

| | | |
|---------------|--|--|
| the most ... | le/la/les plus + adjective | le plus grand collège |
| the least ... | le/la/les moins + adjective | la matière la moins passionnante les devoirs les moins difficiles |
| the best ... | le meilleur / la meilleure les meilleurs / les meilleures + noun | le meilleur club |
| the worst ... | le pire / la pire / les pires + noun | les pires règles |

Challenge checklist

| | |
|--|---|
| | <ul style="list-style-type: none"> ✓ Past, present and future time frames ✓ Connectives, time phrases, sequencers ✓ Some extended sentences ✓ Different opinion phrases |
| | <ul style="list-style-type: none"> ✓ A wide range of tenses (e.g. imperfect, conditional) ✓ Different persons of the verb (e.g. <i>on, nous</i>) ✓ A variety of opinions ✓ Negatives (e.g. <i>ne ... pas</i>) ✓ A wide range of interesting vocabulary |
| | <ul style="list-style-type: none"> ✓ Phrases with more than one tense ✓ Infinitive phrases (e.g. <i>il est important de ... / il faut / pour</i> + infinitive) ✓ Complex language (e.g. comparatives, superlatives) ✓ Positive/Negative phrases ✓ A variety of connectives |

Tier 3 Vocab

Development – The progress of a country as it becomes more advanced.

Gross National Income – The total national income divided by population.

High income country – A country with a GNI of more than \$13,205.

Low income country – A country with a GNI of \$1085 or less.

Newly emerging economy – A country with a GNI of between \$1086 and \$13,204.

Birth rate – Births per year per 1000 of the total population.

Death rate – Deaths per year per 1000 of the total population.

Economic measures of development – Development measured using finance.

Human development index – Measure using GDP, life expectancy and literacy.

Infant mortality – Average number of deaths of under ones per 1000 births.

Gross national income – Total national income divided by population.

Life expectancy – The average number of years a person might be expected to live.

Literacy rate – Percentage of people with basic reading & writing skills.

Social measures of development – Development measured using non-financial means.

Demographic transition model – Population changes as a country develops

Natural increase – Population growth when birth rates exceed death rates.

Natural decrease – Population decline when death rates exceed births.

High Income Countries

High income countries (HICs) – Over 80 countries where most people enjoy a good standard of living based on relatively high levels of income. Mostly located in northwest Europe and North America.

Low Income Countries

Low income countries (LICs) - Close to 30 of the world's poorest countries. Inadequate services and few opportunities for the majority of the population. Mostly located in Africa and the Middle East.

Newly Emerging Countries

Newly emerging economies (NEEs) – Countries such as China, Brazil and India, which are experiencing rapid economic development often based on the development of industry where incomes are rising.

Classification of countries using World Bank data.

HIC NEE LIC



Map: Internet Geography • Source: World Bank • Created with Datawrapper

HDI

The human development index, developed by the United Nations, is one of the most commonly used measures of development.

It is a composite measure using GDP data, life expectancy and literacy rate. It is calculated on an index.



Limitations of HDI

GNI: Average figures distort wealth inequality.

Birth rate: Birth control policies can distort the data.

Death rate: High in LICs due to poverty & HICs as population ages.

Infant mortality: Not all infant deaths recorded in LICs.

Life expectancy: Can be skewed by high infant mortality.

HDI: Does not consider inequality.

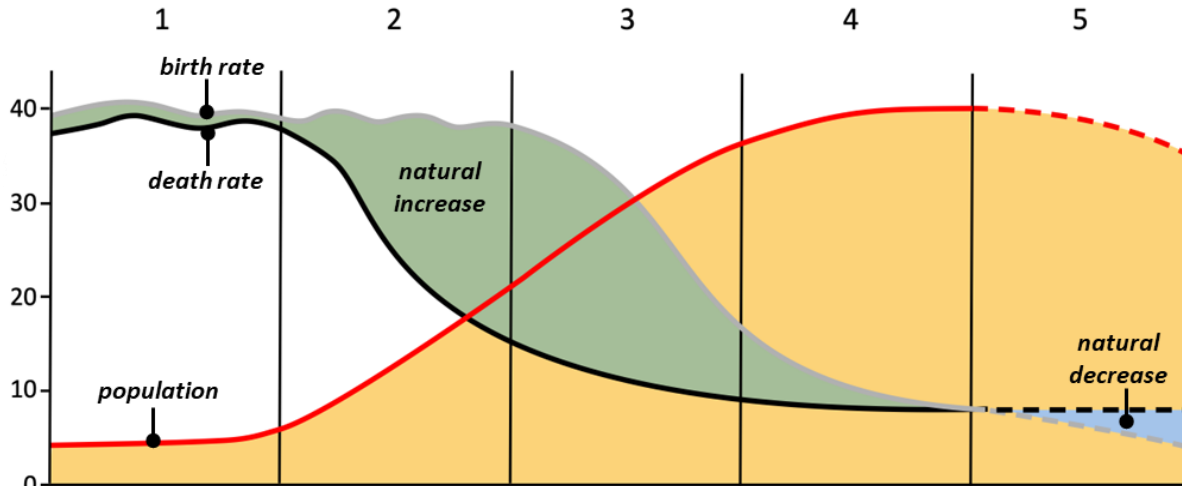
World Development



The DTM

The Demographic Transition Model attempts to show how population changes as a country develops. It does not account for migration.

Characteristics of the Demographic Transition Model



Birth Rate – High
Death rate – High
Population – Stable
Example – Isolated tropical rainforest tribal groups.

Birth Rate – High
Death rate – Falling
Population – Increasing
Example – Afghanistan

Birth Rate – Falling
Death rate – Falling
Population – Increasing rapidly
Example – Many NEEs e.g. Brazil

Birth Rate – Low
Death rate – Low
Population – Growth slows
Example – Many HICs e.g. UK

Birth Rate – Very low
Death rate – Low
Population – Declines
Example – Japan

Tier 3 Vocab

Development gap – Difference in standards of living between HICs and LICs.

Poverty – When a person or community lack the financial resources & essentials for a minimum standard of living.

Relief – The differences in height from place to place on the land's surface.

Trade – The buying and selling of goods and services between countries.

Physical Causes of Uneven Development

The physical geography of a country or a region can create several challenges for development.



Weather and climate

Extreme conditions such as heavy rainfall, droughts, extreme temperatures & tropical storms make economic development difficult.



Relief

Mountainous regions, such as Nepal, are often remote and have poor infrastructure which makes development very challenging.



