



Year 11 – Half Term 1

Knowledge Organiser



Name.....

Tutor Group.....

Your Knowledge Organiser

Knowledge organisers contain critical knowledge you must know. This will help you recap, revisit and revise what you have learnt in lessons in order to remember this knowledge for the long-term.

You must have this knowledge organiser with you for every lesson – it is part of your equipment.

You must keep your knowledge organiser (even after the half term is over)

Revision – What Works? (Self Quizzing / Self Testing)

In a [study](#) published in *Psychological Science in the Public Interest*, Professor John Dunlosky and his colleagues examined the effectiveness of various learning techniques.

The two most effective revision techniques were found to be self testing (asking yourself questions about what you studied) and distributed practice (studying in relatively small segments over a period of time). Two strategies favoured by students, rereading and highlighting, were found to be not that effective.

Spacing Practice

You should space out your quizzing. Everybody forgets new information, this is normal. Just because you can remember all of the information on a Monday night, doesn't mean you will be able to remember it by Friday. This homework works best if you do it little and often. 10 – 15 minutes over 5 nights will work better than 1 hour on one night. Make sure you revisit sections of your knowledge organiser at various points in the term, even if you could recall it perfectly at an earlier time.

Using your knowledge organiser to self-quiz

To get the best out of your knowledge organisers it is very important that you use them to self-test and self-quiz rather than just copy. Testing yourself has been proven to be the best way to revise.

Strategy 1 - Look, cover, write, check, correct.

- **Look** - Look at the information you want to learn, try your best to remember it and say it in your head.
- **Cover** - Cover the information you are trying to learn using a piece of paper or turn the knowledge organiser over.
- **Write** - write out the information you can remember from memory or create a mind-map of everything you can remember from memory.
- **Check and Correct** - check it's correct and if it isn't correct it and go again.

Strategy 2 – Quiz Questions

- Write out your own quiz questions based on a topic from your knowledge organiser.
- Use the knowledge organiser to revise the topic.
- Cover your knowledge organiser and see if you can answer the questions correctly.

Strategy 3 – Partner Quizzing

- Use your knowledge organiser to revise a topic
- Ask a family member or friend to quiz you using the page of the knowledge organiser
- Revise the bits you got wrong and then ask the family member or friend to quiz you again

Strategy 4 – Flash Cards

- Use your knowledge organiser to make flash cards.
- Write the question or concept on one side and on the other record the answer or detail.
- Test yourself or work with a friend to make sure you know all the key information for each topic. You could also use flashcards to test yourself on the definitions of key terminology.
- After self-testing, sort the flash cards into two piles – information you recalled correctly and ones that you did not. Repeat the self-testing and checking process focusing only on the cards that you recalled incorrectly until there are no cards left in that pile

GCSE FINE ART

In Component 1 (portfolio) you develop responses to initial starting points, project briefs or specified tasks and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs and written annotation.

ASSESSMENT

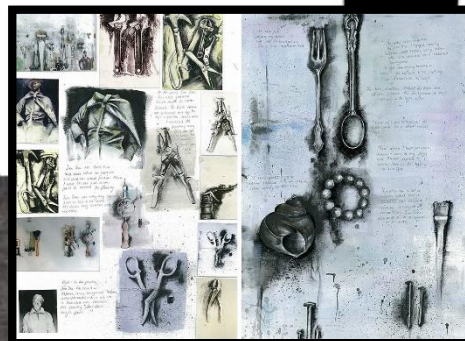
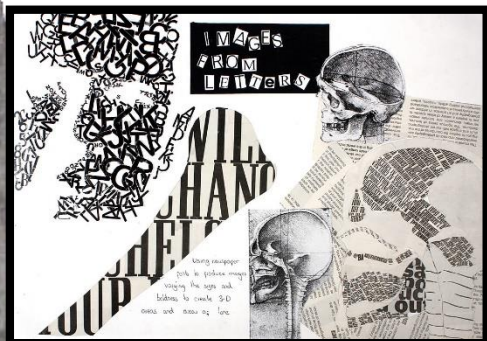
Assessment Objective (AOs)	Overall Weighting (approx. %)
AO1	25
AO2	25
AO3	25
AO4	25
Overall Weighting	100

Assessment Objective 1 is about developing ideas from a starting point to a final piece. This is done through mind-mapping, sketches and studies related to the work of other artists, designers and craftspeople.

You need to analyse and understand these contextual sources, and develop your ideas in a personal way. Don't just state facts that you have found out. Relate what you have found out to your own ideas and experience.

Checklist

- Have you demonstrated what the starting point, theme or brief means to you personally?
- Have you established a link between the starting point and your chosen sources?
- Have you reflected your understanding of the social and cultural context?
- Is there a clear link between your sources and your own work?
- Is it clear what ideas or techniques from your sources you have developed?



ARTIST ANALYSIS

FORM: This means looking at the formal elements of an artwork.

What is the medium of the work?

What colours does the artist use? Why? How is colour organised?

What kind of shapes or forms can you find?

What kind of marks or techniques does the artist use?

What is the surface like?

What kinds of textures can you see?

How big is the work?

CONTEXT: This refers to how the work relates to a particular time, place, culture and society in which it was produced.

- When was it made? Where was it made? Who made it?
- What do you know about the artist?
- How does the work relate to other art of the time?
- Does the work relate to the social or political history of the time?
- Can you link it to other art of the period, such as film, music or literature?

CONTENT: The content is the subject of a piece of work.

- What is it? What is it about? What is happening?
- Is it a portrait? A landscape? Abstract?
- What does the work represent and its title?
- Does the title change the way we see the work?
- Is it a realistic depiction?
- Have any parts been exaggerated or distorted? If so, why?
- What message does the work communicate?

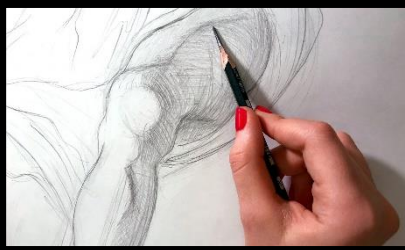
PROCESS: Looking at process means studying how the work was made and what techniques were used.

- What materials and tools were used to make the piece and how do you know?

MOOD: Mood means looking at how the artist has created a certain atmosphere or feeling.

- How does the work make you feel and why do you think you feel like this?
- Does the colour, texture, form or theme of the work affect your mood?

AO2: REFINE



DRAWING



ACRYLIC



MONOTYPE



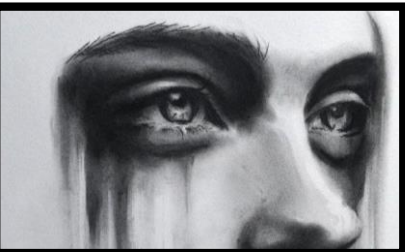
CHALK



INK



WATERCOLOUR



CHARCOAL



BIRO



COLOUR PENCIL



OIL PASTEL



OIL



COLLAGE

Assessment Objective 2 is about refining your ideas through selecting and experimenting with appropriate resources, media, materials, techniques and processes.

Your choice of resources should be linked to your understanding of the media and materials used by artists and designers. Practical experience and experimentation will help you understand the possibilities of various media and develop your technical skills.

You don't have to use all the different ideas and methods that you have explored, but your final work should be developed from or link with your studies in different media. It is important to show that you have experimented with processes and techniques, so you should present your samples and studies carefully in your workbook, journal or on mounted sheets.

You should make it clear how and why you have selected and used particular materials and working methods. For example, you could present examples of artists' work alongside your own studies. You could explain the connection in written annotations.

Checklist

When using your discoveries in media, materials, techniques and processes have you:

- *selected and presented your studies carefully?*
- *made use of your discoveries?*
- *made clear links between your work and that of other artists, designers and craftspeople?*

Assessment Objective 3 is about recording your ideas, observations and insights. These can be visual, written and in other forms.

You should work from a range of experiences and stimulus materials, as each of these could lead you to different ways of developing your ideas. You should reflect upon your work, and consider what you have achieved at each stage and what you will do next. Evidence of your understanding and intentions can be shown by the ways you use media, materials and processes, as well as in the ways that you develop your ideas, skills and techniques.

You should demonstrate that you have reflected on how you developed your ideas. This should be based on your selection of media, sources and contextual material. You need to show you have understood the formal elements in your own work and that of others. You should also consider how you could develop your ideas further on the set brief or theme.

Checklist

When recording ideas have you:

- *collected images to show your inspiration and stimuli?*
- *made use of drawings, sketches, jottings, photographs and experiments with different media?*
- *annotated images to explain how they fit into your development process?*
- *demonstrated your understanding through correct use of art and design vocabulary?*
- *shown experimentation and selection of the most successful results for your project?*
- *organised your recordings and presented them to show and explain your decisions?*
- *clearly linked all of your work to your starting point?*

ANNOTATING YOUR WORK

To annotate your work successfully, you should explain:

- What you have done and why you did it
- How you did it, such as the **media** and techniques used
- Why you chose a particular medium or technique
- How an artwork or design fits in with your project
- What aspects you like
- How you could improve the work
- What you think you will do next

HINTS

1. Always reference images, artworks and text taken from other sources
2. Make it clear what work and ideas are yours and what comes from other people
3. Carefully placed annotation can complement your visual work as well as explaining it

Assessment Objective 4 is about presenting a personal, informed and meaningful response, from your initial research through to the final piece. You need to demonstrate analytical and critical understanding as you respond to your theme.

You must show that you have understood the theme, and that you have an understanding of the way artists, designers or craftspeople work. You need to demonstrate this understanding in your research and development studies, as well as in your final piece.

To make a meaningful response it is important to demonstrate that you have selected suitable source material and media. You need to make connections between your work and suitable contextual sources. You should record your ideas as you develop them into a completed final piece.

Organise your projects so that the development of your ideas and the connections between all the elements of your work are made clear. There should be a visual 'journey' from your starting point through to your final piece that demonstrates your understanding of your particular area(s) of art and design.

FINAL RESPONSE IDEA ANALYSIS

PARAGRAPH 1: YOUR RESPONSE TO THE THEME

What was the theme of your project?
How well did you respond to your theme?
How did your work change through the project?

PARAGRAPH 2: DESCRIBE AND ANALYSE FORMAL ELEMENTS AND MATERIALS

Describe your final response
What materials have you decided to use? Why?
How have you used formal elements?
Line, Colour, Tone, Texture, Shape, Form and Pattern

PARAGRAPH 3: INPIRATION AND INFLUENCES

Who has inspired your final response?
What are your opinions of these artworks and how did they influence you?
Discuss who, how and why individually for each contextual link
In what ways did social influences and cultural influences impact on the artworks?

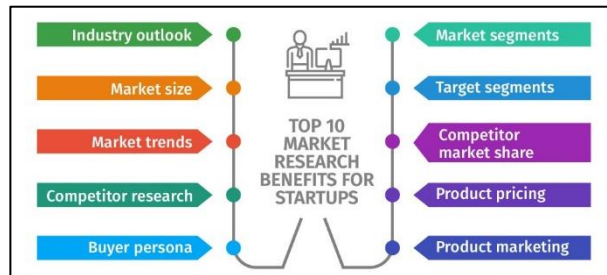
PARAGRAPH 3: CONCEPT

What meaning and messages did you want to convey and do you think it is successful?
How has this idea developed?
What does it challenge or question?
Include secondary information if appropriate

3.5.3 Market Research

Key Terms

Term	Description
Market Research	This is the process of gathering, analysing and processing data relevant to marketing decisions
Market Size	The total volume or value of given market
Market Share	The percentage share of the total market that is owned by a particular business, product or brand



Secondary Research Methods

Term	Description
Government information	Provides detailed insights on the economy and on many industry sectors. There is also population data published by the government based on the census.
Competitor websites	Valuable information on marketing activities of competitors including their products, prices and promotional activities and materials.
Customer reviews	The internet provides data from product users who give ratings and feedback about a particular product. In some cases these are independent sites e.g. Trip Advisor, in other cases they are provided by the business itself e.g. Amazon.
Trade associations, trade press and magazines	Most industries have an industry association - they are a good source of market analysis, which is particularly useful for new businesses which may have little or no experience of the market.
Newspapers (printed press)	Financial and economic information is provided on a daily basis. Newspapers provide local, national and international data which is up to date. They also provide case studies of other local businesses.
Market research reports	Organisations such as Mintel and Keynote produce a wide variety of expensive reports that analyse individual markets.

Market Research

Term		Benefits	Drawbacks
Primary Research	Data collected first-hand for a specific research purpose	<ul style="list-style-type: none"> ✓ Directly focused to research objectives ✓ Kept private - not publicly available ✓ More detailed insights - particularly into customer views 	<ul style="list-style-type: none"> ✗ Time-consuming and costly to obtain ✗ Risk of survey bias ✗ Sampling may not be representative of the whole population
Secondary Research	Data that already exists that has been collected for a different purpose	<ul style="list-style-type: none"> ✓ Often free and easy to obtain ✓ Good source of market insights ✓ Quick to access and use 	<ul style="list-style-type: none"> ✗ Can quickly become out of date ✗ Not tailored to business needs ✗ Specialist reports are often quite expensive
Quantitative Data	Data collected using sampling techniques such as surveys where the findings are expressed numerically	<ul style="list-style-type: none"> ✓ Data relatively easy to analyse ✓ Numerical data provides insights into relevant trends ✓ Can be compared with data from other sources 	<ul style="list-style-type: none"> ✗ Focuses on data rather than explaining why things happen ✗ Does not explain the reasons behind numerical trends ✗ May lack reliability if sample size and method is not valid
Qualitative Data	Information that is about potential customers' opinions, attitudes and beliefs about a product	<ul style="list-style-type: none"> ✓ Essential new product development and launches ✓ Focused on understanding customer needs, wants, expectations ✓ Highlight issues in the marketing mix that need addressing 	<ul style="list-style-type: none"> ✗ Expensive to collect and analyse; requires specialist research skills ✗ Based around opinions; there is always a risk that the sample chosen is not representative of others

Primary Research Methods

Term	Description	Benefits	Drawbacks
Surveys and Questionnaires	Surveys are a research method used for collecting data from a specific group of respondents to gain information and insights on various topics of interest	<ul style="list-style-type: none"> ✓ Relatively cheap and can produce good quality data ✓ Easy to analyse as data is usually quantitative 	<ul style="list-style-type: none"> ✗ Questions need to be well designed to be reliable ✗ Reply rates are often low ✗ Can be expensive and time consuming
Focus Groups	A small number of people from the target market brought together to discuss a particular product; produces qualitative data about their preferences and opinions.	<ul style="list-style-type: none"> ✓ Provides detailed information and opinions ✓ Follow up questions can be asked 	<ul style="list-style-type: none"> ✗ Costly and time consuming to conduct ✗ May not reflect the viewpoints of all customers
Interviews	It allows you to get complete attention from your respondents and eliminate distractions.	<ul style="list-style-type: none"> ✓ More in depth, qualitative information from respondents. ✓ Follow up questions are possible. ✓ Easy to clarify any misinterpretation of questions 	<ul style="list-style-type: none"> ✗ Expensive and time consuming, which can limit the sample size ✗ May be difficult to attract potential respondents

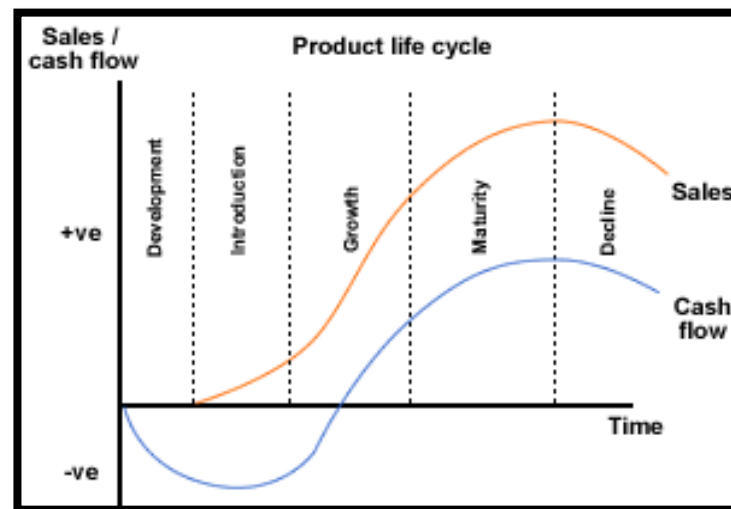
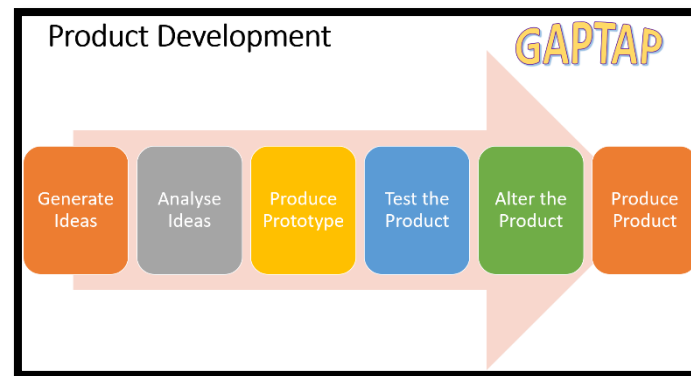
3.5.4.a. Product (1)

Key Terms

Term	Description
Product	A product is anything that is capable of satisfying customer needs
Function	The capability of a product or service of performing the way it was intended
Aesthetics	The beauty or style that the user may see in a product
Product Differentiation	Developing the features that set a product apart from others in the market (such as benefits, style, price) and using that as part of advertising and promotion
Unique Selling Point (USP)	This will be a feature of a product that makes it distinct from its competition
Brand	This is a name, term, design, symbol or any other feature that identifies one seller's good or service as distinct from those of other sellers
Product Life Cycle	This shows how the level of sales of a product may change over time
Extension Strategies	These are methods that can be used to prolong the life of a product
Product Portfolio	The range of products offered by one producer
Boston Matrix	This is a tool used to analyse a business's product portfolio by assessing their product's share and growth in the market

Factors to Consider when Designing a New Product

Term	Description
Functionality	Does the product do what it is supposed to do?
Reliability	Will it keep doing what is supposed to do over and over again for as long as it is supposed to last?
Aesthetics	Does it appeal to the customer and the image they wish to have? Does it look good?
Quality	Does it meet the needs and expectations of customers?
Economics/Costs	Can it be efficient in terms of output produced compared to the costs of production? Is it easy to get components and materials, so the product can be produced time and time again?