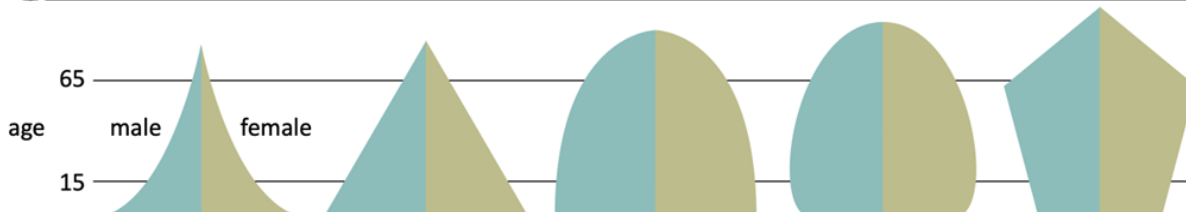
Landlocked countries

Countries without a coastline lack the benefits of sea trade which has led to the economic growth of most developed nations.



Water shortages

Water is essential for life and development. Where there are shortages of water agricultural and industrial development is very challenging.





Economic Causes of Uneven Development

The two main economic factors causing uneven economic development are poverty and trade.



Poverty

Development is slowed by a lack of money in a household, community or country. Improvements to living conditions, sanitation, education and infrastructure is prevented. Without basic investment development will be slow.



Trade

Trade involves the import and export of goods and services. LICs have limited access to trade and trading has often involved exporting low-value raw materials. HICs are more likely to export higher value processed goods. This trading imbalance has made HICs richer.



Historical Causes of Uneven Development

Most HICs have a long history development based on agricultural and industrial growth and international trading. In recent years, rapid industrialisation has supported development in countries such as China and India. Many LICs are yet to experience this economic growth. Many LICs were colonised by countries such as the UK, France, Portugal and Spain. These countries exploited natural resources and over 10 million people were transported from Africa to North America and forced into slavery. It was during this colonial era that global development become even more uneven.



Consequences of Uneven Development

Uneven development has led to disparities in wealth and health as well as high levels of international migration.



Consequence: Disparities in Wealth

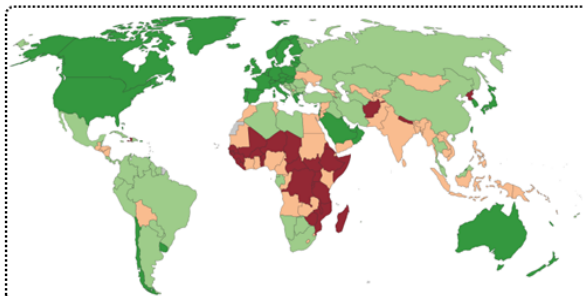
There is a significant imbalance between the rich and poor with many people in LICs in poverty.



Overview

The highest levels of wealth are experienced by the most developed countries. Wealth is commonly indicated by the gross national income.

- About 35% of total wealth is held in North America.
- Africa's share of global wealth is around 1%
- China and India are two of the fastest growing economies.



■ High income ■ Low income ■ Lower-middle income ■ Not categorized ■ Upper-middle income



Tier 3 Vocab

Chronic diseases – A disease or condition that lasts for 3+ months and may get worse.

Disparity – A significant difference e.g. between two countries.

International migration – Crossing international borders to settle.

Uneven development – Development takes place at different rates in different regions.

Investment – Money from companies or governments into industrial development.



Consequence: Disparities in Health

Countries with a low level of development tend to experience poor healthcare.



LICs

Many people in LICs have limited access to doctors, health clinics or hospitals. They experience high infant mortality and low life expectancy. 40% of deaths are in children under 15. In LICs malaria and tuberculosis account for 1/3 of deaths.



HICs

Many people in HICs have good access to medical services. Therefore, life expectancy is longer. 70% of deaths are people aged over 70. 1% of deaths are in children under 15. In HICs, chronic diseases such as cancer, heart disease and dementia are the main causes of deaths.

Tier 3 Vocab

Investment – Money from companies or governments into industrial development.

Industrial development – Creating employment opportunities.

Intermediate technology – Simple, easy to use and maintain tech serving locals in LICs.

Fair trade – Producers in LICs are given a better price for the goods they produce.

Debt relief – HICs write off some LIC debt or lower interest rates.

Aid – Help given from one country to another; or one person to another, or NGO.

Microfinance loans – Small loans given to people in the LICs to start a small business.

Investment

Countries, organisations (e.g. the World Bank) and transnational corporations (TNCs) invest in low-income countries (LICs) to increase profits. Investments lead to improvements in:

- infrastructure (e.g. road networks and airports)
- services (water, sanitation and electricity)
- dams and reservoirs (for hydro-electric power)
- industrial developments

Fair Trade

Fairtrade involves paying farmers a fair price for their products and investing in local communities. Fair-trade also promotes fair wages for farmers and their workforce.

Consequence: International Migration

Uneven development leads to unequal flows of people between places. Economic migrants move voluntarily in search of a better life. Refugees are forced to flee disasters or persecution. By mid-2020 280.6 million people were living in countries where they were not born. International migration from poor countries reached its highest in 2015 due to conflict in North Africa and Syria when 14 million people were forced to leave their homes. Considerable migration has occurred within Europe recently due to the war in Ukraine. Skilled migrants are often highly sought after. The UK employs computer engineers from India and doctors from Poland.

Reducing the Development Gap

Industrial Development

Industrial development brings employment opportunities in construction, manufacturing and service industries. Increased individual wealth leads to improvements in health, education and service provision through the payment of more taxes.

Intermediate Technology

Intermediate technology is often used to support local development projects. These are projects usually aimed at improving water supplies, health and agriculture. The development gap is reduced through improvements at the local level.

Tourism

Tourism brings in valuable foreign currency and brings a range of improvements including to the infrastructure, healthcare and education. Tourism brings employment opportunities in the service sector and raises incomes.

Microfinance Loans

Micro-finance loans offer financial support to community groups or individuals to start a small business. If businesses are successful, they will create jobs and increase people's income.

Debt Relief

In the 1970s and 1980s, many countries borrowed a significant amount of money for large scale development projects. Some of these countries have fallen into considerable debt repaying loans or high rates of interest. Debt relief involves cancelling money owed, allowing more significant investment in development projects such as road building and health care.

Aid

In this case, aid is usually in the form of financial assistance offered by countries, organisations and TNCs. Long term aid supports development projects such as improving sanitation, water supply and education. Short term aid is often given in response to natural disasters.

Case Study: Jamaica Location and Background



- Jamaica is a NEE.
- Jamaica is the fourth-largest island country in the Caribbean.
- It has a tropical climate with high temperatures throughout the year.
- Jamaica is famed for its beautiful sandy beaches and rich cultural heritage.
- It has excellent communications and is a popular destination for cruise ships.

Tier 3 Vocab

Multiplier Effect – Investment leads to increased prosperity. Money generated by an industry is spent on goods and services, increasing demand and economic activity.

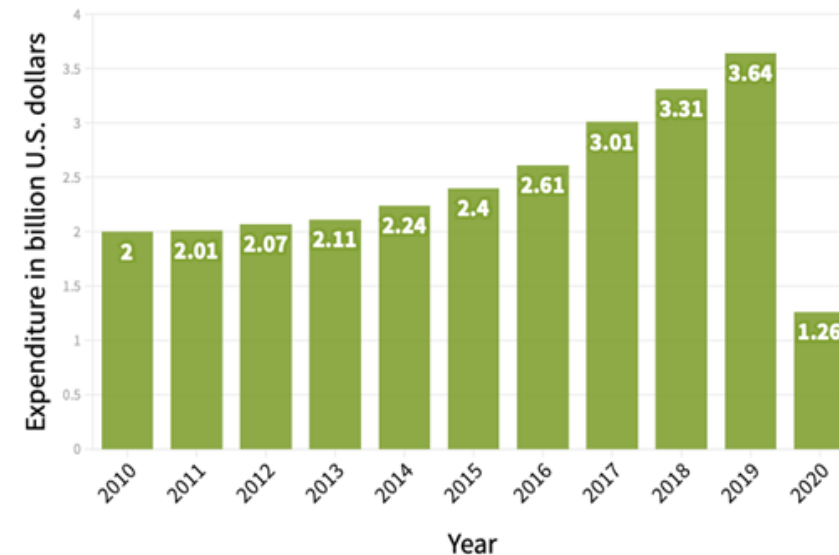
The Growth of Tourism

- There has been an almost exponential growth in the number of visitor arrivals to Jamaica between 1994 and 2016. However, although visitor arrivals continued to increase in 2009, the change was not in line with previous years due to the recession, which reduced many people's disposable income.
- Total visitor expenditure increased from US\$1.3 billion in 1975 to US\$3.6 billion in 2019.

The Development Gap

- Tourism is one of Jamaica's top sources of revenue. The industry contributes over 50% of the country's total foreign exchange earnings (approx. US\$2b).
- Thousands of Jamaicans work directly or indirectly in tourism. Tourism employs the second largest number of Jamaicans (approximately 200,000) directly in hotels, transport and attractions and indirectly (multiplier effect) in trading, manufacturing, agriculture and banking.
- Local farmers sell produce to hotels. For example, five farmers are the sole providers of Irish potatoes to the entire Sandals group, which comprises 11 resorts in Jamaica.
- There have been considerable investments in infrastructure to accommodate tourists. Port facilities have been expanded, as have airports and road infrastructure. The development of roads came later as cruise provision was prioritised. Some hotel owners were unhappy with this.
- Many people in key tourist areas, such as Montego Bay, have benefited from an improved quality of life due to tourism. However, pockets of poverty still exist – especially in the North.
- The environment has benefited from landscaping projects and the introduction of nature parks.

Expenditure by international tourists in Jamaica from 2010 to 2020 (in billion U.S. dollars)





Health and Social Care

Unit R034: Knowledge Organiser

Topic 1: Therapies & Their Benefits

•**Types of therapies:** sensory, cognitive, expressive, physical

•**Benefits (PIES):**

- Physical:** improved mobility, coordination
- Intellectual:** cognitive stimulation, memory enhancement
- Emotional:** reduced stress, improved self-esteem
- Social:** social engagement, building relationships

Topic 2: Creative Activities & Their Benefits

•**Examples:**

- Physical: painting, dancing, crafts, sports
- Intellectual: puzzles, quizzes, ICT, reading
- Emotional: storytelling, photography, crafts
- Social: singing, group games
- Sensory/Imaginative: gardening, drama, scrapbooking

•**Benefits mapping to PIES:**

- Physical:** motor skills, fitness, stress reduction
- Intellectual:** concentration, problem-solving
- Emotional:** confidence, self-expression
- Social:** interaction, reduced loneliness

Unit Overview – R034 Assessment: Set Assignment (NEA) – Plan, deliver, evaluate a creative or therapeutic activity

•**Topics Covered:** 1) Therapies & their benefits. 2) Creative activities & their benefits. 3) Planning a creative activity. 4) Delivering & evaluating performance

Topic 3: Planning a Creative Activity

Individual abilities to consider: physical, cognitive, emotional, social, cultural beliefs, gender

Planning essentials: - Clear **aims** (e.g., improve fine motor skills) – ensure aims are SMART: Specific, Measurable, Achievable, Relevant, Time-bound

- Accurate **timescales** (setup, delivery)
- Required **resources** (e.g., colored overlays, non-slip mats)
- **Safety measures:** protective equipment,
- **Methods:** individual vs group, demonstration, communication modes
- **Feedback methods:** questioning, questionnaires

Topic 4: Delivering & Evaluating Your Performance

•**Effective delivery:**

- Apply skills: empathy, clear communication, adapting to individuals
- Use person-centred values: dignity, respect, partnership, choice (link with R032)

•**Evaluation:**

- Reflect on planning vs delivery: what worked, what didn't
- Consider feedback (from participants and self-reflection)
- Evaluate against intended benefits (PIES effects) for individuals

Assessment Tips (NEA Tasks)

- Task 1:** Show understanding of factors and benefits (PIES) with detail
- Task 4:** Explain how both therapies and creative strategies support individuals
- Clear structure:** follow AO1–AO4—recall, apply, analyze, evaluate knowledge

Quick Revision Checklist

- Memorised PIES categorisation for therapies & activities
- Can list examples of each creative activity category
- Understand how to plan: aims, safety, methods, resources
- Know how to deliver: person-centred, communication, adaptability
- Able to evaluate: link outcomes to aims & benefits

Bringing it all together

Unit R034 lets you **apply theory** through real-life planning and delivery. Focus on the **PIES model**, ensure activities are **person-centred**, and include clear **evaluation steps**. With structured planning and reflection, you'll confidently meet the **assignment's marking criteria**.

History

Anglo-Saxon
c.1000-.1066

Norman Britain
1066 - 1154

Late Medieval
1154-1500

New Definitions of Crime

- The Kings and nobility decided on crimes.
- Crime against the person: murder, fights.
- Crime against property: poaching, arson.
- Crime against authority: treason, attack on a person of a higher status.