Benefits and Drawbacks of Branding

Benefits	Drawbacks
<ul style="list-style-type: none"> ✓ Instant recognition by customers ✓ Increased customer loyalty 	<ul style="list-style-type: none"> ✗ Takes time to establish ✗ Promotion costs are high ✗ Bad event on one product affects all products of the brand

Benefits and Risks of Developing New Products

Benefits	Risks
<ul style="list-style-type: none"> ✓ Able to stay ahead of competitors ✓ Could potentially charge high prices if few substitutes are available ✓ Could gain a reputation for being innovative 	<ul style="list-style-type: none"> ✗ Research and development costs will have to be met, even if the product is not launched or is unsuccessful



Boston Matrix

<p>↑</p> <p>Market Growth</p>	<p>Stars</p> <ul style="list-style-type: none"> • High market share and high market growth • Sales: High, stable and growing • Cash flow: Neutral • Strategy: Invest for growth 	<p>Question Marks/Problem Children</p> <ul style="list-style-type: none"> • Low market share and high market growth • Sales: Low, unstable and growing • Cash flow: Negative • Strategy: Build
	<p>Cash Cows</p> <ul style="list-style-type: none"> • High market share and low market growth • Sales: High and stable • Cash flow: High and stable • Strategy: Harvest or Milk 	<p>Dogs</p> <ul style="list-style-type: none"> • Low market share and low market growth • Sales: Low and unstable • Cash flow: Neutral or negative • Strategy: Divest
	<p>←</p> <p>Market Share (%)</p>	

3.5.4.a. Product (2)

Product Life Cycle and the Marketing Mix

	Research and Development	Introduction	Growth	Maturity	Decline
Sales	None	Low level as consumers only just becoming aware of the product	Expanding market resulting in fast growing sales	Slower sales growth due to increased competition	Falling sales
Cash Flow	Negative due to marketing research, and development costs	Usually negative due to low sales and high promotion costs	May become positive depending on the level of sales and costs of promotion	High profits for those with high market share which should mean strong cash flow	Decline in profits results in weaker cash flows
Competition	None	None	Competitors start to emerge as they are attracted to lucrative markets	Intense competition resulting in fight to maintain or grow market share. Weaker competitors begin to leave the market	More competitors begin to exit the market
Price	N/A	Price penetration or price skimming dependent on the nature of the product	Pricing strategies used in introductory stage may remain unchanged	Prices begin to fall due to intense competition. Competitive pricing may be used	Reduced prices to use up remaining stock. Loss leaders tactic could be used on these products
Promotion	Towards the launch of the product there will be significant expense to promote the product	High promotional spend to make customers aware	Advertising and promotion used to build brand awareness	Advertising more persuasive to remind customers the product still exists. Promotion focuses on differentiation	Little to no promotion used, unless extension strategy has been used and relaunch possible
Place		Small scale distribution as distributors gauge success of the product	Wider distribution through increase in number and variety of outlets	Wide distribution	Fewer distributors keep stock once it is used up
Product	Undergoes testing and market research before business decides to launch it. Most product ideas don't reach the launch stage			Extension strategies employed: Attract new users, target new segments and develop new uses	Products are withdrawn from production

Extension Strategies

Method	Description
Advertising	Try to gain a new audience or remind the current audience of the product
Price Reduction	Makes the product more attractive to customers
Adding More or Different Features	Add new features to the current product, for example video messaging on smart phones
Changing Target Market	For example, try selling the product in other countries
Update Packaging	Brightening up old packaging or small changes, such as putting crisps in foil packets

3.5.4.b. Pricing Strategies

Key Terms

Term	Description
Price	The money charged for a good or service, usually expressed in terms of £'s (In the UK)
Demand	The quantity of a good or service that consumers and businesses are willing and able to buy at a given price in a given time period
Skimming	Setting a high price on release of a product/service before the entrance of competition
Penetration	Setting a low price on release of a product/service in order to gain market share from established businesses
Cost-Plus	Setting a price by adding a fixed amount or percentage to the cost of making or buying the product
Loss Leaders	Where a price is set deliberately at or below the cost of production in order to attract customers who will also, hopefully, buy other, more profitable products
Competitive	Setting prices based on the prices of competitor products and services
Mark-up	This is the actual percentage increase that has been added to a products cost

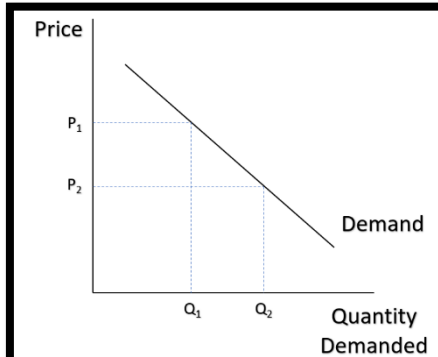
Factors Influencing the Price

Term	Description
Cost	In order to make a profit the price must cover the cost of the product. This should cover variable costs and fixed costs
Demand	When demand is high then a business can increase prices, but when demand is low they may have to reduce prices to move their product
The Nature of the Market	If the market has many businesses selling similar products, then prices are likely to be competitive. If a business has a product that is different to their competition, they may be able to set prices higher
A Business's Objectives and approach to pricing	If the business is trying to gain market share, they may use penetration pricing, however if they are trying to promote their product as a high quality product they will set a more high price
Position in the Product Life Cycle	Price will change depending where the product is on the product life cycle. If demand is strong such as the growth phase prices may remain high, but they may well be reduced during the decline stage as demand falls
Rest of the Marketing Mix	Price should match the combination of all the other elements of the marketing mix. High quality products that are advertised in expensive magazines should have a higher price

Calculation of Cost-Plus:

$$\text{Price} = \text{unit cost} + (\text{mark-up} \times \text{unit cost})$$

E.g. If a shirt costs £12 per unit and the business has a mark-up of 50%

$$\begin{aligned}\text{Price} &= £12 + (50\% \times £12) \\ &= £12 + (£6) \\ &= £18/\text{shirt}\end{aligned}$$


Price/Demand Relationship:

If price ↑ then demand ↓
If price ↓ then demand ↑

Therefore;

If demand is low businesses may reduce price to attract customers **or**
If demand is high, a business might be able to increase price

Pricing Methods

Pricing Strategy	Advantage	Disadvantage
Skimming	<ul style="list-style-type: none"> ✓ Potential high profits due to high price helping to payback research and development costs ✓ May develop a reputation for high quality, encouraging brand loyalty ✓ Additional profits can be reinvested into the development of new products 	<ul style="list-style-type: none"> ✗ Price will be put under pressure as new competitors enter the market ✗ May discourage some customers due to high price, reducing the speed of growth
Penetration	<ul style="list-style-type: none"> ✓ Can develop long-term profitability through higher sales and market share ✓ Builds customer usage and loyalty 	<ul style="list-style-type: none"> ✗ In short-term, it may result in lower profits ✗ May be difficult to raise selling price in the future
Cost-Plus	<ul style="list-style-type: none"> ✓ Simple and quick to calculate ✓ Good way to ensure the business covers its costs and make a profit 	<ul style="list-style-type: none"> ✗ Doesn't take into consideration market conditions ✗ Price may be set higher than rivals which may make the business uncompetitive
Loss Leaders	<ul style="list-style-type: none"> ✓ Helps to attract new customers to the business ✓ The business could use the discounted products to draw attention to other products they wish to promote 	<ul style="list-style-type: none"> ✗ Can affect the way customers view of your brand ✗ Customers may in future wait for discounts ✗ Could result in a loss to the business if sales of non-discounted products are not strong
Competitive	<ul style="list-style-type: none"> ✓ Selling prices should be line with rivals, so prices should be competitive and therefore attract customers. 	<ul style="list-style-type: none"> ✗ The business may need other ways to attract customers other than price ✗ The business will need to research what its competitors are charging, which could increase costs and lower profits

3.5.4.c. Promotion

Key Terms

Term	Description
Promotion	These are communication techniques aimed at informing, influencing and persuading customers to buy or use a particular good or service
Promotional Mix	This is the combination of promotional methods used by a business to communicate with its customers
Viral Marketing	A viral marketing campaign spreads from one person to another, resulting in a large number of views, substantial amount of social shares and remarkable brand awareness
Coupons	These are money off vouchers designed to attract customers
BOGOF	Buy one, get one free offers
Point of Sale Display	This is a printed advert that is found in high traffic areas of a store, usually at the end of aisles, check out queues and shop windows
Loyalty Card	These are schemes designed to reward customers based on how much they spend

Factors Affecting the Selection of the Promotional Mix

Term	Description
Finance available	Small budgets will mean that a business will need to use less expensive methods of promotion
Competitor actions	A business may need to advertise in order to defend market share if a competitor starts an advertising campaign, or imitate successful campaigns
Nature of the product or service	The method may depend on whether the product has been produced for other businesses or for the public in general. Also, high end products would require better quality methods to promote an image of quality
Nature of the market	The method selected should bear in mind whether the market is mass or niche and the competitiveness of the market in general
Target market	The method selected should be appropriate and effective in reaching the target market

Reasons for Promotion

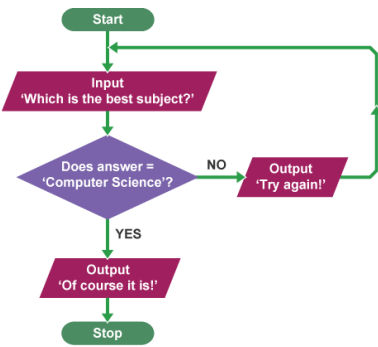
- To **inform** and **remind** current and potential customers about existing and new products
- To **persuade** customers to buy the product
- To create or increase sales
- To create or change the image of a business

Methods of Promotion

Methods	Description	Advantage	Disadvantage
Advertising	This is all paid for communication informing customers about a business and its products Media Methods: TV & radio, newspapers & magazines, internet, social media, cinema, billboards	<ul style="list-style-type: none"> ✓ Wide coverage ✓ Control of message ✓ Repetition means that the message can be communicated effectively ✓ Effective for building brand awareness and loyalty 	<ul style="list-style-type: none"> ✗ Can be very expensive and impersonal ✗ Customers may become irritated with the business if the advertising campaign becomes inescapable ✗ One-way communication
Sales Promotion	Methods of promoting products in the short term to boost sales Methods: Buy one get one free (BOGOF), 2 for 1 offers, free gifts/samples, money-off coupons, loyalty cards, competitions, point of sales displays	<ul style="list-style-type: none"> ✓ Promotions can encourage repeat purchases ✓ Entice and encourage customers to switch brands ✓ Effective at achieving a quick boost to sales 	<ul style="list-style-type: none"> ✗ Sales effect may only be short-term in nature ✗ Customers may expect/anticipate future sales promotions ✗ May damage the brand
Public Relations	An organisation attempts to communicate with the public with the aim of improving their image	<ul style="list-style-type: none"> ✓ Low cost method of promoting a business ✓ More believable to public as it is through a neutral source 	<ul style="list-style-type: none"> ✗ Difficult to measure success ✗ Can lose control of a story once its released
Sponsorship	Making a financial contribution to an event in return for publicity	<ul style="list-style-type: none"> ✓ Positive publicity if the event is popular ✓ Can reach a wide range of people 	<ul style="list-style-type: none"> ✗ Can be very expensive with little guarantee that consumers will buy your product ✗ Large event may have numerous sponsors reducing impact
Social Media	Websites and applications that enable users to create and share content Media Methods: YouTube, Snapchat, Facebook, Twitter, LinkedIn, Pinterest, Instagram	<ul style="list-style-type: none"> ✓ Relatively cheap to set up and manage ✓ Encourages engagement with the customer ✓ Customer can sign up, follow and comment on activities and promotions ✓ Can target specific market segments ✓ Social media widely used - ideal way to reach a large target audience 	<ul style="list-style-type: none"> ✗ Some customers may not use social media ✗ Negative comments can go viral ✗ Too much traffic; messages can be ignored or missed

ALGORITHMS

- **Computational thinking**
 - Abstraction
 - Decomposition
 - Algorithmic thinking
- **Standard searching algorithms**
 - Binary search
 - Linear search
- **Standard sorting algorithms**
 - Bubble sort
 - Merge sort
 - Insertion sort
- **How to produce algorithms using:**
 - Pseudo code
 - Flowcharts
- **Interpret, correct or complete algorithms.**



COMPUTATIONAL LOGIC

- **Why data is represented in computer systems in binary form.**
- **Simple logic diagrams using the operations:**
 - AND
 - OR
 - NOT
- **Truth tables**
- **Combining Boolean operators to two levels using:**
 - AND
 - OR
 - NOT
- **Applying logical operators in appropriate truth tables to solve problems.**
- **Applying computing-related mathematics:**
 - +
 - -
 - /
 - *
 - Exponentiation (^)
 - MOD
 - DIV

AND

Inputs		Output
A	B	C
0	0	0
0	1	0
1	0	0
1	1	1

OR

Inputs		Output
A	B	C
0	0	0
0	1	1
1	0	1
1	1	1

NOT

Input	Output
A	C
0	1
1	0

Flowchart

```
graph TD; Start([start]) --> PutTeaBag[/put teabag in cup/]; PutTeaBag --> BoilWater[/boil water/]; BoilWater --> WaterBoiled{water boiled?}; WaterBoiled -- no --> BoilWater; WaterBoiled -- yes --> PourWater[/pour water in cup/]; PourWater --> WantSugar{want sugar?}; WantSugar -- yes --> AddTeaspoon[/add teaspoon/]; AddTeaspoon --> WantMilk{want milk?}; WantMilk -- yes --> AddMilk[/add milk/]; AddMilk --> NeedStir{need to stir}; NeedStir -- yes --> Stir[/stir/]; Stir --> Finish([finish]); WantSugar -- no --> WantMilk; NeedStir -- no --> Finish;
```

Pseudocode

```
PROGRAM make tea
    put teabag in cup
    WHILE (water not boiled)
        boil water
    ENDWHILE
    pour water in cup
    WHILE (sugar needed)
        add sugar
    ENDWHILE
    WHILE (milk needed)
        add milk
    ENDWHILE
    WHILE (need to stir)
        stir tea
    ENDWHILE
    Server and finish
```

It is your responsibility to make sure you regularly revisit this knowledge outside of class.

YEAR 11 GCSE DANCE KNOWLEDGE ORGANISER

DANCE KEY TERMINOLOGY

<p>Physical skills Aspects enabling effective performance</p> <p>Alignment Correct placement of body parts in relation to each other.</p> <p>Balance A steady or held position achieved by an even distribution of weight.</p> <p>Control The ability to start and stop movement, change direction and hold a shape efficiently.</p> <p>Coordination The efficient combination of body parts.</p> <p>Extension Lengthening one or more muscles or limbs.</p> <p>Flexibility The range of movement in the joints (involving muscles, tendons and ligaments).</p> <p>Isolation An independent movement of part of the body.</p> <p>Mobility The range of movement in a joint; the ability to move fluently from action to action.</p> <p>Posture The way the body is held.</p> <p>Stamina Ability to maintain physical and mental energy over periods of time.</p> <p>Strength Muscular power.</p>	<p>Expressive skills</p> <p><i>Aspects that contribute to performance artistry that engages the audience</i></p> <p>Choreographic intention The aim of the dance; what the choreographer aims to communicate.</p> <p>Facial expression Use of the face to show mood, feeling or character.</p> <p>Focus (use of) Use of the eyes to enhance performance or interpretative qualities.</p> <p>Musicality The ability to make the unique qualities of the accompaniment evident in performance.</p> <p>Phrasing The way in which the energy is distributed in the execution of a movement phrase.</p> <p>Projection The energy the dancer uses to connect with and draw in the audience.</p> <p>Sensitivity to other dancers Awareness of and connection to other dancers.</p> <p>Spatial awareness Consciousness of the surrounding space and its effective use.</p>
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YEAR 11 GCSE DANCE KNOWLEDGE ORGANISER

Mental skills

These include commitment, concentration, confidence, movement memory, systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve.