Methods of Law Enforcement

- Responsibility of King to maintain King's Peace.
- Local Collective Responsibility: Hue and Cry, Tithings, Hundreds, Shire Reeves,
- Role of the Church: Religious oaths, trial by hot water, hot poker, cold water, blessed bread to decide guilt or innocence

Punishments

- Public punishments: Stocks and pillory
- Fines: Wergild
- Capital Punishment: Hanging
- Corporal Punishment: Branding, maiming

Medieval: c.1000 - c.1500

New Definitions of Crime

- William the Conquer asserts his control
- Deals violently with Anglo-Saxon Rebels
- Builds Castles
- Feudal System
- Forest Laws & poaching & outlaws
- Murdrum Fine

Methods of Law Enforcement

- Collective Responsibility still ongoing.
- The King's Mund (The King's Peace)
- *NEW* Trial by Combat for nobility.

Punishments

- Similar punishments to Anglo-Saxon BUT
- *NEW* Wergild Fine paid to the King
- More brutal punishments
- Community punishments
- Increased use of death penalty to show authority as King.

Definitions of Crime

- The Kings highly influenced by nobles when deciding new laws to protect their own interests against the poor.
- *NEW LAW* Statute of Labourers 1351
- *NEW LAW* Heresy 1382

Methods of Law Enforcement

- Collective Responsibility ongoing
- *NEW* Henry II Assizes of Clarendon – set of rules and a jury for law courts.
- Prisons to hold suspects before trial.
- Royal Judges and Justices of Eyre visit every county twice a year.
- Standardised written instructions given to Shire Reeves.
- *NEW* Coroners and Justices of Peace.

Punishments

- Corporal punishment as deterrent
- *NEW* Hanged, drawn, quartered for the crime of treason.

A huge influence of the Church over attitudes and law & order.

Church Courts more lenient on punishments.

The
Influence of
the Church

The Pope ends Trial by Ordeal to encourage law courts & juries.

Henry II challenged the Church's power – dislike of Benefit of the Clergy and seeking religious sanctuary.

History

Early Modern
1500 - 1700

18th and 19th century
1700 - 1900

Twentieth Century
1900 - Present

New Definitions of Crime

MANY RELIGIOUS INFLUENCES IN THIS TIME

NEW Heresy and Treason – think changes in religion (Catholic Vs Protestants).

NEW Vagabondage/vagrancy Laws:

- The Vagrancy Act
- Relief of the Poor Act
- The Poor Law

NEW Smuggling

NEW LAW 1671 Game Act (poaching still a social crime)

NEW Puritan Laws 1653 – Strict Puritan laws after the Civil War

NEW Witchcraft

KEY INDIVIDUAL:

Matthew Hopkins & Witchcraft

- Why did so many believe in witchcraft?
- What were the laws against it?
- How were individuals put on trial?
- What was the punishment?
- What was the role of Matthew Hopkins as a key individual?

Early Modern: c.1500 - c.1700

Main causes of change

- Religion
- Politics
- Changing attitudes
- Role of monarchs
- Growing towns
- Population
- Exploration
- Trade/Economy

KEY EVENT:

The Gunpowder Plot 1605

- An example of religious and political influences.
- An example of harsh Bloody Code punishments
- An example of how laws change as a result of crime: 1605 Thanksgiving Act, 1606 Popish Recusants Act

CHANGE

SIMILARITY

CHANGE

SIMILARITY

Methods of Law Enforcement

- *NEW* The wide use of Town Constables
- *NEW* The Night Watchman
- *NEW* Thief Taker

- Collective Responsibility still effective in smaller towns and villages. Hue and Cry etc.
- Still no national form of organised policing
- Standards of law enforcement varied across the country.
- Rich better protected than the poor.

Punishments

- *NEW* Transportation to North America.
- *NEW* Early prisons as a form of punishment.
- *NEW* Houses of Correction and hard labour.
- *NEW* The start in the belief of the BLOODY CODE.

- Corporal punishments remain
- Punishments as a deterrent and retribution remain.
- Positive attitudes to harsh punishments.

History

New Definitions of Crime

SIMILARITY

SMUGGLING: Still a social crime, still hard to tackle, declined as import duty reduced.
POACHING: Still a social crime by the poor, not often reported, enforced by the rich.
HIGHWAY ROBBERY: A very minor crime in previous era.
WITCHCRAFT: Still some poorer, rural belief in witchcraft.

CHANGE

SMUGGLING: Increased, gangs, punished harshly, rich supported it for luxury goods.
POACHING: Increased, gangs, harsher punishments, 1723 Black Act..
HIGHWAY ROBBERY: Dramatic increase with use of transport and trade.
WITCHCRAFT: Was decriminalised in 1735. Most educated attitudes no longer believed in witchcraft.

KEY INDIVIDUAL: Home Secretary & Prime Minister Robert Peel.

- Major changes to Prison Reform and police. Known as the 'Father of Modern Policing'.
- 1823 Gaols Act, 1829 Metropolitan Police Act

Industrial Revolution: c.1700 - c.1900

Main causes of change

- Decline in religious beliefs
- Politics, population increase, voting.
- Exploration, economy of the Industrial Revolution.
- Improved transport & trade.
- Changing attitudes, humanitarianism, & education.

KEY EXAMPLE:

Pentonville & the Separate System

- Prison first of its kind.
- Emphasised hard work & isolated prisoners
- Split prisoners into different groups.
- However, health was taken into account through sanitation.
- KEY TERMS:** The Crank, treadmill, discipline, separate system, silent system, religion, cells, religious teaching, toilets, deterrent, reform.

Methods of Law Enforcement

CHANGE

NEW 1748 Bow Street Runners
NEW 1829 First police force by Robert Peel and **Metropolitan Police Act**
NEW Rural Constabulary Act
NEW 1842 Start of the C.I.D.
NEW 1856 Police Act – National Force.

SAME

- Rural areas still dealt with crime
- Parish Constables dealt with local crime
- Watchmen still employed by the rich.
- Soldiers/army could still be brought in.
- Collective Responsibility still expected.

Punishments

MUCH CHANGE

NEW Humanitarianism & prison reform
NEW Elizabeth Fry and John Howard.
NEW Bloody Code ended.
NEW Laws to improve prisons.
NEW Religion influenced prison changes.
NEW Robert Peel influenced change.
NEW Technology improved prison health
NEW Emphasis on reform & rehabilitation
 Transportation & capital punishment ended in 1869.

History



New Definitions of Crime

SIMILARITY & DIFFERENCE

- *NEW* methods of crime but same act.
- Driving Offences: speeding, drink driving.
 - Drug Taking and dealing (social crime)
 - Cyber Crimes: fraud, theft, copyright.
 - Slavery: people trafficking.
 - Terrorism: Remember 1605?
 - Smuggling: Advanced gangs & methods.
- *NEW* Crimes due to changing attitudes.
- Homophobic crime – homosexuality decriminalised & Sexual Offences Act 1967.
 - Race/hate crime: Race Relations Act 1968.
 - Dom. Violence Domestic Violence Act 1976
 - Abortion: Decriminalised in 1967.

20th Century: c.1900-Present

Main causes of change

- Technology & science
- Public attitudes and democracy
- Politics
- Trade and economy
- Liberal attitude towards reform and rehabilitation.
- Immigration & population.

Methods of Law Enforcement

CHANGE

- *NEW* A range of technological and scientific developments to help law enforcement.
- *NEW* An emphasis on crime prevention, targeting youth & education.
- *NEW* Specialist police units to target specific groups – Special Branch, Fraud Squad, Dog Unit.
- *NEW* A standardised set of rules for policing the whole country and police training.

SAME

Neighbourhood Watch a form of Collective Responsibility.

A re-introduction of police 'on the beat' with the use of Community Support Officers.

KEY EXAMPLE:

The treatment and attitudes towards Conscientious Objectors.

The Military Services Act 1916

- Reasons for not joining the army and becoming a C.O. or 'Conchie'.
- Attitudes of the media towards C.O.s in WW1
- Attitude of the government towards C.O.s in WW1
- Attitude of the public towards C.O.s in WW1
- Punishment of the C.O.s in WW1
- How attitudes stayed the same and changed by WW2.

Punishments

CHANGE

- Abolition of the Death Penalty 1969 – Know the reasons why.
- Further Prison Reforms: Borstals, Education, Criminal Justice Act 1948, Increase in prison numbers, Mental hospitals,
- Non-Custodial Sentences: Youth Detention Centre, probation, parole, community service, electronic tagging, ASBO, treatment programmes, restorative justice, fines.
- Hard Labour abolished.

Ratios and fractions

What do I need to be able to do?

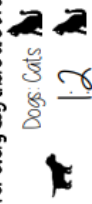
- By the end of this unit you should be able to:
- Compare quantities using ratio
 - Link ratios and fractions and make comparisons
 - Share in a given ratio
 - Link Ratio and scales and graphs
 - Solve problems with currency conversions
 - Solve 'best buy' problems
 - Compare ratios

Keywords

- Ratio:** a statement of how two numbers compare.
Equivalent: of equal value
Proportion: a statement that links two ratios
Integer: whole number, can be positive, negative or zero
Fraction: represents how many parts of a whole
Denominator: the number below the line on a fraction. The number represent the total number of parts.
Numerator: the number above the line on a fraction. The top number. Represents how many parts are taken
Origin: (0,0) on a graph. The point the two axes cross
Gradient: The steepness of a line

Compare with ratio

For every dog there are 2 cats

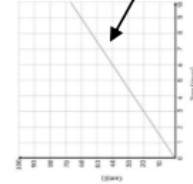


Dogs: Cats
1:2

Units have the be of the same value to compare ratios

The ratio has to be written in the same order as the information is given
 eg 2:1 would represent 2 dogs for every 1 cat.

Ratio and graphs



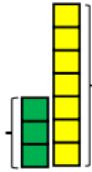
Graphs with a constant ratio are directly proportional

- Form a straight line
- Pass through (0,0)

The gradient is the constant ratio

Ratios and fraction

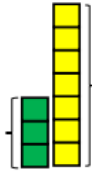
Trees: Flowers



3:7

Fraction of trees
 $\frac{\text{Number of parts of in group}}{\text{Total number of parts}} = \frac{3}{10}$

Ratio



Fraction

Ratio and scale

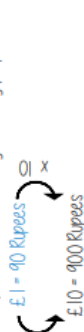
A picture of a car is drawn with a scale of 1:30

The car image is 10cm

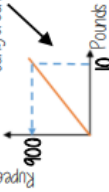


Conversion between currencies

£1 = 90 Rupees



Currency can be converted using a conversion graph



Currency is directly proportional



Convert 630 Rupees into Pounds



Best buys



4 pens costs £2.60

£2.60 ÷ 4 = **£0.65**

4 ÷ 2.60 = **1.54 pens**

1 pen costs...

1 Pound buys...

You could work out how much 40 pens are and then compare

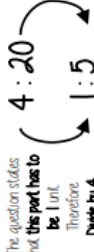
Compare the solution in the context of the question

The best value has the lowest cost 'per pen'

The best value means £1 buys you more pens

Ratios in 1n and n1

Show the ratio 4:20 in the ratio of 1n



This is asking you to cancel down until the part indicated represents 1

Combining ratios

The ratio of Blue counters to Red counters is 5:3

The ratio of Red counters to Green counters is 2:1



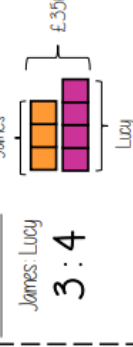
Use equivalent ratios to allow comparison of the group that is common to both statements

Lowest common multiple of the ratio both statements share

Sharing a whole into a given ratio

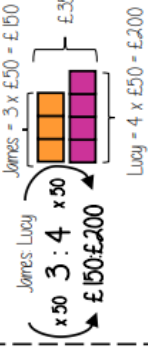
James and Lucy share £350 in the ratio 3:4
 Work out how much each person earns

Model the Question



Find the value of one part
 Whole: £350
 7 parts to share between (3 James, 4 Lucy)
 £350 ÷ 7 = £50 = one part

Put back into the question



Best buys



10 pens costs £6.00

£6.00 ÷ 10 = **£0.60**

10 ÷ 6 = **1.67 pens**

1 pen costs...

1 Pound buys...

Percentages and Interest

What do I need to be able to do?