Mental rehearsal

Thinking through or visualising the dance.

Rehearsal discipline

Attributes and skills required for refining performance such as commitment, systematic repetition, teamwork, responsibility and effective use of time.

Safe Practice

Ensuring that you have the correct kit

Importance of warm up/cool down

Safe and effective rehearsal

Safe practice in the studio

Technical skills

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

Elements of dance: Action, Space Dynamics and Relationships

Actions: What a dancer does:

Travelling, turning, elevation, gesture, stillness, use of body parts, floorwork and the transference of weight. Elevation is the action of going up without support such as a jump

Space: The “where” in movements such as levels, directions, pathways, shapes, designs and pattern.

Air pattern: A design that is traced in the air by parts of the body

Direction: The facings of a movement

Formations: Shapes and patterns created in the space by the dancer

Levels: distance from the ground, low, medium or high.

Pathways: Designs traced in space (on the floor or in the air)

Dynamics: the qualities of movement based upon variations in speed, strength and flow. Fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt

Relationships: The way in which dancers interact; the connections between dancers. Contrast, counterpoint, contact and manipulation of number.

Execution: Carrying out actions with the required intention.

Rhythmic content: Repeated patterns of sound or movement.

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

Style: Characteristic way of dancing.

YEAR 11 GCSE DANCE KNOWLEDGE ORGANISER

Structure

The way in which material is organised to create the whole.

Binary

A composition in two parts or sections.

Episodic

A choreography with several sections, linked by a theme.

Form

The overall shape and structure of a dance.

Logical sequence

The flow of phrases or sections of a dance.

Rondo

A music or dance form with alternating and repeating sections eg verse and chorus.

Structuring devices

The ways in which a dance is made, built, ordered or organised.

Ternary

A composition in three parts.

Transitions

Links between dance phrases or sections.

Unity

A sense of “wholeness” or harmony.

Choreographic devices

Methods used to develop and vary material.

Canon

When the same movements overlap in time.

Climax The most significant moment of the dance

Development

The way in which movement material is manipulated.

Fragmentation

Use of parts of a phrase or motif.

Highlights

Important moments of a dance.

Motif

A movement phrase encapsulating an idea that is repeated and developed throughout the dance.

Motif development

Ways in which a movement phrase can be varied.

Repetition

Performing the same action or phrase again.

Retrograde

Reversing a movement phrase.

Unison

Two or more dancers performing the same movement at the same time.

YEAR 11 GCSE DANCE KNOWLEDGE ORGANISER

Choreography

The art of creating dance.

Choreographic approach

The way in which a choreographer makes the dance.

Choreographic processes

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

Constituent features

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

Ideational

Relating to ideas or concepts.

Improvisation

Exploration or generation of movements without planning.

Choreographic Intention

Aim or desired outcome.

Interpretation

Finding the meaning that is in the movement or finding the movement that is in the idea.

Stimulus/stimuli

Inspiration for an idea or movement.

Performance Environments

Different settings for dance such as in-the-round, proscenium and site-sensitive.

End-stage

A performance space with the audience on one side; also known as “end-on”.

In-the-round

A performing area with the audience seated on all sides.

Proscenium

The arch or opening that creates the effect of a picture frame and separates the stage from the auditorium.

Site sensitive

Dances that are designed for (or relate to) non-theatre spaces.

YEAR 11 GCSE DANCE KNOWLEDGE ORGANISER



Features of production

Lighting, set, properties, costume and aural setting.

Accessory

An additional item of costume, for example gloves.

Accompaniment

The sound that you hear during a dance, for example: percussion.

Aural setting

An audible accompaniment to the dance such as music, words, song and natural sound (or silence).

Costume

Clothing worn by dancers in performance.

Lighting

The illumination of the performance area.

Prop/property

A portable object that is used in a dance, for example a suitcase.

Staging/set

The presentation of dance in the performing space including set, furniture, props, projection and backdrop.

Year 11 Design and Technology: Papers and Boards

Platform

Technical principles			
Core knowledge & understanding <ul style="list-style-type: none">• Design and technology and our world• Smart materials• Electronic systems and programmable components• Mechanical components and devices• Materials	Plus at least one from	In-depth knowledge & understanding <ul style="list-style-type: none">a. Electronic systems, programmable components & mechanical devicesb. Papers & boardsc. Natural & manufactured timberd. Ferrous & non-ferrous metalse. Thermosetting & thermoforming plasticsf. Fibres & textiles	
Designing and making principles			
Core knowledge & understanding		Plus	In-depth knowledge & understanding (in relation to at least one of a to f above)

Materials: Papers and Boards

NEA
The categorisation and properties of paper, cards, boards and composite materials. Properties to be considered in terms of their strength, folding ability, surface finish and absorbency.
Papers, cards and boards can be laminated to improve strength, finish and appearance.
The standard ISO sizes of paper
The use of grammage i.e. grams per square metre (gsm) to measure weight of paper.
The use of microns to measure thickness of card.
The use of recycled materials to manufacture papers and boards.
The aesthetic and functional properties of common papers, cards and boards: layout paper, tracing paper, copier paper, recycled paper, corrugated board, cartridge paper, mounting board and folding boxboard.

Properties

Strength: The ability to withstand and respond to force (pulling or tension / compressive, shear)

Folding ability: The ease at which a paper or card folds without crumpling or de-forming

Surface finish: The range of techniques for changing the surface of a paper of card

Absorbency: The ability to takes a liquid in gradually

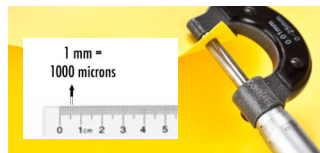
Laminating

Lamination means layering parts together. For example one paper can be laminated onto another to keep the strength but change the appearance.

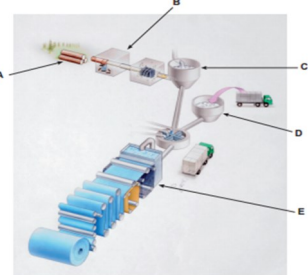
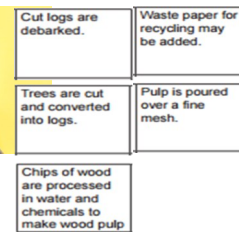
Foil backed card can be used because of its heat resistant properties on the lids of aluminium disposable packaging trays.



Measuring in Microns



Paper making and Recycling



Printing and Surface Finishes

PROCESS	DESCRIPTION
Offset Lithography	A commercial printing method for paper and card.
Flexography	A technique used to print onto plastic film e.g. carrier bags.
Embossing	A decorative surface finish applied to paper and card.
Laminating	A process where at least two layers of material are fixed together.
Block Printing / Screen printing	A hand process used to create repeating patterns.
Dye Sublimation	Uses heat and is suitable for printing onto a wide variety of materials in short print runs.

GSM (grammes per square metre)

	Type of project	Recommended GSM	Additional Comments
Packaging	tissue paper	10-35	Brand this paper with your company name / logo / colours for a high quality impression
	tags and labels	90-150	
	bags	70-150	
	lightweight cartons	250	Not cartons for bulk transport, but for retail display
	luxury packaging	250+	
Marketing Materials	leaflets & flyers	50-100	
	catalogues	50-150	Anything from a mailbox drop supermarket catalogue to an upmarket retail catalogue
	postcards	250	
	brochures	120-200	You may want to use a heavier stock for the cover
	presentation folders	250-400	
Corporate Stationery	invitations	100-250	
	inserts	150-250	In magazines or company folders
	letterhead	70-100	
	envelopes	90-120	
	greetings cards	120-150	
	business cards	300-400	

Types of paper and card	Definition and Notable properties
layout	A strong, heavyweight paper with a smooth finish and a degree of transparency that is used in the preparation of an advertising layout; also called tissue overlay. The layout paper is used as an overlay by the artist to trace accepted elements in the advertising copy.
Cartridge	Thick, rough-textured paper used in sketchpads
Newsprint	cheap, low-quality absorbent printing paper made from coarse wood pulp and used chiefly for newspapers
Grid	paper printed with a network of small squares to assist the drawing of graphs or other diagrams
Corrugated card	Corrugated board is made from a combination of two sheets of paper called 'liners' glued to a corrugated inner medium called fluting. These three layers of paper are assembled in a way which gives the overall structure a better strength than that of each distinct layer. Use for cardboard boxes and packaging
Folding box board	Duplex corrugated board with a different finish or colour on each of the sides. Quality packaging and food packaging, etc
Mounting board	A board on which to mount something; specifically the board or stiff card used to form the backing or the margin of a picture, drawing, etc.
foam core Board	Foamcore, foam board, or paper-faced foam board is a lightweight and easily cut material used for mounting of photographic prints, as backing in picture framing, in for making scale models, point of sale displays and in painting.

Theory: Keywords

GSM, duplex, offset, lithography, composite boards, properties, ISO, cartridge paper, layout paper, microns

Year 11 Design and Technology: Natural and Manufactured Timbers

Platform

Technical principles		
Core knowledge & understanding	Plus at least one from	In-depth knowledge & understanding
• Design and technology and our world		a. Electronic systems, programmable components & mechanical devices
• Smart materials		b. Papers & boards
• Electronic systems and programmable components		c. Natural & manufactured timber
• Mechanical components and devices		d. Ferrous & non-ferrous metals
• Materials		e. Thermosetting & thermoforming plastics
		f. Fibres & textiles
Designing and making principles		
Core knowledge & understanding	Plus	In-depth knowledge & understanding (in relation to at least one of a to f above)

Natural Timber - Softwoods

- Evergreen (coniferous)
- Needles not leaves
- Fast growing
- Cheaper
- Widely available
- Pine, cedar, yew, parana pine
- Used in construction, furniture, garden sheds etc
- SMSC1 – as it grows quickly it is sustainable
- SMSC2-unlike plastics, when wooden products are finished with they will eventually rot – this is called biodegradable and it minimised waste



Natural Timber - Hardwoods

- Broad leaved
- Deciduous tree
- Can be expensive
- Longer lasting
- Slower growing
- Mahogany, Beech, oak, elm
- Uses – quality furniture, doors, car interiors, flooring
- SMSC-as it grows slowly it is hard to replenish therefore not very sustainable



Manufactured Board - Plywood

- Layers of thin wood glued with grain at 90 degrees
- Outer layer can be made attractive with expensive veneer
- Available in large sheets
- Attractive
- Strong across length and width
- Can be expensive
- Cheap versions available
- Used in construction industry and for furniture (e.g. IKEA)



Manufactured Board – MDF (Medium Density Fibreboard)

- Cheap
- Recycled material
- Particles compressed with resin
- Versatile
- Uses – Large carcass shapes – cabinets etc
- Not suitable for outdoor use as absorbs moisture
- SMSC-particles are extracted from recycled wood so no new trees required



Materials: Natural and Manufactured Timbers

NEA
The categorisation and properties of hardwoods and softwoods.
Properties to be considered: strength, grain structure, surface finish and absorbency.
Natural timber is harvested from deciduous (hardwoods) and coniferous (softwood) trees.
Natural timber is available in the following forms: plank, board, strip, square, and dowel.
Natural timber can be identified using a range of discriminators: weight, colour, grain, texture, durability and ease of working.
Natural timber is protected using different finishes and these finishes are sometimes used to improve aesthetic appeal.
Categorisation and properties of manufactured timbers.
Manufactured timbers are made from natural timbers and made from particles/fibres or laminates.
Manufactured timbers are available in standard sizes and forms: plywood, MDF (Medium Density Fibreboard), chipboard, hardboard and veneered boards.
Manufactured timbers can be protected using finishes and these finishes are sometimes used to improve the aesthetic appeal.

Stock Forms and Availability



Veneers	These are very thin sheets of timber that are shared from a rotating tree trunk. They are added to cheaper boards to look like expensive timbers.
Planks	This is the standard form of wood and is often measured in inches e.g. 2" by 1"
Dowel	Dowel is cylindrical timber that comes in varying diameters. It can be fluted to allow glue into joints
Mouldings	Mouldings are lengths of shaped timber used to decorate edging and corners. They are square or rectangular lengths that are passed through a spindle moulder to create the interesting profile.
Boards	Plywood, MDF, blockboard, chipboard, sterling board, laminate flooring

Physical Properties

Grain structure: Described as course or tight. Hardwoods tend to be tight and higher quality.

Surface finish: The range of techniques for changing the surface of a paper of card

Absorbency: The ability to takes a liquid in gradually e.g. water based stain or polyurethane varnish

Weight: Some timbers are described as heavy. This is compared to other timbers. Hardwoods are usually heavier than softwoods.

Colour: Pinky, red, beige, white, dark hues. Its good to combine timbers that contrast e.g. mahogany (dark reddish brown) with sycamore (light coloured)

Texture: Rough or smooth surface

Ease of working: tendency to blunt tools or ability to cut and shape without much resistance

Mechanical Properties

Strength: The ability to withstand and respond to force (pulling or tension /

compressive, shear)

Durability: The ability to withstand repeated use (wear and tear)

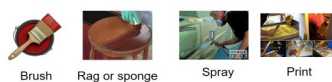
Typical Materials Exam Question

Finishes

Examples of Finishes



Methods of Applying a Finish



2 (a) (ii)

Choose one product from those shown above. Name the main material and give two of its properties. Explain why these properties make the material suitable for the product.

Product

Material

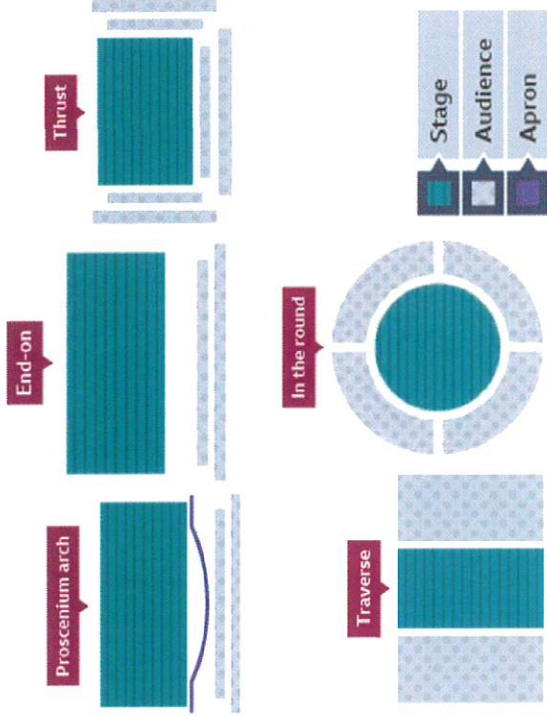
Property 1 (1 mark)

Explanation

Finishes have 2 functions. That is to protect the material it is applied to and enhance the appearance.

Theory: Keywords

Deciduous, coniferous, finishes, grain, property, manufactured timbers, MDF, veneer, polyurethane, sanding sealer, stain



BOX A: STAGE TYPES

End-on / Proscenium Arch

End on: When the audience sit on one side of the stage only, facing it in the same direction. **Proscenium Arch:** End-on staging on only one side of the stage, but in an older style theatre with a decorative arch framing the whole stage (called proscenium arch).

Thrust

A thrust or open stage is one that juts out from a back wall so that an audience sits or stands on three sides. This sort of stage can give the performers the same sort of close relationship with the audience as theatre-in-the-round, but also allows the back wall to be used to suggest different locations.

Traverse

A traverse stage has a long central acting area and the audience sits on the two sides; on either side of the stage facing each other, like a cat walk.

In-the-round

When using in the round staging, the audience sit around the stage on all sides, and the performers enter and exit through the audience on walkways. In the round staging can provide an intimate atmosphere and fully immerse the audience in the play.

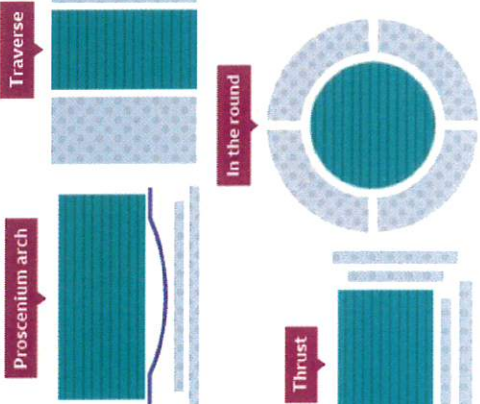
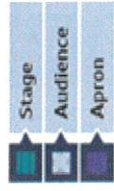
Promenade

In a promenade performance, the audience move to follow the performers around the space. Performances are often site-specific in interesting and unusual locations, even outdoors, rather than in purpose-built theatre spaces.

BOX B: Roles in the Theatre

Actor	Person whose role it is to play a character
Theatre Manager	A theatre manager is responsible for the front of house team and is usually a permanent employee of a theatre building. They will typically manage staff, resources and systems and may also be responsible for leading on marketing and publicity activities.
Costume Designer	Member of the creative team for a show responsible for designing the costume, hair and make-up for a production making sure it fits the style/genre of the show.
Director	Broadly, the role involves being responsible for the overall artistic vision of a production including characterisation, blocking and design.
Lighting Designer	Professional in charge of the design and plotting of the lights on stage.
Puppet designer	A puppet designer's role is to create a puppet that is interesting, creative and engaging for the audience and that makes a clear contribution to the performance in terms of narrative, character, mood or atmosphere. Your design needs to work for the production.
Playwright	The author of a play.
Set Designer	Responsible for the design and production of everything on stage.
Sound Designer	Member of the production team who has the responsibility for planning and executing the layout of all sound playback and reinforcement equipment for the show. This role also includes the sourcing of music and sound effects for the production.
Stage Manager	In charge of backstage during a production, calling the cues from the prompt corner and supervising props.
Understudy	A person who learns another's role in order to be able to act at short notice in their absence.
Technician	Technicians make sure that theatre equipment is kept in good working order and that all those using or exposed to it are safe. A single technician is sometimes given responsibility for all technical aspects of a theatre or performance, but more often than not, the role is focussed on either lighting or sound.