- By the end of this unit, you should be able to:
 - Convert and compare FDP
 - Work out percentages of amounts
 - Increase/decrease by a given percentage
 - Express one number as a percentage
 - Calculate simple and compound interest
 - Calculate repeated percentage change
 - Find the original value
 - Solve problems with growth and decay

Keywords

- Exponent:** how many times we use a number in multiplication it is written as a power
- Compound interest:** calculating interest on both the amount plus previous interest
- Depreciation:** a decrease in the value of something over time
- Growth:** where a value increases in proportion to its current value such as doubling
- Decay:** the process of reducing an amount by a consistent percentage rate over time
- Multiplier:** the number you are multiplying by
- Equivalent:** of equal value

Compare FDP

Comparisons are easier in the same format

70 out of 100 means $\frac{70}{100}$ → 70 hundredths → - 70%

Using a calculator: $\frac{70}{100} = 0.7$ → 70 'tenths' - 7 'tenths' = 0.7

Convert to a decimal: $S = D$ → $\frac{70}{100} = 0.7$

This will give you the answer in the simplest form → $\times 100$ converts to a percentage

Be careful of recurring decimals

eg $\frac{1}{3} = 0.3333333$

The dot above the 3

Fraction/ Percentage of amount

Find $\frac{3}{5}$ of £60

Remember $\frac{3}{5}$ of £60 = £6

50% of £60 = £30

60% of £60 = £36

Remember $\frac{3}{5} = 60\% = 0.6$

60% of £60 = $0.6 \times 60 = £36$

Percentage increase/decrease

100% → 4.2% → Decrease by 5.8%

100% → 5.8% → 4.2% → Increase by 12%

Multiplier: $100\% - 5.8\% = 94.2\%$ (Less than 1)

Multiplier: $100\% + 12\% = 112\%$ (More than 1)

100% → 12% → Increase by 12%

Multiplier: More than 1

Simple and compound interest

Simple Interest

James invests £2,000 at 5% simple interest

The original value increases by this amount every year

£2000 → 5% → £100

Compound Interest

Tess invests £100 at 10% compound interest for 3 years

The multiplier 1.10 repeats each year

Original amount: £100

Y1: £110

Y2: £121

Y3: £132.10

Repeated percentage change

Compound Interest: £100 → $\times 1.10$ → $\times 1.10$ → $\times 1.10$

Tess invests £100 at 10% compound interest for 3 years

Original amount: £100

Repeated multiplier: 1.10

Number of occurrences: 3

Depreciation

Depreciation calculations use multipliers less than 1

Multipliers are commutative - an overall multiplier effect can be calculated by combining the multipliers separately

eg Increase of 10% then a reduction of 10% → $\times 1.10$ → $\times 0.9$

The multiplier: $\times 0.99$

Growth and decay

Compound growth

Compound decay

Compound growth and compound decay are exponential graphs

Decay - the values get closer to 0

The constant multiplier is less than one

Growth - the values increase exponentially

The constant multiplier is more than one

Express as a percentage

27 per every 50 → $\frac{27}{50} \rightarrow \frac{54}{100} \rightarrow 54\%$

54 per every 100 → $\frac{54}{100} \rightarrow 54\%$

Can't use equivalence easily to find per hundred

$\frac{13}{30} \rightarrow \frac{13}{30} \times 100 = 43.333333\% \rightarrow 43\%$

Decimal percentages are still a percentage

Find the original value

Percentage calculations

Original amount × Multiplier = Find Value

In a test Lucy scored 60% of her questions correctly. Her score was 24. How many questions were on the test?

Original × 0.6 = 24

24 ÷ 0.6 = 40 marks

100% ÷ 60% = 100% ÷ 60 = 1.6666666666666667

1.6666666666666667 × 24 = 40

Original × 1.2 = 3000

3000 ÷ 1.2 = 2500

100% ÷ 20% = 5

5 × 2500 = 12500

Q. A car sold for a profit of £3000 with a profit of 20%. How much was the car originally?

Probability

What do I need to be able to do?

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

- Add, Subtract and multiply fractions
- Find probabilities using likely outcomes
- Use probability that sums to 1
- Estimate probabilities
- Use Venn diagrams and frequency trees
- Use sample space diagrams
- Calculate probability for independent events
- Use tree diagrams

Keywords

Event: one or more outcomes from an experiment

Outcome: the result of an experiment

Intersection: elements (parts) that are common to both sets

Union: the combination of elements in two sets

Expected Value: the value/ outcome that a prediction would suggest you will get

Universal Set: the set that has all the elements

Systematic: ordering values or outcomes with a strategy and sequence

Product: the answer when two or more values are multiplied together

Odd, Subtract and multiply fractions

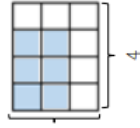
Subtraction

$$\frac{4}{5} - \frac{2}{3}$$



$$\frac{12}{15} - \frac{10}{15} = \frac{2}{15}$$

Model



Total number of parts in the diagram

Multiplication

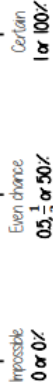
$$\frac{3}{4} \times \frac{2}{3}$$

$$\frac{3}{4} \times \frac{2}{3} = \frac{6}{12} = \frac{1}{2}$$

Parts shaded

R

Likelihood of a probability



The more likely an event the further up the probability it will be in comparison to another event. It will have a probability closer to 1



Sum to 1

Probability is always a value between 0 and 1

The probability of getting a blue ball is $\frac{1}{5}$

∴ The probability of NOT getting a blue ball is $\frac{4}{5}$

The sum of the probabilities is 1

R

Experimental data

Theoretical probability

What we expect to happen

Experimental probability

What actually happens when we try it out

The more trials that are completed the closer experimental probability and theoretical probability become

The probability becomes more accurate with more trials

Theoretical probability is proportional

Sample space

The possible outcomes from rolling a die

| | | | | | |
|---|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| H | 1H | 2H | 3H | 4H | 5H |
| T | 1T | 2T | 3T | 4T | 5T |

The possible outcomes from tossing a coin

$$P(\text{Even}) = \frac{3}{6}$$

number and (den)

R

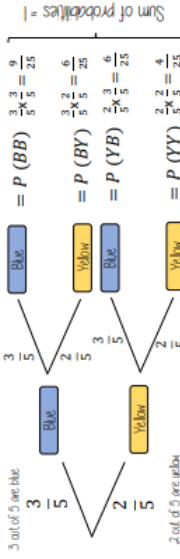
Independent events

The outcome of two events happening. The outcome of the first event has no bearing on the outcome of the other

Tree diagram for independent event

label has a bag with 3 blue counters and 2 yellow. She picks a counter and replaces it before the second pick.