DRAMA. BOX A: Stage Types



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Knowledge Organiser – Blood Brothers by Willy Russell



Features of form	
1. A didactic play	A drama which intends to teach, especially with regard to morals.
2. Tragedy	An event causing great suffering, destruction and distress.
3. Parallels and contrasts	Parallels – similarities. Contrasts – differences.
4. Narrator	A person who gives the spoken account of something. Omniscient to remind the audience about the ending of the play.
5. Stage directions	An instruction in the text of the play indicating the movement, the position or tone of an actor, or the sound effects and lighting.
6. Song	A single work of music that is typically intended to be sung by the human voice. It is through the songs that the characters reveal their true thoughts and feelings.
7. Dialogue	A conversation between two or more people.
8. Montage	A series of short sequences are edited into a sequence to condense space.
9. Foreshadowing	A warning or indication of a future event.
10. Symbols and motifs	A thing that represents or stands for something else. A motif is a dominant or recurring image of idea.
11. Accent and dialect versus Standard English	Standard English is any form of the English Language that is accepted as a national norm. Accent is a distinctive way of pronouncing a language. Dialect is a particular form of language which is peculiar to a specific range or social group.

Set from 1960 – 1980
In Liverpool, England



Key Themes

Childhood Adolescence
Superstition
Violence
Nature Vs Nurture
Social Class

Context

Willy Russell	<ol style="list-style-type: none"> Born into a working class family. He grew up near Liverpool. Father had various jobs including mining and factory work. Annoyed at treatment of intelligent working class and associated stereotypes. Left school at 15 with just one O'level: a D in English Language. Went to evening classes and university to become a teacher.
Liverpool	<ol style="list-style-type: none"> A major port and the centre for trade providing lots of jobs at the docks. During the Industrial decline, Liverpool became very vulnerable as the docks were shut and unemployment rates soared. Some men turned to crime and gangs in order to support themselves and their families. There were also riots in 1980s. Prime Minister in 1979. Reduced the power of the trade unions and closed down many factories etc leading to widespread unemployment.
Margaret Thatcher	<ol style="list-style-type: none"> In the 1960s the government began building New Towns. These were small, existing towns which were extended and redeveloped to provide more housing for nearby cities. Working class families were rehoused here in the 1960s. Working class vs Middle class divide More opportunities for middle classes reflected in education, job prospects and wealth.
Skelmersdale	
Class	
Education	<ol style="list-style-type: none"> The Education Act of 1944 led to 'secondary modern schools' and 'grammar schools'. Top 20% went to a grammar school with an academic curriculum. Secondary modern taught more practical subjects. 7% of students were educated in private, fee-paying schools. The average boarding school fees in the 1960s would have been approximately 25%.



Characters

1. Mrs Johnstone	Naïve, loving and maternal, caring, rash, strong, generous, good, selfless, uneducated, superstitious, lively, zesty, trapped, victim, helplessness.
2. Mrs Lyons	Lonely, cold, wealthy, dependent, inconsiderate, pampered, self-centred, manipulative, over-protective, anxious, unreasonable, mad
3. Mickey	Friendly, excitable, adventurous, sneaky, cast-off, wants to impress, shy, determined, bright, witty, hard-working, ambitious, trapped, victim
4. Edward	Friendly, generous, naïve, restricted, impulsive, lacks compassion, condescending, sneaky
5. Sammy	Aggressive, threatening, sarcastic, anti-social, criminal, hostile
6. Linda	Kind, compassionate, feisty, humorous, strong-willed, supportive, protective, poor, untrustworthy, desperate

GCSE Drama – Blood Brothers - knowledge organiser

Split Scene Expression
Foreshadow Narrator
Drama Tragic

Synopsis

Blood Brothers is a musical Willy Russell. The story is a contemporary nature versus nurture plot, revolving around fraternal twins Mickey and Eddie who were separated at birth. The twins' different backgrounds take them to opposite ends of the social spectrum, one becoming a councillor and the other unemployed and in prison. They both fall in love with the same girl, causing a tear in their friendship and leading to the tragic death of both brothers.

William Russell

Willy Russell was born in 1947 into a working-class family near to Liverpool. He left school at 15 without academic qualifications and became a hairdresser. By the age of 20 he felt the need to return to education and, after leaving university, he became a teacher at a comprehensive school in his home city. During this time Russell wrote songs for performers and for radio shows. One of his early plays was about the Liverpool pop group the Beatles. He has a love of popular music and this can be seen in many of his plays, but especially in Blood Brothers.

Dramatic Conventions:

1. **Monologue** – a speech presented by a single character, most often to express their mental thoughts aloud
2. **Split Scene** – in drama and theatre the term is used to describe two or more scenes which are performed on stage at the same time.
3. **Improvisation** – something created spontaneously
4. **Foreshadowing** – be a warning or an indication of future events
5. **Dramatic Irony** – something that is understood by the audience but not the characters

Themes

Social class Family and friendship for characters from two different social classes form the heart of the play. Russell shows how wealth brings privilege, even down to the way the Johnstone's and the Lyons are treated differently by the law. The four main characters can be seen to be social stereotypes, presented dramatically in order to emphasise certain important differences in social class. Russell does this to show the unfairness that it results in.

The individual and society In the play Russell illustrates the influence that society has on individuals, in their education, behaviour and the opportunities they have. When Mickey says at the end of the play 'I could have been him', the audience become aware of just how differently life might have turned out for him if he had been brought up within the Lyons family.

Nature vs. Nurture The 'nature versus nurture' debate is about how much a person's life is determined by their inherited genetics (their 'nature') and how much is determined by the environment they grow up in ('nurture'). The boys are identical twins and so the difference in the way their lives turn out must be a result of their different upbringings and social positions. Russell uses the twins idea to persuade us that attitudes in society influence people's lives more than their individual efforts at wanting to do well.

Money Russell's play has money and materialism as a theme. Mrs. Johnstone's life in debt, buying things on the 'never-never', leads to problems. But Mrs Lyons' wealthy existence fails to bring her contentment and happiness either. Money controls the relationship of Edward and Mickey too – once Edward returns from university as a wealthy man, Russell suggests that his friendship with the penniless Mickey can no longer be the same, as he cannot appreciate Mickey's reaction to being jobless. And nor can Mickey's pride allow him to accept financial help from Edward.

Key Vocabulary

Mrs Lyons Adolescence
Mrs Johnstone Social Exclusion
Eddie Sympathy
Mickey Audience
Linda Conventions
Monologue Stage directions

Context

Escalating economic decline in the 1970s meant that many people had little or no income, which divided the rich and poor. This is called social exclusion. People suffer from social exclusion when they do not have access to adequate health care or education. Lack of education and health care stop people from getting good jobs which mean they will have little or no income which means that social exclusion becomes a cycle for families. In the 1980's Liverpool's famous docks, a traditional source of local employment, were allowed to run down during this economic downturn, and thousands of households fell into poverty; crime levels increased; housing was allowed to deteriorate and illegal drug use became more common. Some of this context is directly reflected in the play, for example, Russell shows the terrible effects of unemployment on Micky's self-esteem.

Economic Policy Knowledge Organiser

Economic Objectives

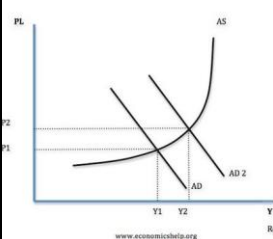
- Low Unemployment
- High but sustainable economic growth
- Low and stable inflation (target is 2%)
- Balanced balance of payments

A combination of policies can be used to achieve objectives

- **DEMAND SIDE POLICIES** – about changing the level of aggregate demand (spending)
- **Monetary Policy** – the use of interest rates and control of the money supply to achieve macroeconomic objectives
- **Fiscal Policy** – the use taxation and government spending to achieve macroeconomic objectives
- **SUPPLY SIDE POLICIES** – about increasing the economies capacity to produce goods and services

Economic Policy and Economic Growth

Demand Side - Monetary Policy

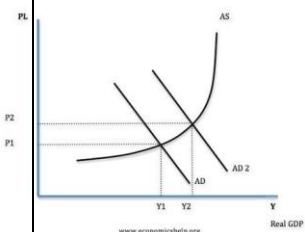


Cut interest rates – this will lead to more aggregate demand in the economy because:

- people will be paying back less on mortgages and so have more to spend
- there will be less incentive to save
- It will be cheaper for firms to borrow to invest

With more demand firms will produce more to meet the demand and so economic output should increase

Demand Side - Fiscal Policy

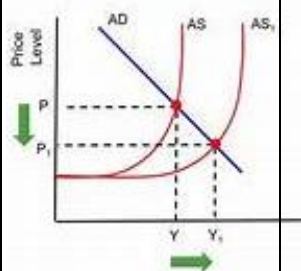


Cut Taxes – people will have more disposable income so there will be more aggregate demand in the economy. With more demand firms will produce more to meet the demand and so economic output should increase

Increase Government Spending – this will increase aggregate demand in the economy in two ways. Firstly as government spending is part of total demand. Secondly this may create a multiplier effect

Budget for a Deficit – by combining the above the impact on aggregate demand can be even bigger

Supply Side Policies



- **Education and training** – increase productivity
- **Reducing direct taxes** – increase incentive to work and rewards hardwork
- **Reducing benefits** – increases incentive to work
- **Encouraging enterprise** – New businesses add to output of the economy (cut corporation tax, grants to start firms)
- **Encouraging new technology and innovation** – increases the economies productive capacity (cut corporation tax, subsidies for capital investment)
- **Reducing monopoly power** – more competition means more output

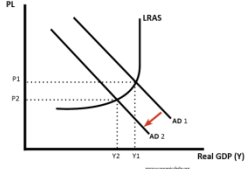
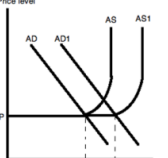
Economic Policy and Unemployment

Demand Side - Monetary Policy	<p>Cut interest rates – this will lead to more aggregate demand in the economy because:</p> <ul style="list-style-type: none"> • people will be paying back less on mortgages and so have more to spend • there will be less incentive to save • It will be cheaper for firms to borrow to invest <p><i>With more demand firms will produce more to meet the demand and so will need to employ more people. As a result unemployment falls.</i></p>
Demand Side - Fiscal Policy	<p>Cut Taxes – people will have more disposable income so there will be more aggregate demand in the economy.</p> <p>Increase Government Spending – this will increase aggregate demand in the economy in two ways. Firstly as government spending is part of total demand. Secondly this may create a multiplier effect.</p> <p>Budget for a Deficit – by combining the above the impact on aggregate demand can be even bigger</p> <p><i>With more demand firms will produce more to meet the demand and so will need to employ more people. As a result unemployment falls</i></p>
Supply Side Policies	<ul style="list-style-type: none"> • Spend more on - Education and training – Increases productivity and makes workers more employable • Reducing direct taxes – increases incentive to work as workers keep more of the money they earn • Reducing benefits – increases incentive to work because.... • Encouraging enterprise – New businesses add to output of the economy (cut corporation tax, grants to start firms). These new firms will employ more people reducing unemployment

Economic Policy and Inflation

The main way that inflation is controlled in the UK is through interest rates (monetary policy). The Bank of England monetary policy committee meets monthly to decide upon the rate of interest. They aim to keep inflation at around 2%

If Inflation is Too High

Demand Side - Monetary Policy 	<p>Increase interest rates – this will lead to less aggregate demand in the economy because:</p> <ul style="list-style-type: none"> • people will be paying back more on mortgages • there will be more incentive to save • It will be more expensive for firms to borrow to invest <p><i>With less spending demand pull inflationary pressures will be reduced and inflation should fall</i></p>
Demand Side - Fiscal Policy	<p>Increase Taxes – to decrease AD as people have less disposable income</p> <p>Cut Government Spending – to decrease AD by reducing the amount the government spends in the economy (may lead to a downward multiplier)</p> <p>Budget for a Surplus - by combining the above the impact on aggregate demand can be even bigger.</p> <p><i>With less spending demand pull inflationary pressures will be reduced and inflation should fall</i></p>
Supply Side Policies 	<ul style="list-style-type: none"> • Policies that increase the ability of the economy to supply more goods and services • If successful, this means that when demand rises in the economy, this will lead to a greater GDP (economic growth) without inflation being a problem

LANGUAGE PAPER 2 - READING NON-FICTION

60 mins (25% GCSE) – Two non-fiction texts – one from 19th Century & one from 20th/21st century.

QUESTION ONE

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

☐ 4 marks = 5 mins (4 boxes shaded)

☐ Named lines

☐ AO1 – find & inference

QUESTION TWO

Write a **summary** of the **differences/similarities** between Source A and B

☐ 8 marks = 10mins

☐ Whole texts

☐ AO1 – summarise differences

QUESTION THREE

How does the writer use **language** to..." in one source only

☐ 12 marks = 20mins

☐ Whole text

☐ AO2 – Language (not structure)

QUESTION FOUR

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

☐ 20marks = 25mins

☐ Whole texts

☐ AO3 – compare language

BEFORE YOU BEGIN

LOOK AT THE SUMMARY INFORMATION ABOUT BOTH TEXTS – THEY GIVE YOU CLUES.

ALSO FIGURE OUT THE PAT/PAF/PAL OF BOTH TEXTS – THEY ALSO GIVE YOU CLUES.

To answer:

☐ Only look at lines named in question to in order to find answers.

☐ Only shade 4 boxes (1 box = 1 mark) - this is not a trick question – it is easy.

To answer:

☐ **Read and highlight key words in the question**

☐ Start mini essay with an **overview sentence** then your summary of differences/similarities.

☐ E.g. "Firstly, the differences between Eddie and Henry are vast as Henry's experience of school is much harsher than Eddie's; we can see this when Henry complains about not being able to write freely as Mr. Smith, 'would flog me if he knew it.' This is contrast to..."

☐ Use **sequential openers**: Firstly,... Secondly,... Furthermore,... In addition...,

☐ **Track** through each text; space your quotes out throughout the whole text.

To answer:

☐ **Read and highlight key words in the question**

☐ Read and highlight text looking for devices

☐ Start mini essay with an **overview sentence**, then answer the question directly

☐ E.g. "Henry uses lots of emotive language in his letter to influence his father to pull him and his brother out of Cotherstone school."

☐ Do as many PEE/PEAs that you can, analysing a technique used by the writer and discussing the multiple effects for the audience.

☐ Write **a lot about a little** - e.g. "The writer uses personification in this phrase, 'Death stood at my bedside,' to create an intense feeling of fear for the reader, suggesting the writer felt death was imminent; it was a threatening being, about to take his life."

☐ Use **sequential openers**: Firstly,... Secondly,... Furthermore,... In addition...

☐ **Track** through each text, space your quotes out throughout the whole text.

To answer:

☐ **Read and highlight key words in the question**

☐ Start mini essay with an **overview sentence** then explain the differences/similarities in the **writers' viewpoints**

☐ E.g. The writers of Source A and Source B have wildly different views about parenting and education, with the writer of Source A believing that education really is the job of parents and not schools, whereas the writer of Source B has sent both his boys off to a boarding school where he has little control and knows nothing about the conditions for his children, or the standard of education they are receiving."**REFER TO BOTH WRITERS THROUGHOUT.**

☐ Use the bullet points to organise your answer (first bullet point content comparison, second bullet point comparison of techniques used)

☐ Use **PEA/PEE**, where your point picks out a **language/structural technique** – quote and compare to other source

☐ E.g. For example, the writer of Source A explains using expert opinion that..., however, the writer of Source B uses statistics to backup their argument. The effect on the audience is similar as both add weight to the arguments the writers are putting forward and convince their audience of their standpoint.

☐ Go back and forth between the texts. Use **comparison words or phrases** to help you = Likewise, Similarly, In the same way, Different to..., Unlike B, In contrast....., However, etc.