Because they are replaced the second pick has the same probability



3 out of 5 are blue

2 out of 5 are yellow

$$\begin{aligned} P(\text{BB}) &= P(B) \times P(B) = \frac{3}{5} \times \frac{3}{5} = \frac{9}{25} \\ P(\text{BY}) &= P(B) \times P(Y) = \frac{3}{5} \times \frac{2}{5} = \frac{6}{25} \\ P(\text{YB}) &= P(Y) \times P(B) = \frac{2}{5} \times \frac{3}{5} = \frac{6}{25} \\ P(\text{YY}) &= P(Y) \times P(Y) = \frac{2}{5} \times \frac{2}{5} = \frac{4}{25} \end{aligned}$$

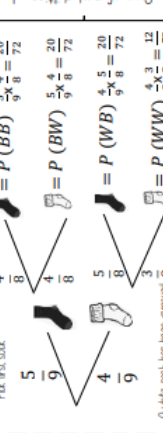
Sum of probabilities = 1

Dependent events

Tree diagram for dependent event

0 black sock has been removed

1 white sock has been removed



NOTE: 'socks' are removed from the drawer the number of times in the drawer is also reduced ∴ the denominator is also reduced for the second pick

$$\begin{aligned} P(\text{BB}) &= \frac{4}{8} \times \frac{3}{7} = \frac{12}{56} \\ P(\text{BW}) &= \frac{4}{8} \times \frac{4}{7} = \frac{16}{56} \\ P(\text{WB}) &= \frac{4}{7} \times \frac{5}{8} = \frac{20}{56} \\ P(\text{WW}) &= \frac{3}{7} \times \frac{4}{8} = \frac{12}{56} \end{aligned}$$

Sum of probabilities = 1

Tables, Venn diagrams, Frequency trees

Frequency trees

60 people visited the zoo one Saturday morning. 26 of them were adults. 15 of the adult's favourite animal was an elephant. 24 of the children's favourite animal was an elephant.

Two-way Table

| | Adult | Child | Total |
|----------|-------|-------|-------|
| Elephant | 15 | 24 | 39 |
| Other | 11 | 10 | 21 |
| Total | 26 | 34 | 60 |

Venn diagram



$P(A \cap B)$

in set A AND set B

$P(A \cup B)$

in set A OR set B

$P(A \cap B)$

in set A AND set B

$P(A)$

in set A

$P(B)$

in set B

$P(A \cap B)$

in set A AND set B

$P(A \cup B)$

Frequency trees and two-way tables can show the same information

The total columns on two-way tables show the possible denominators

$$P(\text{Adult}) = \frac{26}{60}$$

$$P(\text{Child with favorite animal is elephant}) = \frac{13}{37}$$



NOT in set A

$P(A')$

The outcome of the first event has an impact on the second event

KS4

BTEC Tech Music Practice

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 **professional freelance work**.



Component 1

Photography

KS4

AQA GCSE Photography (2 years)

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):



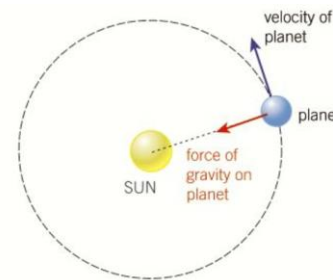
Science - Physics

Keywords

| | |
|---------------------------------------|---|
| Main sequence | The life stage of a star during which it radiates energy because of the fusion of hydrogen nuclei in its core. |
| Centripetal force | The resultant force towards the centre of a circle acting on an object moving in a circular path. |
| Red-shift | Increase in the wavelength of EM waves emitted by a star of galaxy as it moves away from us, |
| Big Bang theory | The theory that the universe was created in a massive explosion (the Big Bang), and that the universe has been expanding ever since. |
| Cosmic microwave background radiation | Electromagnetic radiation that has been travelling through space ever since it was created shortly after the Big Bang. |
| Doppler effect | The change in observed wavelength because of motion |
| Dark Matter | Matter in a galaxy that cannot be seen, It's presence can be deduced because galaxies would spin much faster if their stars were their only matter. |

Orbits

The planet experiences acceleration towards the Sun because the resultant force acts towards the Sun.

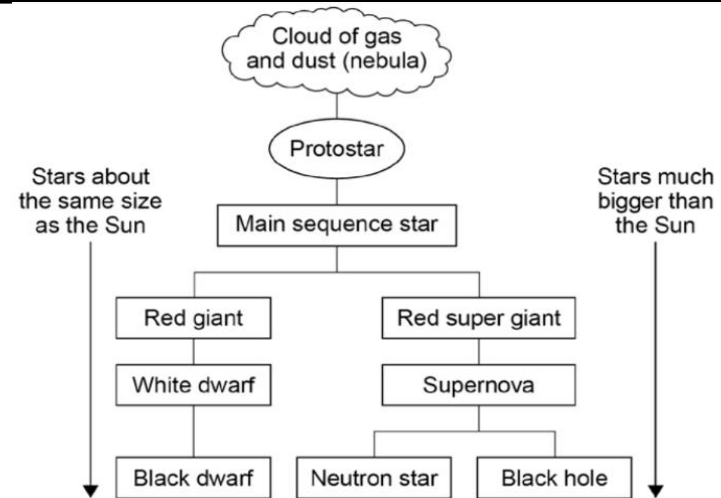


Satellites

If the satellite is launched:

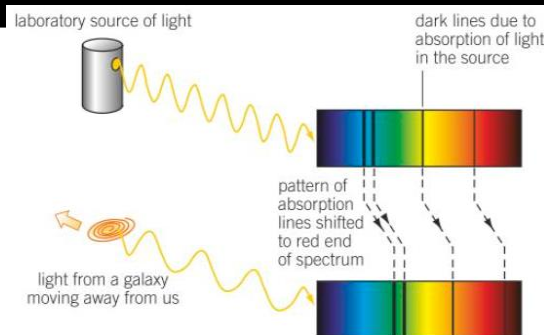
- Too fast → Flies off into space
- Too slow → Falls to the surface
- The right speed → Travels in a circular orbit at a constant height and a constant speed

Life cycle of a star



Evidence for the Big Bang

Red shift



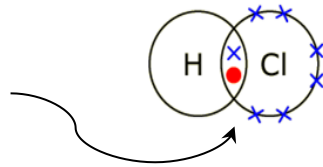
CMBR - Created as high energy gamma radiation just after the Big Bang. Since then it has stretched out to longer wavelengths as the universe expanded.

Science - Chemistry

Covalent Bonding - Between non metals



Pairs of electrons shared
No ions are formed



Simple covalent structures



Strong covalent bonds



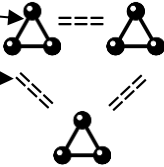
Weak intermolecular forces
(attraction between the individual molecules)



Low melting and boiling points



Does not conduct electricity



Giant covalent structures

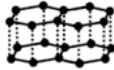


Contain many atoms joined by strong covalent bonds.
Examples :

Graphite - each carbon is covalently bonded to 3 other carbon atoms.



Delocalised electrons free to carry charge
Layers can slide over each other



Diamond - Each carbon atom is covalently bonded to 4 other carbon atoms



Does not conduct electricity
Very hard



High melting and boiling points



Metallic bonding

Positive metal atoms
Sea of delocalised electrons



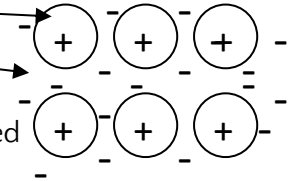
Strong electrostatic force of attraction between + nuclei and delocalised electrons



High boiling and melting points

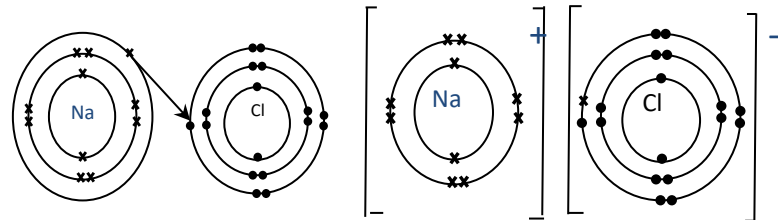


Delocalised electrons free to carry charge throughout the structure



Ionic bonding - Between metals and non metals

Ion - charged particle formed when an atom gains or loses electrons.



Metal atoms **transfer** electrons to non metal atoms to complete outer shells



Strong electrostatic force of attraction between positively (metal) and negatively charged (non metal) ions.

Ions form giant lattices



High melting and boiling points

Liquid / molten: charged ions can move and carry current



Solids: ions cannot move so cannot carry current

Sports Studies

KS4

Sport Studies

Component 2

Types of Skills

- Open Skills – Performed in a changing environment (e.g. passing in football).
- Closed Skills – Performed in a stable environment (e.g. a serve in tennis).
- Basic Skills – Simple movements requiring little concentration (e.g. running).
- Complex Skills – More difficult, involving coordination and decision-making (e.g. dribbling past opponents).

Types of Practice

- Fixed Practice – Repeating the same skill in the same environment (good for closed skills).
- Variable Practice – Changing the environment or conditions (good for open skills).
- Whole Practice – Practising the entire skill at once.
- Part Practice – Breaking the skill into sections.

Open–Closed Skill Continuum

- Skills aren't just open or closed—they exist on a **spectrum**.
- Some skills are **very closed**, some are **very open**, and many are **somewhere in between**, depending on the environment.



What is a SMART Target?

A target that is:

- Specific** – Clear and focused on one skill.
- Measurable** – Progress can be tracked.
- Achievable** – Realistic for the performer.
- Relevant** – Linked to performance goals.
- Time-bound** – Set within a timeframe (e.g. 4 weeks).

Example

"To improve my passing accuracy in football from 60% to 80% in small-sided games over the next 4 weeks by practicing passing drills twice a week."

- S – Specific**: Focused on passing accuracy in football
- M – Measurable**: Measured as a percentage (60% → 80%)
- A – Achievable**: 20% improvement with regular practice
- R – Relevant**: Passing is a key skill in football
- T – Time-bound**: To be completed in 4 weeks

How to Show Progression

- Using video before/after performances.
- Tracking scores/times or coach feedback.
- Comparing against SMART targets.
- Demonstrating improved technique or decision-making.

Review and Adjust:

- After your timeframe, compare your initial and final scores.
- If you meet the target, set a new target or maintain consistency.
- If not, assess what's working and what needs more focus (e.g., specific passing techniques or types of drills).



Sports Studies

KS4

Sport Studies

Component 2

Risk Assessment

What is a Hazard?

•Something that could cause harm (e.g. wet floor, broken equipment).

What is a Risk?

•The chance that the hazard could cause harm and how serious the harm could be.

What is the Risk Level?

•**Likelihood** = How likely is it to happen? (1-5 scale)
•**Severity** = How serious would the injury be? (1-5 scale)
(1- Low / 5- High)

Multiply the two together:

- 1-6 = **Low**
- 7-12 = **Medium**
- 13-25 = **High**

Control Measures

•Actions taken to reduce risk (e.g. wiping floors, checking equipment, using cones to mark space).

Emergency Procedures

•Knowing what to do if an incident happens:

- **Stop play**
- **Call first aider**
- **Contact emergency services if needed**
- **Follow school or venue protocol (Invacuation, Fire Alarm)**

Session Planning

What Makes Up a Session Plan?

- 1.**Session aim** - What you're trying to achieve.
- 2.**Warm-up**
- 3.**Main drills/activities**
- 4.**Conditioned game/game scenario**
- 5.**Cool down**

What Is in a Warm-Up?

- Pulse raiser** (e.g. jogging)
- Mobility exercises** (e.g. arm swings)
- Dynamic stretches** (e.g. leg swings)
- Sport-specific movement prep

What Are Drills and Why Are Drill Diagrams Important?

- Drills** are structured activities to practise specific skills or techniques.
- Drill diagrams** help:
 - Show player positions and movement
 - Communicate the layout clearly
 - Make setup quicker and easier

How Should the Game Relate to Your Session Aim?

- The game should **apply the skill** learned in a realistic setting.
- Use **conditioned rules** (e.g. only scoring with a pass, limited touches) to focus on the target skill.

What Is Involved in a Cool Down?

- Gentle exercise** to lower heart rate
- Static stretching** to aid flexibility and reduce soreness



Sports Studies

KS4

Sport Studies

Component 2

Leadership in Sport

Types of Leadership

- **Autocratic** – Leader makes all decisions (useful in safety-critical or large groups).
- **Democratic** – Leader involves the group in decisions (good for experienced groups).
- **Laissez-Faire** – Very relaxed, minimal instruction (used in creative sessions).

Important Skills of a Leader

- **Communication** – Clear instructions and feedback.
- **Organisation** – Planning sessions and using time well.
- **Confidence** – Speaking in front of groups and leading activities.
- **Decision-Making** – Reacting to changes and adjusting activities.
- **Motivation** – Encouraging others and maintaining enthusiasm.
- **Awareness** – Monitoring safety, participation, and ability levels.

Key Leadership Hints Before Coaching a Session

✔ Before You Start

- **Plan ahead** – Know your activity, equipment, timings, and aim clearly.
- **Set up your area early** – Organise cones, balls, and space before your group arrives.
- **Be visible** – Stand in a position where everyone can **see and hear you clearly**.
- **Have a whistle or signal** – Get attention quickly when you need it.

🗣 Giving Instructions

- **Get full attention first** – Ask students to **put equipment down and stop moving** before speaking.
- **Face the group** – And make sure they are facing you.
- **Speak clearly and confidently** – Use a loud, calm voice and short, clear sentences.
- **Demonstrate the activity** – Show the movement yourself or choose a confident student.
- **Check understanding** – Ask questions or get students to repeat back instructions.

🧠 During the Session

- **Scan the group regularly** – Look for safety, effort, and understanding.
- **Give praise and feedback** – Encourage good work, and correct mistakes kindly.
- **Adapt the task if needed** – Make it easier or harder depending on ability.
- **Stay calm and in control** – Don't rush, shout, or panic if something goes wrong.