Mark Scheme		Q3+4
Bands 1-4	4 – DETAILED. PERCEPTIVE 3 - CLEAR, RELEVANT 2 - SOME, ATTEMPTS 1 – SIMPLE, LIMITED	Imperatives
		Adjective/Adverb
Q2	<ul style="list-style-type: none">Perceptive inference and differences from both textsWell-judged quotations	Modal Verbs
		Alliteration
Q3	<ul style="list-style-type: none">Analyses the effects of writer’s choicesWell-judged quotationsSophisticated subject terminology	Figurative language
		Opinions
		Repetition
		Exaggeration/Expert opinion
Q4	<ul style="list-style-type: none">Same as Q2/3 AND...Detailed understanding of different perspectives & ideas	Statistics
		Triplets
		Emotive Language
Stretch yourself		Rhetorical Question
Paradox		
Irony		
Onomatopoeia		AOs
Euphemism		
Pun		
Short snappy simple /minor sentences		
Fronted adverbials or conjunctions		
Long complex sentences and the added information of subordinate clauses		
Relative or conditional clauses		
Juxtaposition of ideas		
Use of oxymoron		
Exclamations		
Anaphora/epistrophe		
Tone/Register		

WRITING NON-FICTION

Example question and how to get top marks

'Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time.' Write an article for a broadsheet newspaper in which you explain your point of view on this statement. (24 marks for content and organisation 16 marks for accuracy)
THIS UNIT AMOUNTS TO 25% OF GCSE RESULT

Content	<input type="checkbox"/> Register is convincing and compelling for audience <input type="checkbox"/> Assuredly matched to purpose <input type="checkbox"/> Extensive and ambitious vocabulary with sustained crafting of linguistic devices
Organisation	<input type="checkbox"/> Varied and inventive use of structural features <input type="checkbox"/> Writing is compelling, incorporating a range of convincing and complex ideas <input type="checkbox"/> Fluently linked paragraphs with seamlessly integrated discourse markers
Technical accuracy	<input type="checkbox"/> Wide range of punctuation is used with a high level of accuracy <input type="checkbox"/> Uses a full range of appropriate sentence forms for effect <input type="checkbox"/> Uses Standard English consistently and appropriately with secure control of complex grammatical structures <input type="checkbox"/> High level of accuracy in spelling , including ambitious vocabulary <input type="checkbox"/> Extensive and ambitious use of vocabulary

Possible writing purposes

Explain	Q - Explain what you think about.... <input type="checkbox"/> Be <i>factual</i> <input type="checkbox"/> Give a <i>balanced view</i> <input type="checkbox"/> Use <i>evidence to support your view</i> <input type="checkbox"/> Use <i>connectives of comparison</i> <input type="checkbox"/> Write in 3 rd or 1 st person
Instruct/Advice	Q - Advise the reader of the best way.... <input type="checkbox"/> Be <i>factual</i> <input type="checkbox"/> Write in <i>present tense</i> <input type="checkbox"/> Use <i>connectives</i> <input type="checkbox"/> Use <i>technical terms</i> <input type="checkbox"/> Write in 2 nd person
Argue	Q - Argue the case for/against.... <input type="checkbox"/> <i>Rhetorical questions</i> <input type="checkbox"/> <i>Emotive language</i> <input type="checkbox"/> <i>Counter arguments</i> <input type="checkbox"/> I AM A FORESTER
Persuade	Q - Persuade the writer of the statement that.. <input type="checkbox"/> I AM A FORESTER <input type="checkbox"/> One-sided argument

Assessment Objectives

A05 - Communicate clearly, effectively and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

A05 - Organise information & ideas, using structural & grammatical features to support coherence & cohesion

A06 - Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Possible layouts/types of text/formats

Letter	<input type="checkbox"/> the use of addresses & date <input type="checkbox"/> a formal mode of address e.g. Dear Sir/Madam or a named recipient <input type="checkbox"/> effectively/fluently sequenced paragraphs <input type="checkbox"/> an appropriate mode of signing off: Yours sincerely/faithfully.
Article	<input type="checkbox"/> a clear/apt/original title <input type="checkbox"/> a strapline & subheadings <input type="checkbox"/> an introductory (overview) paragraph <input type="checkbox"/> effectively/fluently sequenced paragraphs.
Leaflet (text only)	<input type="checkbox"/> a clear/apt/original title <input type="checkbox"/> organisational devices such as inventive subheadings or boxes <input type="checkbox"/> bullet points <input type="checkbox"/> effectively/fluently sequenced paragraphs.
Speech (text only)	<input type="checkbox"/> a clear address to an audience <input type="checkbox"/> effective/fluently linked sections to indicate sequence <input type="checkbox"/> rhetorical indicators that an audience is being addressed <input type="checkbox"/> a clear sign off e.g. 'Thank you for listening'.
Essay	<input type="checkbox"/> an effective introduction and convincing conclusion <input type="checkbox"/> effectively/fluently linked paragraphs to sequence a range of ideas.

Stretch yourself

Take a bold standpoint: hook/tone/style. Also consider cohesive devices: adverbials/pronouns/reference chains/synonyms/rhetorical questions/discourse markers.

The Basics

Capital letters

Full stops

Question marks

Commas

Apostrophes

Consistent tense

Paragraphs

Homophone spellings

Connectives

Semi-colons

Colons

Vary sentence starts/lengths

Vary paragraph lengths

Topic sentences

Sentence starts

Verb – Running quickly, she

Adverb – Darkly, the night sky....

Adjective – Red light filled the ...

Preposition – Down there, all...

Connective – However, his life...

Imperative verbs

Alliteration

Modal verbs

Appeal

Figurative lang.

Opinion

Repetition

Emotive lang/
expert opinion

Statistics

Triplets

Exaggeration

Rhetorical q.

The Exam

45 minutes – 1 task – no choice

Step one: read & highlight key words in question

Step two: Plan 6-8 things you can include, then put them in order (Steps 1 to 3 = 10 mins)

Step three: Write it (Step 4 = 30 mins)

Step four (MOST IMPORTANT): Lip check (Step 5 = 5 minutes)

Audience

An audience your age:

- ☐ Colloquial expressions and sayings and references to modern culture.
- ☐ Frequent use of direct address.
- ☐ Use of humour and sarcasm.
- ☐ Affronted conjunctions (So...)

An older audience:

- ☐ Keep it formal. BUT remember they're not the Queen! (One is outraged my good sir)
- ☐ Avoid references to modern culture, humour and sarcasm.
- ☐ Avoid using contractions (do not instead of don't)

BIRLING

Businessman, Capitalist, against social equality

Capitalist philosophy: "For lower costs and higher prices." / "Well, its my duty to keep labour costs down."
Over-confident about future, optimistic, complacent: "I say there isn't a chance of war." / "Titanic – unsinkable, absolutely unsinkable"
Self-centred, individualist philosophy: "a man has to mind his own business and look after himself and his own...."
Dismissive, unsympathetic of Eva's death: "(rather impatiently) 'Horrid business.....But I don't understand why you should come here"
Imp of reputation - "I was almost certain for a knighthood"
Refuses to accept responsibility: "every excuse for what your mother and I did"

SYBIL BIRLING

Husband's social superior, believes in personal responsibility, snob

Traditional female role of time: "realise that men with important work to do..."
Polite but dismissive: (*smiling social*) "I don't think we can help you much"
Condescending / elitist attitude to Eva: "Girls of that class"... "that sort"
Social position to intimidate: "You know of course that my husband was Lord Mayor"
Class conscious: "She was giving herself ridiculous airs"
Hypocrisy: "Go and look for the father of the child."
Exonerates herself from responsibility: "But I accept no blame at all" / "I've done nothing wrong – and you know it."
Importance of appearances: "He never even looked like one" (*about the Inspector*)

THE INSPECTOR

Priestley's mouthpiece, advocates social justice, antithesis of Birling

Imposing, intimidating presence: "an impression of massiveness, solidity and purposefulness."
Offers opinion: "better to ask for the earth than to take it" / "I think you did something terribly wrong – and that you're going to spend the rest of your life regretting it"
Collective social responsibility: "If there's nothing else, we'll have to share our guilt."
Focus on younger generation for change: "we often do on the young ones. They're more impressionable"
Eva is universal and represents many more vulnerable people: "One Eva Smith has gone but there are millions and millions and millions of Eva Smiths..
Socialist view of community: "We are members of one body...We are responsible for each other."
Warning of impending doom: "if men will not learn that lesson, then they will be taught it in fire and blood and anguish"

SHEILA BIRLING

Changes views and pities Eva, feels regret and matures, challenges parents

Compassionate to working class: (*rather distressed*) / "But these girls aren't cheap labour – they're *people*"
Accepts responsibility: "So I'm really responsible"
Regrets behavior & shows remorse: "it's the only time I've ever done anything like that, and I'll never, never do it again to anybody"
Frustration with parents: "The point is, you don't seem to have learnt anything." / "It frightens me the way you talk, and I can't listen to it anymore."



ERIC BIRLING

Drinks too much, regrets actions, family misfit

On Eva's sacking: "It isn't if you can't go and work somewhere else." / "I'd have let stay"
Relationship with Eva: "I wasn't in love with her or anything – but I liked her"
Distant relationship with Birling: "You don't understand anything. You never did"
Understands Inspector's message: "He was our police inspector all right"
Frustration with parents: "You're beginning to pretend now that nothing's really happened at all. And I can't see it like that."

GERALD CROFT


Engaged to Sheila, politically close to Birling, privileged, self-confident

Same capitalist ideas as Birling: "I believe you're right, sir."
Shows some emotion / care: "(*distressed*) Sorry – I well, I've suddenly realised that she's dead" / "I made the people at the County find some food for her"
Logical – works out it's a hoax: "That man wasn't a police officer"
Ignores message/warning: "Everything's all right now, Sheila. What about this ring?"

EVA SMITH

Unseen - represents working class victims of social injustice – universal woman

Innocent & hard working: "lively...country-bred...good worker"
Leader but vulnerable: "She'd had a lot to say – far too much – so she had to go"
Limited prospects as working class: "she had to try something else" - euphemism for prostitution. Moves down the social ladder.
Moral & principled – refuses stolen money: "She wouldn't take any more."

Act		PLOT		<div><div>ENG LIT PAPER 2 2 hr 15 mins Sect A: <i>An Inspector Calls</i>– 45 mins • Write one essay from a choice of two.</div></div>		CONTEXT & AUTHOR	
1	<ul style="list-style-type: none">The Birlings are celebrating the engagement of Sheila to Gerald CroftMr Birling gives speeches about the success of the country and tells Gerald he is expecting a knighthoodThe Inspector arrives and tells them that a young woman (Eva Smith) has committed suicideBirling admits he knows Eva and that he sacked her from his factory for leading a strikeIt is revealed that Eva had been hired at Milwards but had been sacked after a customer – who turns out to be Sheila – complained.We learn that Eva changed her name to Daisy Renton and that Gerald had an affair with her.			THEMES		1912: Time play was set – just before WW1 and sinking of Titanic: <ul style="list-style-type: none">Trade unions had little power and workers had few rights so little job securityNo welfare state / benefit system so unemployed could be homeless and hungrySuffragettes campaigned for votes for women	
2	<ul style="list-style-type: none">Gerald reveals the details of the affair which he broke off after a few months. Sheila breaks off their engagement.Mrs Birling initially claims she does not know Eva but, under pressure from the Inspector, admits she refused to help her at the charity because she used a false name. Eva was pregnant.Mrs Birling claims the blame for the girl's death lies with the baby's father.Eric, the father of the unborn child, returns to the room.			RESPONSIBILITY: <i>The Inspector makes each character face up to their role in Eva's fate and shows their lack of responsibility. He advocates collective social responsibility in his final message and warning.</i>		Social Class / Rank: Important in Edwardian society: <ul style="list-style-type: none">Upper and lower social classes were segregated.Birling's wealth & knighthood would make family acceptable to aristocracy like Crofts.In middle/upper-class Edwardian society appearance and reputation matter more than reality and morality.	
3	<ul style="list-style-type: none">Eric explains he seduced Eva while drunk and she became pregnant. He admits he stole money from his father's office.The Inspector reminds them all that their actions helped kill Eva.Gerald returns and reveals there is no Inspector Goole on the local police force.For Sheila and Eric the news does not make a difference. Gerald claims that if the photograph they have been shown is of a different girl then they are not responsible for her death.After ringing the hospital, Gerald confirms there have been no suicides.The telephone rings – Mr Birling answers and finds it is the police who tell him that a girl has committed suicide and that an Inspector is on his way to question them.			GENDER: <i>Priestley highlights the patriarchal society that marginalises women through limited opportunities and careers. There are signs of change though in Sheila, perhaps influenced by Suffragettes, who becomes more independent</i>		Capitalism: Business should make profit above all else; people are responsible only for themselves – contrasts with Socialism	
				SOCIAL EQUALITY / CLASS: <i>Priestley uses the Inspector to highlight social injustices and inequalities EG comfortable life of Birlings contrasted with difficulties of working class.</i>		Priestley: conveyed his Socialist views through the play: <ul style="list-style-type: none">asks his audience to examine their individual and collective responsibility to society.highlights the hypocrisy of middle/upper-class Edwardian societycriticises the selfishness of capitalism and wants a fairer, socialist future after the horrors of two world wars.	
				MORALITY & THE LAW: <i>Inspector acts as a judge and condemns the characters' morality rather than legal position. EG Birling could pay his workers low wages but Inspector argues this was morally wrong.</i>		1945: When Priestley wrote the play; start of the welfare state and ideals of social equality	
				AGE: <i>Priestley shows the older generation to be set in their ways, while the younger generation are open to change.</i>			
				PUBLIC IMAGE & HYPOCRISY: <i>Priestley shows the importance of reputation and appearances of the Birlings. The Inspector then reveals their hypocrisy as he exposes their moral flaws. NG the lighting becomes brighter as he interrogates them in turn.</i>			
VOCABULARY							
Complacent: smug, self-satisfied		Microcosm: symbolic miniature world		Humanitarian: promote human welfare		Culpable: to be guilty of something	
Egotistical: excessively self-centred		Exploit: to treat someone unfairly		Ambiguous: more than one meaning		Exonerate: to be free from blame	
Dramatic irony: audience know more		Omniscient: all knowing / everywhere		Reprehensible: to be worthy of blame		Unrepentant: no regret or remorse	
Proletariat: working class		Privileged: having special advantages		Collectivist: belief we are all part of group		Conscience: sense of right and wrong	

English Literature: Poetry Knowledge Organiser (Anthology and Unseen Poetry)

	Subject terminology	Definition
1	Simile	A comparison made using the words 'like' or 'as'
2	Metaphor	A comparison – made directly or indirectly – without using 'like' or 'as'
3	Personification	Giving human characteristics to something which is not human
4	Onomatopoeia	Words which attempt to imitate sounds
5	Alliteration	A repetition of consonant sounds
6	Plosive	'b,' 'p,' 't' and 'd' sounds – which can be harsh, aggressive or shocking
7	Sibilance	Repeated 'S' sounds – most often caused by 's' 'ss' and 'c.' These can be harsh, smooth or sickly
8	Assonance	A repetition of vowel sounds
9	Anaphora	A repetition of words, phrases or clauses
10	Juxtaposition	Two things being placed close together for contrasting effect
11	Oxymoron	A figure of speech in which two contradictory things are placed together in a way which makes peculiar sense, e.g. 'friendly fire'
12	Semantic field	A set of words relating to the same topic. 'Foul' and 'Shot' would appear in the semantic field of sports
13	Antithesis	Placing contrasting ideas together
14	Ambiguity	A word, phrase or situation where there are two or more possible meanings and it is unclear which is the correct one
15	Cliché	An overused phrase or saying
16	Hyperbole	Exaggeration
17	Irony	A use of words to mean something very different from what they appear to mean

18	Rhyme	The repetition of syllable sounds – usually at the ends of lines, but sometimes in the middle of a line (internal rhyme)
19	Couplet	A pair of rhyming lines which follow on from one another
20	Stanza	A group of lines separated from others in a poem
21	Enjambment	The running over of a sentence from one line to the next without a piece of punctuation at the end of the line
22	Caesura	A stop or a pause in a line of poetry – usually caused by punctuation
23	Blank verse	Poetry written in non-rhyming, ten syllable lines
24	Dramatic monologue	A poem in which an imagined speaker address the reader
25	Elegy	A form of poetry which is about the death of its subject
26	End-stopped	A line of poetry ending in a piece of punctuation which results in a pause
27	Lyric	An emotional, rhyming poem, often describing emotions
28	Parody	A comic imitation of another writer's work
29	Quatrain	A four-line stanza
30	Sestet	A six-line stanza
31	Sonnet	A fourteen-line poem with a clear rhyme scheme, usually on the topic of love for a person, object or situation
32	Free verse	Non-rhyming, non-rhythmical poetry which follows the rhythms of natural speech
33	Metonymy	A related item or attribute is used to replace the word normally used, e.g. 'suit' used to replace businessman
34	Pathetic fallacy	When a character's feelings, thoughts or emotions are displayed through the environment around them, e.g. when a character is depressed and it is raining
35	Persona Narrative voice	The voice/speaker of the poem who is different from the writer
36	Protagonist	The main character in a poem
37	Volta	A turning point in the line of thought or argument in poem

	Language, Form, Structure (AO2)	Context (AO3)	Key Quotations (AO1)
The Charge of the Light Brigade (1854) Alfred Lord Tennyson	<ul style="list-style-type: none"> • Third Person - sounds like official account • Strong rhythm created through regular rhyme: evokes the sound of horse hooves and drums • Repetition emphasises the relentless forward motion of the soldiers and how they followed orders • Personification emphasises the dangers the cavalry faced 	<ul style="list-style-type: none"> • Based on the Crimean War, where a miscommunication sent the light brigade into combat • Tennyson was Poet Laureate, which could explain the propagandist tone 	<ul style="list-style-type: none"> • Into the jaws of death, / Into the mouth of hell • Then they rode back, but not / Not the six hundred • Honour the light brigade, / Noble six hundred!
Exposure (1917) Wilfred Owen	<ul style="list-style-type: none"> • Rhyme scheme of ABBAC, together with a jarring rhythm, makes the poem sound uncomfortable – mirrors the physical and mental conditions of the waiting soldiers • Alliteration, assonance, and sensory imagery attack the reader • Repetition is used almost as a refrain at the end of each stanza: the question will not go away and reflects the resignation soldiers feel 	<ul style="list-style-type: none"> • Based on Owen's first-hand experiences in the trenches. The winter of 1917 was bitter • Owen conveys the reality of the horror of war 	<ul style="list-style-type: none"> • But nothing happens • Sudden successive flights of bullets streak the silence. • Merciless iced east winds that knife us • snow dazed / snow-dozed
Bayonet Charge (1957) Ted Hughes	<ul style="list-style-type: none"> • Verbs give a sense of frantic movement and lack of control, as does the enjambment (only four sentences in the poem) • Accumulation emphasises irrelevance of patriotism in war • Semantic fields of war and nature are juxtaposed, showing the impact of war on the land • Third person and anonymity makes the narrative universal 	<ul style="list-style-type: none"> • The soldier is shown as more weapon than man, reflecting the deaths in WWI (Hughes' father was a veteran) • Hughes' poems often examine man's impact on nature 	<ul style="list-style-type: none"> • King, honour, dignity, etcetera • Threw up a yellow hare that rolled like a flame • Stumbling, sweating, plunged / almost stopped
Remains (2008) Simon Armitage	<ul style="list-style-type: none"> • Short clauses, enjambment, colloquialisms, and economical language creates an impression of natural speech; creates the sense of real-life testimony • Half-rhymes and a bouncy four-beat rhythm create a sense of ironic jollity, disrupted by shorter lines at key moments • Enjambment reflects the continuing nature of memories after war 	<ul style="list-style-type: none"> • The poem is based on a real-life soldier's experience in Iraq and his post-traumatic stress disorder. The first-person narrative echoes the interview Armitage conducted 	<ul style="list-style-type: none"> • But I blink // And he bursts again [...] / Sleep, [...] / Dream • tosses his guts back into his body. • And the drink and the drugs won't flush him out
Poppies (2009) Jane Weir	<ul style="list-style-type: none"> • Ambiguity in the first stanza: could be the mother sending her son to school or war. Reflects the uncertainty in his fate • The form of first-person dramatic monologue allows us to experience the inner emotions of the speaker: conflict of wanting to protect him but also let him grow up/face the dangers of the world • Frequent symbols of remembrance and peace as well as metaphors of material and domesticity highlight humanity and universality of this experience 	<ul style="list-style-type: none"> • The setting of the poem is also ambiguous, as there are suggestions it is a modern conflict but also frequent links to the past and memory • Published in <i>The Guardian</i> 	<ul style="list-style-type: none"> • my stomach busy / making tucks, darts, pleats • Later a single dove flew from the pear tree • I listened, hoping to hear / Your playground voice
War Photographer (1985) Carol Ann Duffy	<ul style="list-style-type: none"> • The poem uses religious imagery to reverently describe the light and photographer to underline the importance of the job • Contrasts are made between the hellish warzones and peaceful homeland; intensity of war with the indifference of the readers • The regular rhyme scheme and stanza length are neat and precise, representing the disciplined way the photographer does his job 	<ul style="list-style-type: none"> • Photographs, in the past, had to be carefully developed under a red light • This is an interesting and unusual perspective on war from a job which is dangerous 	<ul style="list-style-type: none"> • spools of suffering set out in ordered rows • Home again [...] to fields which don't explode beneath the feet / of running children in a nightmare heat
Checking Out Me History (2007) John Agard	<ul style="list-style-type: none"> • Non-standard English is used to show the difference between the speaker's own culture, and the taught history of white culture • A repeated quatrain is used to introduce a famous white character from history before contrasting them with an ignored black person • Enjambment and a lack of punctuation represent a rejection of white history and expectations 	<ul style="list-style-type: none"> • Curriculum is predominantly established by white, middle class men. We are not taught about other cultures, or the history of those we were in conflict with. 	<ul style="list-style-type: none"> • Dem (17 times), Dem tell me • Blind me to me own identity • But now I checking out me own history / I carving out me identity • What happened to de Caribs

Ozymandias (1818) Percy Bysshe Shelley	<ul style="list-style-type: none"> • Sonnet form, written in traditional iambic pentameter, emphasises Ozymandias' self-love • As well as contrast, Shelley uses the oxymoron <i>colossal wreck</i> to accentuate the destruction of the statue • It is ironic that the sculptor's work has endured whilst Ozymandias' power has not 	<ul style="list-style-type: none"> • Shelley was a Romantic poet, and the poem could be seen to sympathise with the French Revolution in criticising the absolute power of government • Looks back at Ancient Egypt 	<ul style="list-style-type: none"> • My name is Ozymandias, king of kings, / Look upon my works, ye mighty, and despair! / Nothing beside remains • frown / and wrinkled lip and sneer of cold command
London (1794) William Blake	<ul style="list-style-type: none"> • Juxtaposition of innocence and experience shocks the reader • Relentless repetition of negative and emotive language (<i>every, cry</i>) emphasises the bleak mood and angry tone of the poem • The metaphor of mind-forged manacles suggests people are trapped by their own attitudes as well as society 	<ul style="list-style-type: none"> • Blake was a Romantic poet, who was exploring the effects of the Industrial Revolution on England, and protesting against lack of individual freedom 	<ul style="list-style-type: none"> • In every cry of every man, / In every infant's cry of fear • And blights with plagues the marriage hearse • black'ning church
Extract from The Prelude (1798) - William Wordsworth	<ul style="list-style-type: none"> • The first-person dramatic monologue allows us to explore a transformation experience in childhood and its lasting impact • Similes compare the natural to the living • Personification conveys both the beauty and danger of nature • Iambic pentameter, with its close relation to the rhythm of the natural voice, suits the personal nature of this poem 	<ul style="list-style-type: none"> • Wordsworth presents Romantic ideals of the power of nature – powerful, overwhelming, impressive • This was an autobiographical poem based on his childhood 	<ul style="list-style-type: none"> • Like a living thing, / Strode after me • moved slowly through the mind / By day, and were a trouble to my dreams
My Last Duchess (1842) Robert Browning	<ul style="list-style-type: none"> • The first-person dramatic monologue allows us to explore the Duke's motivations and actions. • Possessive pronouns highlight the Duke's narcissism and pride, and his objectification of his wife • The frequent enjambment urges the poem on, like the Duke relentlessly pursuing his next bride 	<ul style="list-style-type: none"> • Loosely based on the Duke of Ferrara • Browning had to move to Italy to marry because of his wife's over-protective father 	<ul style="list-style-type: none"> • This grew, I gave commands; Then all smiles stopped together. • My gift of a nine-hundred-years old name
Storm on the Island (1966) Seamus Heaney	<ul style="list-style-type: none"> • Voice of a resident on an outlying island; islanders used to storms • Present tense suggests the struggle is ongoing, and the community's power is suggested in their continued resistance (repetition of 'we') • The extended metaphor is of a military attack, with the semantic field of warfare (<i>exploding, blast, bombarded, strafes</i>) 	<ul style="list-style-type: none"> • Stormont Ireland is the name of the seat of the NI assembly, and this poem could therefore be a metaphor for the troubles in Ireland 	<ul style="list-style-type: none"> • We just sit tight while wind dives / and strafes invisibly • Strange, it is a huge nothing that we fear • tragic chorus
Tissue (2006) Imtiaz Dharker	<ul style="list-style-type: none"> • Imagery of paper explores ideas about solidity and certainty, change and impermanence, fragility and power • Everyday language is patterned with alliteration to convey intricate ideas and modal verbs reflect the elusive meanings and ambiguity; paper and its multiple purposes • Repetition imitates the layering of paper 	<ul style="list-style-type: none"> • This complex poem looks at conflict and troubles of the modern world: destruction, war and politics, money and wealth, terrorism and identity 	<ul style="list-style-type: none"> • smoothed and stroked / and thinned to be transparent • Paper that lets the light / Shine through • An architect could use all this
The Emigrée (1993) Carol Rumens	<ul style="list-style-type: none"> • Repetition of the unnamed <i>they</i> suggests menace and oppression • The poem is written as a soliloquy, with the poet musing to herself • Longer, lyrical sentences which describe the remembered city contrast with shorter, terser sentences for the current situation • Repetition of sunlight shows the importance of light and as a symbol of freedom, contrasting with metaphors of isolation 	<ul style="list-style-type: none"> • The poet is based on modern examples of emigration, where people have to flee their homes because of war, corruption, tyranny, or dictatorship 	<ul style="list-style-type: none"> • It may be at war, it may be sick with tyrants / but I am branded by an impression of sunlight • They accuse me of absence. They circle me. / They accuse me of being dark in their free city
Kamikaze (2007) Beatrice Garland	<ul style="list-style-type: none"> • Italics are used to show direct speech, adding to the impact of the mother's words • Colour Imagery, similes, and metaphors suggest the vibrancy of life that the pilot did not want to lose • Four generations are paralleled and contrasted 	<ul style="list-style-type: none"> • Kamikaze were suicide attacks made by Japanese soldiers in WWII, where aircraft deliberately crashed into military targets like warships 	<ul style="list-style-type: none"> • dark shoals of fish flashing silver as their bellies • one-way journey / Into history • which had been the better way to die

Theme 3 - work

travailler comme	to work as a (NO 'a' in FR)	coiffeur / coiffeuse	hairdresser
chercher / trouver	to look for / to find	serveur / serveuse	waiter / waitress
Un petit job / boulot	A small job	vendeur / vendeuse	sales assistant
Livrer les journaux	To do a paper round	facteur / factrice	postman
fermier / fermière	farmer	maçon	brick layer
Infirmier / infirmière	nurse	un ouvrier	A labourer
informaticien / informaticienne	IT worker	travailler à la caisse Être au chômage / chomeur	to work at the till to be unemployed
ingénieur	engineer	boucher / boulanger	butcher / baker
plombier / pompier	Plumber / fireman	avocat	lawyer

c'est bien / mal payé	it's well / badly paid
Je voudrais devenir vétérinaire	I would like to become a vet
on peut / ça permet de / ça donne l'opportunité de	you can / it allows to / it gives the opportunity to
c'est un travail qui nécessite de la patience	it's a job that requires some patience
pour exercer ce métier, on doit / il faut	to do this job, you must
travailler en équipe / de nuit	work in a team
avoir des horaires flexibles	have flexible hours
utiliser son imagination / se créativité	use your imagination
rencontrer beaucoup de gens	meet lots of people
faire de longues études	to study for a long time
avoir un entretien d'embauche	to have a hiring interview
travailler par tous les temps	work in all weather
il faut avoir / être	you must have / be
travailleur / sérieux / organisé / bien diplômé	hardworking / serious / organised / well qualified
le sens de l'humour / beaucoup d'expérience	a sense of humour / lots of experience
gratifiant / lucratif / facile / éprouvant / fatigant	rewarding / well paid / easy / trying / tiring
il y a beaucoup de débouchés	there are lots of job opportunities
si je pouvais exercer n'importe quel métier, je choiserais	if I could do any jobs, I would choose...
je rêve d'avoir ma propre compagnie	I dream to have my own business
l'idéal serait de travailler à mon compte	the ideal would be to work for myself
j'ai envie de / je n'ai pas envie de travailler avec..	I feel like / I don't feel like working with...

mon pire métier serait...	my worst job would be...
je ne travaillerais jamais comme	I would never work as a...
étant donné que je ne supporte pas...	given that I cannot bear ...
j'ai horreur d'être assis / debout toute la journée	I hate being sat down / on my feet all day

Mon petit boulot – my part time job

j'ai un petit boulot depuis 2 ans	I've had a small job for 2 years
j'ai dû passer un entretien	I had to have an interview
j'ai fait un stage / je ferai un stage	I did work experience / I will do work experience
je travaille à mi-temps dans ... qui s'appelle...	I work part time in ... which is called
je m'entends bien avec mes collègues / mon patron	I get on well with my colleagues / my boss
je gagne ..Livres de l'heure	I earn ... Pounds an hour
Je dois / j'aime / j'ai dû / je devrai	I have to / I like / I had to / I will have to
servir les clients / répondre au téléphone	serve the customer / answer the phone
ranger l'équipement / balayer / préparer le café	put the equipment away / sweep / prepare coffee
faire des heures supplémentaires **	do extra hours
ce qui me plaît le plus / le moins dans mon travail c'est **	what I like the most / the least in my job is

Key structures

Si + present, + future

Si j'ai un bon diplôme, **je trouverai** un bon emploi
(if I **have** a good qualification, I **will find** a good job)

Quand + future, + future

Quand j'**aurai** dix-huit ans, je **chercherai** un travail à mi-temps
When I **am** 18, I **will look** for a job

Après avoir / après être + past participle

Après avoir passé mes A levels, j'irai à l'université (after having taken my A levels, I will go to uni)

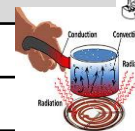
Après être allé au lycée, je préparerai une licence (after having gone to 6th form, I will prepare a degree)



Year 11 GCSE Food Preparation and Nutrition– Knowledge Organiser TERM 1 - NEA 1/Food spoilage/Food science

Food Preservation		FOOD SPOILAGE	
Freezing	Between -18 and -20 degrees Celsius. Bacteria becomes inactive	Salmonella	Poultry, raw eggs, transferred by people too
Refrigeration	Below 5c, bacterial growth is slowed down.	Campylobacter	Raw and undercooked meat, untreated water
Pickling	Vinegar prevents the growth of microorganisms	E. Coli	Raw meat, dirty water, animal waste contamination
Bottling	Heating to high temperatures and storing in a salt solution	Cross contamination	Raw meat comes into contact with cooked food
Vacuum packing	Increase shelf life by removing oxygen- meat	Food spoilage	Caused by deterioration and decay of food
MAP	Modified atmospheric packaging. Increase shelf life of salads.	Enzymes	Protein molecules which contain chemical reactions, only active after slaughter or harvesting
Salted	Fish, removes moisture and increases shelf life	Mould	Grow on food, some are harmless- used to make blue cheese
Smoked	Fish, removes moisture and increases shelf life	Bacterial contamination	Most common form of food poisoning, growth requires Food, warmth, moisture, time
Cured	Cold meats like salami, chorizo, hung and dried	yeast	Are anaerobic cells, cause high sugar content food to spoil
Canning	Subjected to high temperatures to destroy all bacteria	Toxins	Produced by food poisoning bacteria cause illness

TECHNICAL VOCABULARY	
Radiation	Infra- red waves pass through surface of food- microwave
Conduction	Heat is in direct contact with food- fried egg
Convection	Heat moves in air or liquid to heat up food- pasta
Denaturation	Unravelling of bonds- whisking egg white
Oxidation	Reaction of cut surface fruit or veg with the air
Gelatinisation	Swelling of starch molecule until bursting, releasing amylose
Shortening	Flour is coated to prevent gluten formation- pastry
Dextrinisation	The browning of starch with heat- toast
Caramelisation	The browning of sugar with heat- caramel
Emulsification	The ability of water and oil to mix =egg yolk/mayo



3 common raising agents are: Air, Steam, CO2

Chemical Mechanical Biological

How do raising agents work?

The action of moisture, heat or acidity (or all 3) triggers a reaction with a specific raising agent to produce gas. Gas expands when heated. Gas bubbles become trapped.

Function of ingredients-Proteins/ eggs	
Thickening	Protein coagulates, thickens a liquid - quiche
Emulsification	Yolk stops water and oil separating- mayonnaise
Trap air	Denatures (unravels) when whisked increasing in volume. Such as meringue
coating	Dipped in egg and bread crumbs- fish
Binding	Protein coagulates when heated and sets- cakes
Glaze	Brush surface to give a shiny finish- pies
When Protein is denatured	When it's heated
	When it is whisked
	When it's put in acid
	When unravelled it forms new structures

NEA 1 THE SCIENCE EXPERIMENT

Explain your decisions and thinking. Use scientific and technical language.

SECTION A- RESEARCH AND PLAN	SECTION B EXPERIMENT, TEST AND RECORD	SECTION C- ANALYSE AND EVALUATE
<p>Analyse the task</p>	<p>Research the task</p>	<p>Investigate the science</p>
<p>Make a prediction</p>	<p>Plan the experiments</p>	<p>Present information</p>
<p>Organise the experiments</p>	<p>Carry out the experiments</p>	<p>Test and record objective data</p>
<p>Test and record subjective data</p>	<p>Present information</p>	<p>Explain EVERYTHING</p>
<p>Observe, analyse and explain</p>	<p>Comment on the data and justify the results</p>	<p>Relate results to the research and science</p>
<p>Review hypothesis Refer back to task</p>	<p>Suggest improvements Justify conclusions</p>	

Methods of cooking	
Water	Boiling-potatoes
	Braising- steak
	Steaming- beans
Dry	BBQing-chops
	Grilling-bacon
	Dry frying- sausages
Fat	Deep frying – battered fish
	Roasting- meat
Method dependant on	Skill and equipment
	Type of food e.g Cut of meat- tough needs longer and more moisture
	Time

Wider thinking/further reading:
<https://www.educas.co.uk/qualification/s/food-preparation-and-nutrition/>
www.foodfactoflife.org.uk

Cooking food
uses a combination of heat transfer methods
It achieves specific characteristics- e.g crunchy
Makes food taste better
safe to eat, kills bacteria
Easier to digest
Looks more appealing- consider raw meat
Makes high risk food last longer
Allows food to rise, thicken and set
Produce a wider variety of foods
Browning-- Maillard reaction- when foods contain proteins

Consequences of uneven development:

People in developed countries have **higher incomes and better healthcare** than undeveloped countries. Uneven development leads to **migration** as people move to richer, more developed countries.

Reducing the Development Gap:

Microfinance Loans - people in LICs receiving small loans from traditional banks.

+Loans enable people to begin their own businesses.

-It's not clear they can reduce poverty at a large scale.

Foreign-direct investment - one country buys property or infrastructure in another country.

+Leads to better access to finance, technology & expertise.

-Investment can come with strings attached that countries will need to comply with.

Aid - given by one country to another as money or resources.

+Improve literacy rates, building dams, improving agriculture.

-Can be wasted by corrupt governments or they can become too reliant on aid.

Debt Relief - a country's debt is cancelled or interest rates are lowered.

+Means more money can be spent on development.

-Locals might not always get a say. Some aid can be tied under condition from donor country.

Fair trade - a movement where farmers get a fair price for the goods produced.

+Paid fairly so they can develop schools & health centres.

-Only a tiny proportion of the extra money reaches producers.

Technology - tools, machines and affordable equipment that improve quality of life.

+Renewable energy is less expensive and polluting.

-Requires initial investment and skills in operating technology.



CASE STUDY: Economic development in India



Location: India is a **NEE in South Asia**. India straddles the Tropic of Cancer and experiences a range of environments. India has a very strategic position in the Indian Ocean.

It is the world's largest democracy with the world's secondary largest population.

Role of TNCs in India: Secondary employment has increased leading to more **disposable** incomes and therefore a higher demand for tertiary jobs.

+Created jobs and education

+Multiplier effect

-Increased pollution

-Profit sent abroad

-Harsh working conditions

Trade in India:

India **imports** cheaper raw materials, crude oil, and machinery use in factories. Imports of luxuries E.G. gold and silver show the country is becoming wealthier.

India **export** expensive finished products E.G. petroleum, jewellery and pharmaceutical products.

UK aid to India:

India receives £200million/year from the UK.

+Aid improves education, health and sanitation.

Aid was reduced in 2015 as India's economy has developed. In 2015, India spent £600million on it's own space programme. The UK wants to create relationships based on two-way trade of technology and ideas.

Progress with Millennium development

Goals:

1. Less people living below the poverty line.
2. Decreased gender disparity.
3. Less death during child birth.
4. Increased access to clean water.
5. Spread of HIV/AIDs and Malaria reduced. A healthier population means more people can work.

Effects of Economic development in India: *Economic development is directly links with quality of life*

+Life expectancy has increased from 38 to 68 years. An older population means more people working.

+64% have access to safe water.

+Typical schooling years has increased from 7 to 9.

+National Green Tribunal is helping to clean India's cities E.G. e-waste

Key words:

Development - Improvement in living standards through better use of resources

HIC - Poorest countries in the world. GNI per capita is low and most citizens have a low standard of living.

Development gap - The difference in levels of development between the richest and poorest countries in the world. Many believe it is getting larger

NEE - These countries are getting richer as their economy is progressing from the primary industry to the secondary industry. Greater exports leads to better wages.

LIC - Poorest countries in the world. GNI per capita is low and most citizens have a low standard of living.

Gross National Income - All money made by UK citizens and companies.

Human development Index - Includes GNI, life expectancy and adult literacy.

CASE STUDY: Tourism in Tanzania background

Tanzania is a **LIC** in **East Africa**. Tourists visit to enjoy the wildlife, climbing Mt Kilimanjaro and the coast.

+In 2010 tourism contributed 12.7% of the national economy.

+In 2013, tourism was worth \$4.48 billion. 11% of Tanzanians worked in tourism.

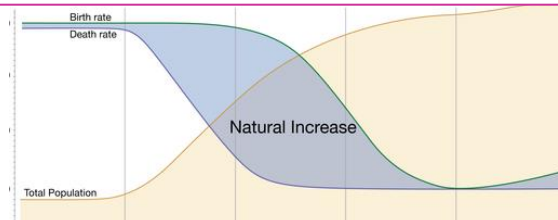
-Tourists do not always spend much money outside their resorts.

-Infrastructure improvements have not spread all of Tanzania.

-Tourists can cause litter and erosion problems

Development indicator	Limitation
Gross National Income	-Does not take into account what one unit will buy in different countries
Birth rate/death rate per year/Life expectancy/access to a doctor	-Not all deaths/births recorded in poor countries -High death rate in HICs due to lifestyle
Infant mortality (No. babies dying before 12 months/year)	-In LIC birth may not be recorded and therefore could affect data
Adult literacy (No. adults that can read and write)	-Ignores other skills E.G. farming

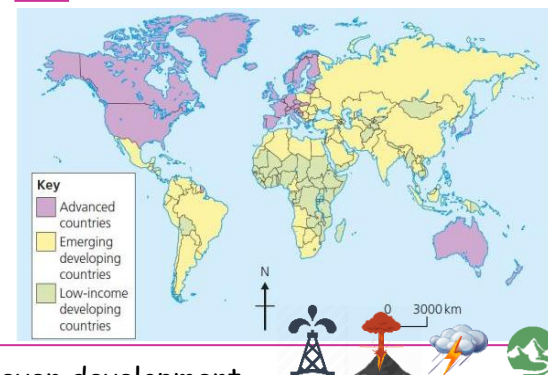
Demographic Transition Model shows population change over time. It studies how birth rate and death rate affect the total population of a country.



STAGE 1	STAGE 2	STAGE 3	STAGE 4	STAGE 5
High DR High BR Steady	BR Low Declining DR Very High	Rapidly falling DR Low BR High	Low DR Low BR Zero	Slowly Falling DR Low BR Negative
e.g. Tribes	e.g. Kenya	e.g. India	e.g. UK	e.g. Japan

Jobs from tourism have meant **more money** has been spent in shops and other businesses. Day wages are well above average earnings. Government has invested in **infrastructure** to support tourism. **New sewage treatment** plants have reduced pollution.

Unit 2b: The Changing Economic World – Reducing the development gap



Physical causes of uneven development

Natural resource: **Access to safe water, oil and timber**

Natural hazards: **frequent hazards, benefits of volcanic activity**

Climate: **Reliability of rainfall, attraction for tourists, extreme climate**

Location: **Landlocked countries may not trade, mountains, scenery for tourists**

Human causes of uneven development

History: Colonialism has **sped up development in Europe, slowed down development in other countries**

Politics: **Corruption affects trade**

Education: **More education means a skilled workforce and more tax to the government**

Health: **No clean water leads to disease. Poorly people can't work (nobody paying tax). Money spent on health care isn't spent on development**

Trade: **Profit, Trade surplus, good relationships**

Aid: **Improve services E.G. schools, relying on Aid can affect Trade relationships**



Theme 1 – Technology

Ich habe / ich habe kein/e/n	I have / I don't have	einen MP3-Player (m)	an MP3 player
Ich möchte	I would like	ein Tablet (n)	a tablet
Ich würde.... brauchen	I would need	einen Laptop (m)	a laptop
einen neuen (m) eine neue (f) ein neues (n)	a new	Ich habe ihn / sie / es (m/f/n) seit zwei Jahren. ***	I've had it for 2 years
ein Handy (n)	a mobile	mit einem Touchscreen	with touch screen
Ich bin Technikliebhaber/in	I am a technophile (m/f) (I love tech)	Ich bin Technikfeind / in	I am a technophobe (m/f) (I hate tech)

Es ist rosa	It's pink
Der Bildschirm ist groß/ zu klein / kaputt	The screen is big / too small / broken
Ich habe viele Apps.	I have lots of apps
das neuste Modell	the latest model
das alte Modell	It's an old model
Ich habe es....bekommen	I got it
zum Geburtstag/ zu Weihnachten	For my birthday / as a Christmas present
Es ist möglich, dass ich einen/eine/ein.... als Geburtstagsgeschenk/ Weihnachtsgeschenk bekommen werde**	It is possible that I'll get a... as a birthday / Christmas present**

Es erlaubt mir,....zu (+inf) / Es ist praktisch ...zu (+inf)	It allows me to / it's handy to
dank dieser Technologie***	thanks to this technology
Der/ Ein Vorteil ist, dass ich / man....(+inf) kann	The/ an advantage is that I can / you can
Soziale Medien / Soziale Netzwerke vereinfachen das Leben*	Social media / networks make life easier
Ich könnte nicht ohne meinen/mein/meine...leben *	I couldn't live without my (m/f/n)...*
Ich benutze ihn/sie/es..., um.... zu (+inf) **	I use it to..
Ich verwende mein Handy, um...zu (+inf) *	I use my mobile to...
auf soziale Netzwerke zugreifen (SEP) **	Access social network
meine Freunde anrufen (SEP)	Phone my friends
(online) chatten	chat (on line)
simsen	send a text
mailen / eine Email schicken	send e-mails
im Internet surfen	surf the net
online kaufen	Do online shopping

Preise vergleichen	Compare prices
Fotos hoch laden (SEP) / teilen / schicken	Upload / Share / send photos
mit Freunden in Kontakt bleiben	Stay in touch with friends
meine Eltern in einem Notfall benachrichtigen	Contact my parents in an emergency
Films herunter laden (SEP)	Download movies
nach Informationen suchen	Look for information
an Foren teil nehmen (SEP)	Participate in forums
(Online-Spiele) spielen	To play games (online)
virtuelle Freunde treffen	Meet virtual friends
Mein Lieblingswebseite ist...	My favourite website is...
Was ich am meisten tue, ist Simsen.*	What I do the most is sending texts

Es gibt einige Gefahren, wie zum Beispiel...*	There are some dangers, such as...
Es besteht die Gefahr / das Risiko, dass (+VERB TO END) ** / von...	There is a danger / a risk, that / of...
man kann ein Opfer von...werden	You can become a victim of
Cyber-Mobbing / Online-Belästigung	Cyberbullying / online harassment
Bankbetrug	bank fraud
Identitätsdiebstahl	Identity theft
Hirnkrebs	brain cancer
asozial werden	become antisocial
Internetsüchtig werden	become addicted the internet
Wenn man nicht Ihre persönlichen Daten schützt, ... (+VERB) **	If you don't protect your personal data
Man soll nicht Ihre Kennwörter teilen, ansonsten (+VERB)... **	You should not share your passwords, otherwise ...
Wenn man zu viel Zeit vor einem Bildschirm verbringt,... (+VERB)... **	If you spend too much time in front of a screen...
Ich werde dafür kritisiert, dass ich nicht in der Realität lebe. Das könnte wahr sein, da ich viele virtuelle Freunde habe. **	I am criticised for not living in the real world. That could be true as I have lots of virtual friends
Was ich an sozialen Netzwerken nicht mag, ist, dass man zu viel Zeit damit verbringt.**	What I don't like about social networks is that you spend too much time on them.
eine Zeitverschwendung	A waste of time

Superpower (Cold war) – History Knowledge Organiser for Year 11, term 1

Key events – timeline

1945	Yalta and Potsdam Conferences, Truman as US President, end WWII
1946	Iron Curtain speech, Long and Novikov telegrams
1947	Truman Doctrine, Marshall Plan, Cominform
1948	Berlin blockade
1949	NATO formed, China Communist, comecon formed
1950	Start of Korean War
1955	Formation of the Warsaw Pact, arms race
1956	Rebellion in Hungary

Key themes

Political history

The unique 'war' between the superpowers of USSR and USA, impact of satellite states, rise of the arms race

Economics

The impact of the Marshall Plan and the response of Comecon

The 'Great man of history'

The influence of Truman, Eisenhower and Stalin as well as Kennan & Novikov

Social history

The impact on societies – McCarthyism in USA and Hungarian revolution

Ideological

The atomic age and a new Europe

Key Vocabulary

Political

Churchill's 'iron curtain' speech and Kennan's telegram which influenced Truman
'satellite' states where a Superpower held significant influence over an otherwise sovereign state

Economical

Impact of Marshall Plan – 'dollar imperialism'

Social

The Red Scare – McCarthy's fixation with the threat of communism

Ideological

'Cold' war – a unique concept of a war without casualties

Key terms

Describe – the historian needs to understand what has happened and who has done what. The starting point for historical understanding is the knowledge of events. For this term, the difficult paradox of the Cold war.

Explain – once the historian has grasped what has happened, the next question is to look for an explanation - reasons why it has happened. For this term, how did the WWII allies turn into enemies?

Evaluate - having understood what happened and why, the next question is to weigh up who or what is responsible for events.

Infer – historians need imagination, especially with source. What does it mean to read between the lines?

PEEL Paragraphs

Each paragraph is written in the same style

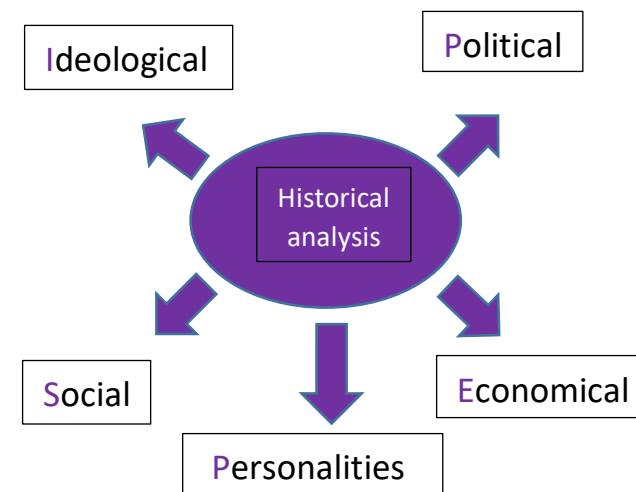
Point that answers the question clearly in the first sentence of each paragraph, using a PEPSI term (see across)

Evidence which is historically detailed (historically accurate facts and figures) and relevant to the question

Explanation of how the evidence is useful in addressing the question

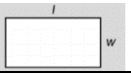
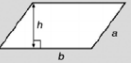

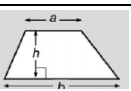
Link the paragraph to the question, making it obvious how your answer is addressing the specific question

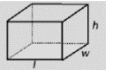
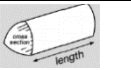
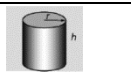

PEPSI



Number	
Square numbers	1, 4, 9, 16, 25, 36, 49, 81, 100, 121, 144, ...
Cube numbers	1, 8, 27, 64, 125, 216, 343, 512, 729, 1000, ...
Prime numbers	2, 3, 5, 7, 11, 13, 17, 19, 23, 29, ...
Fibonacci	0, 1, 1, 2, 3, 5, 8, 13, 21, 34, ...

Fractions, decimals and percentages		
$\frac{1}{2}$	0.5	50%
$\frac{1}{4}$	0.25	25%
$\frac{3}{4}$	0.75	75%
$\frac{1}{10}$	0.1	10%
$\frac{1}{5}$	0.2	20%

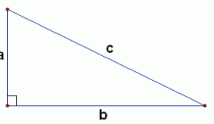
Area		
	Rectangle	$l \times w$
	Parallelogram	$b \times h$
	Triangle	$\frac{b \times h}{2}$
	Trapezium	$\frac{a + b}{2} \times h$

Volume		
	Cuboid	$l \times w \times h$
	Prism	Area of cross section \times length
	Cylinder	$\pi r^2 h$
	Pyramid	$\frac{1}{3} \times \text{area of base} \times \text{height}$







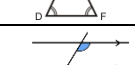

Year 11 Maths Foundation Knowledge Organiser

Index laws	
$a^m \times a^n$	a^{m+n}
$a^m \div a^n$	a^{m-n}
$(a^m)^n$	a^{mn}
a^{-n}	$\frac{1}{a^n}$

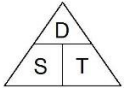
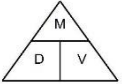

Conversions	
km \rightarrow m	$\times 1000$
km ² \rightarrow m ²	$\times 1000^2$
km ³ \rightarrow m ³	$\times 1000^3$
m \rightarrow cm	$\times 100$
m ² \rightarrow cm ²	$\times 100^2$
m ³ \rightarrow cm ³	$\times 100^3$
cm \rightarrow mm	$\times 10$
cm ² \rightarrow mm ²	$\times 10^2$
cm ³ \rightarrow mm ³	$\times 10^3$
1 litre =	1000 ml
1 litre =	1000 cm ³
1 tonne =	1000 kg
1 kilogram =	1000 g
1 gram =	1000 mg

Pythagoras' Theorem	
	For a right-angled triangle: $a^2 + b^2 = c^2$

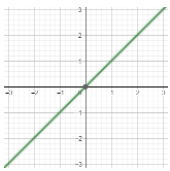
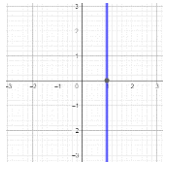
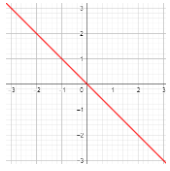
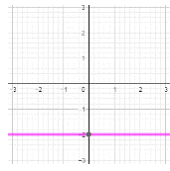
Angles in polygons	
Sum of interior angles	$(n - 2) \times 180^\circ$
One interior angle	$\frac{(n - 2) \times 180^\circ}{n}$
One exterior angle	$\frac{360}{n}$
Interior + exterior angle =	180°



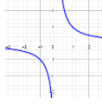
Angle facts	
	Angles on a straight line add up to 180°
	Angles around a point add up to 360°
	Vertically opposite angles are equal
	Angles in a triangle add up to 180°
	Angles in a quadrilateral add up to 360°
	Base angles in an isosceles triangle are equal
	Corresponding angles are equal
	Alternate angles are equal

Averages and range	
Mean	Add up all of the numbers and divide by how many there are
Median	Put the numbers in order and find the middle number
Mode	The most common number
Range	Biggest number – Smallest number

Compound measures	
$Speed = \frac{Distance}{Time}$	
$Density = \frac{Mass}{Volume}$	
$Pressure = \frac{Force}{Area}$	

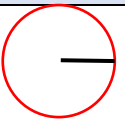
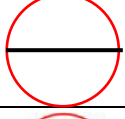
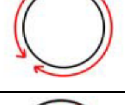
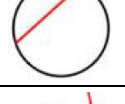
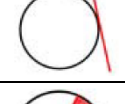
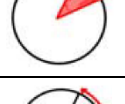

Equation of a straight line	
Equation	$y = mx + c$
Gradient	m
y-intercept	c
Gradient between points	$\frac{y_2 - y_1}{x_2 - x_1}$
Parallel lines...	...have the same gradient
Midpoint	$\left(\frac{x_1 + x_2}{2}, \frac{y_1 + y_2}{2}\right)$



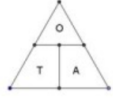
Recognising graphs 1			
$y = x$		$x = 1$	
$y = -x$		$y = -2$	

Recognising graphs 2	
$y = x^2$	
$y = x^3$	
$y = \frac{1}{x}$	

Circles and sectors	
Diameter	$radius \times 2$
Area of circle	πr^2
Circumference	πd
Area of a sector	$\frac{\theta}{360} \times \pi r^2$
Arc length	$\frac{\theta}{360} \times \pi d$

Transformations	
Translation	Vector
Rotation	Angle Direction Centre of rotation
Reflection	Mirror line
Enlargement	Scale factor Centre of enlargement

Parts of circles	
Radius	
Diameter	
Circumference	
Chord	
Tangent	
Sector	
Arc	

Trigonometry		
Function	Formula triangle	Equation
Sin		$\sin(\theta) = \frac{opposite}{hypotenuse}$
Cos		$\cos(\theta) = \frac{adjacent}{hypotenuse}$
Tan		$\tan(\theta) = \frac{opposite}{adjacent}$

Proof	
Even number	$2n$
Odd number	$2n+1$
Consecutive numbers	$n, n+1, n+2$
Consecutive even numbers	$2n, 2n+2, 2n+4$
Consecutive odd numbers	$2n+1, 2n+3, 2n+5$
Two different even numbers	$2n$ and $2m$
Two different odd numbers	$2n+1$ and $2m+1$

Index laws	
$\frac{1}{a^n}$	$\frac{1}{a^n}$
$\frac{m}{a^n}$	$(\frac{m}{a})^n$

Functions	
Composite function	$fg(x)$
Inverse function	$f^{-1}(x)$

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

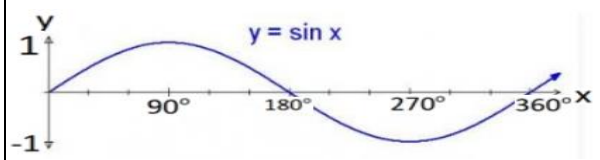
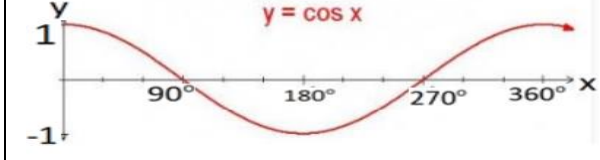
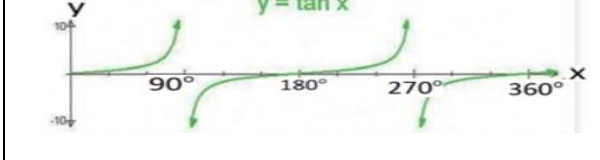
Year 11 Maths Higher Knowledge Organiser

Graph transformations	
Translation by $\begin{pmatrix} a \\ 0 \end{pmatrix}$	$f(x) \rightarrow f(x - a)$
Translation by $\begin{pmatrix} 0 \\ b \end{pmatrix}$	$f(x) \rightarrow f(x) + b$
Reflection in the y axis	$f(x) \rightarrow f(-x)$
Reflection in the x axis	$f(x) \rightarrow -f(x)$

Trigonometry	
Sine rule sides	$\frac{a}{\sin A} = \frac{b}{\sin B} = \frac{c}{\sin C}$
Sine rule angles	$\frac{\sin A}{a} = \frac{\sin B}{b} = \frac{\sin C}{c}$
Cosine rule sides	$a^2 = b^2 + c^2 - 2bc \cos A$
Cosine rule angles	$\cos A = \frac{b^2 + c^2 - a^2}{2bc}$
Area of triangle	$\text{Area} = \frac{1}{2} ab \sin C$

You need to know all of the foundation stuff too!

Exact values					
	0°	30°	45°	60°	90°
Sin	0	$\frac{1}{2}$	$\frac{\sqrt{2}}{2}$	$\frac{\sqrt{3}}{2}$	1
Cos	1	$\frac{\sqrt{3}}{2}$	$\frac{\sqrt{2}}{2}$	$\frac{1}{2}$	0
Tan	0	$\frac{\sqrt{3}}{3}$	1	$\sqrt{3}$	undefined

Trigonometry graphs	
Sin graph	
Cos graph	
Tan graph	

CRIME DRAMA

Crime drama is a **sub-genre** of drama that focuses on crimes, the criminals that commit them and the police that catch them.

There are many formats of Crime drama such as detective, forensic/medical, procedural etc...

The Sweeney features elements of the **action genre**, while *Luther* includes conventions of different genres such as **Thriller**....

Key Conventions of TV Crime Drama:

- Committing and solving of crime
- Medical/ Forensic/ Procedural
- Fictional accounts of real life stories
- Titles of the shows are regularly eponymous e.g. "Luther"
- Main character has conflict with authority or their partner in crime
- Set in the city
- Typical character types inc. villain
- Disequilibrium – discovery of a crime leads to equilibrium – solving of a crime
- Continuing narrative arc over multiple episodes

CONVERGENCE: Luther was initially broadcast on BBC1, then made available to download or stream via iPlayer. It was then available to buy on DVD boxset and then later sold to Netflix.

NETFLIX

BBC iPlayer

PUBLIC

-FUNDED BY TV LICENSE

PRIVATE/COMMERCIAL

-FUNDED BY TV & ONLINE ADVERTISING



REGULATION: Luther and The Sweeney were both given a 15 certificate and were broadcast at 9pm – post watershed due to the violence and adult themes which revolve around the serious crime unit settings for the drama.



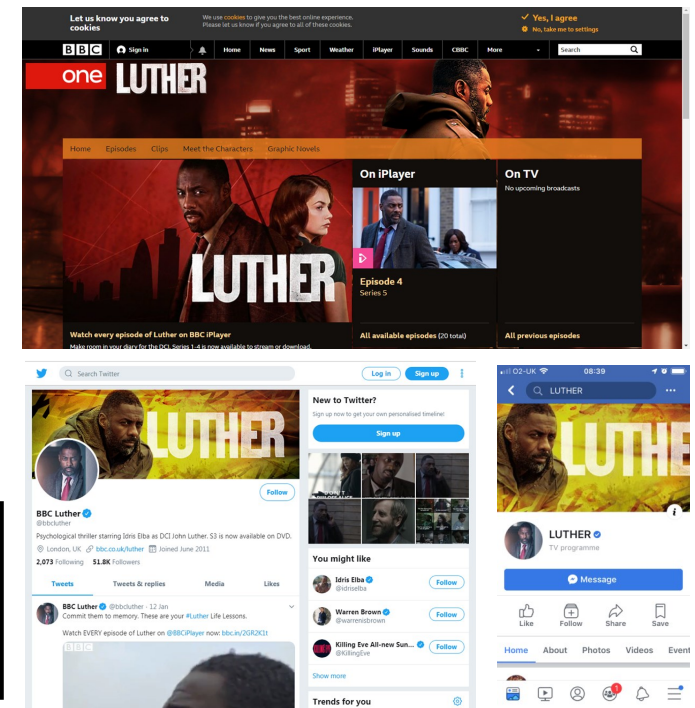
WATERSHED

There are strict rules about what can be shown on TV before the 9pm watershed. The watershed means the time when TV programmes which might be unsuitable for children can be broadcast. The watershed begins at 9pm and material unsuitable for children should not, in general, be shown before 9pm or after 5.30am. Unsuitable material can include everything from sexual content to violence, graphic or distressing imagery and swearing. For example, the most offensive language must not be broadcast before the watershed on TV or, on radio, when children are particularly likely to be listening.

LUTHER uses social media & the BBC website to connect with audiences, provide entertainment through streaming options, clips and information. Social media was specifically used to market and promote new series to audiences.

KEY TERMS

Conventions – what we expect to see in a TV crime drama
Hybrid Genre – some programmes share the conventions of more than one genre e.g. Jonathon Creek
Sub-Genre – programmes that share similar conventions e.g. detective lead shows
Watershed – After 9pm
Prime time – The most popular programmes shown between 7pm-8pm
Enigma code – something within the narrative raises questions for TA
Inverted Narrative – The criminal is identified to the audience early on, there is no mystery around who the villain is and the story focuses on how the detective is going to catch the criminal.
Action codes – progress the story quickly e.g. showing a character packing a suitcase means they are leaving
Diegetic sound – natural sound that hasn't been added
Non – diegetic sound – soundtrack that is added over the action
High key lighting – bright light used
Low key lighting – dark light used
Cliff-hanger – the narrative is left unresolved
Mise-en-Scene – What's in a scene? Props, costumes, settings, composition, lighting etc.
Verisimilitude – The believability or realism of a film or TV show.





- **Luther** is a British crime drama television series starring Idris Elba as the title character DCI John Luther.
- Prior to Luther Elba was well established in the US crime drama The Wire and the US version of The Office.
- Written by Neil Cross.
- The first series comprised six episodes which ran in **May 2010** on **BBC1** in the **9pm timeslot**
- BBC Studios handles the distribution of the series.
- The series has been highly successful receiving numerous awards and critical acclaim for the production, writing and the stars of the show.

STYLE:

50s Noir conventions are borrowed e.g. dark lighting and long overcoat Alice Morgan is pale and wears red lipstick – ‘femme fatale’ again borrowed from the 50s . This is noted in the opening credit sequence, with its use of reds, blacks and crime-drama genre iconography. Reinforced by enigmatic silhouettes and the whispering, secretive theme tune.



OPENING SCENE MEDIA LANGUAGE:



ESTABLISHING SHOT –industrial setting, implies ‘gritty’

TRACKING SHOTS on Luther pursuing Henry Madsen

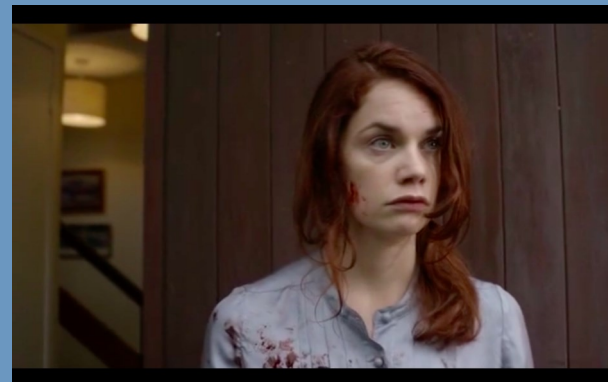
LOW ANGLE SHOTS –intimidating, powerful

CROSS-CUTTING: Between scenes at the crime scene and the chase implying they are happening simultaneously, the music is used to convey a sense of urgency –a race against time
Our initial impression is that Luther is the **villain** –dark, hooded figure pursuing the smart businessman. We initially don’t see Luther’s face creating **enigma**.

MEETING ALICE MORGAN MEDIA LANGUAGE:

SETTING: At Alice’s family home , environment creates high level of **verisimilitude**.

BODY LANGUAGE & GESTURE: Creates a sense of vulnerability, she is in distress and represented as the **victim** when we first meet her. She waits for the police to rescue her, a ‘damsel in distress’.



REPRESENTATION & CONTEXT:

ETHNICITY: Luther challenges stereotypical representations of black men in crime drama which is typically negative. This is further reflected in Luther’s highly educated, successful mixed race wife. This reflects the diverse, multi-cultural setting of this contemporary drama.

GENDER: Masculinity is represented in a very complex way; Luther is represented as an aggressive, alpha male, yet also vulnerable through his psychological instability. Typical masculine stereotypes are challenged through characters such as Justin who is openly admirable of Luther; and Mark who is gentle and represented as a ‘sensitive’ contrast to Luther. The representation of femininity **challenges stereotypes** in all lead female characters; Alice subverts expectations as a manipulative, intelligent villain, Rose Teller is a powerful, authority figure, and while Zoe Luther is by far the most typically ‘feminine’ representation (vulnerable, weak, lead by love), she is also represented as a highly successful humanitarian lawyer. These female representations reflect the contemporary context of the setting.

CRIME & THE POLICE: Crime is represented as dark & sinister and Luther is represented as a vigilante, rule-breaker who will stop at nothing to stop criminals. Rose is the calm, steady influence who encourages him to stay on the right track.

PROPP CHARACTER FUNCTIONS:

HERO: John Luther, troubled but brilliant detective; a rule-breaker who will do anything to bring criminals to justice.

VILLAIN: Alice Morgan, femme fatale, highly intelligent, manipulative and an obsession with Luther.

HELPER: Justin Ripley, faithful side-kick who idolises Luther and is eager to learn. Ripley asks questions that the audience need to follow Luther’s thoughts and processes of detection.

DISPATCHER: Rose Teller, Luther’s boss, keeps him focused , tough but fair –see’s Luther’s brilliance and willing to put her job on the line for him.

DONOR: Both Ripley and Benny provide Luther with the means to achieve his goal



BACKGROUND INFORMATION:

- Sweeney Todd is the cockney rhyming slang for “flying squad” (a division of the police who dealt with serious, violent crime)
- Produced by Talkback Thames
- Main star is John Thaw as Regan; this show established him as a television star
- First broadcast 1975-1978 in the 9pm timeslot.
- Filmed all around London

MEETING CARTER: (*Helper/side-kick*)

Long shot –allows us to see the smartly dressed professional man.

Clean cut, smart –good attitude, pride.

Lighter coloured suit/coat implies he is the good guy links to hero character.

Introduced in a professional setting suggesting he takes his work seriously and this will be the focus of the character in the narrative



MEETING JACK REGAN: (*Hero*)

Medium close up –close to him –focus. Implies he is important. Closeness creates personal connection.

Introduced in a ‘personal’ location suggesting that personal life may be a relevant aspect in the narrative

Haggard –hungover –on a work night!!!! Hints to a rebellious lifestyle perhaps?

Heavy drinker –issues?

In lady’s dressing gown –adds an element of humour and suggests he doesn’t take himself too seriously, might be a bit of a ‘character’ –particularly given the era and the overtly masculine stereotypes of men.



STYLE:

The Sweeney was produced in the 70’s and looks very dated; this is due to both the production values and the costumes & props.

The production is grainy, poor quality image in comparison to today’s high-definition digital film, this is also reflected in the sound quality.

The costumes and styling is from the 70’s and looks very dated, the props such as phone boxes, cameras and typewriters also reflect the lack of technology at the time.

These reflect the historical context of the time in which the production was made

Created by THAMES for ITV
–a **commercial** channel



SIMILARITIES WITH LUTHER:

- Troubled male lead, aided by faithful, professional side-kick.
- Gritty London settings, filmed on location to create **verisimilitude**.
- Genre iconography
- Opening title sequence –grainy editing & silhouettes

CONTEXT:

Genders were less equal in the 1970s; there were very few females in the police. This is clearly reflected in The Sweeney. The only female in the episode is not involved in the investigation and is sent to look after Regan’s girlfriend, Jenny, who has been threatened by Kemble’s men.

Minority groups weren’t reflected or were misrepresented in The Sweeney.

This contrasts significantly with representations of gender & ethnicity in Luther.

MEETING KEMBLE: (*Villain*)

Mid shot/over the shoulder shot allows us to see him in his ‘lair’.

Setting –red connotes danger. Opulent –ornate mirrors, leather wingback chair, suggests wealth.

Costume –Suit clearly connotes authority figure/incharge, anchored by the two henchmen who sit listening to him, trying to impress him. His patterned silky tie a reference to his wealth as opposed to the plain ‘work’ wear of the police.

Props –Pipe is reflective of the era, plans/maps suggestive of his ‘cunning’ attitude.



Music GCSE: Stephen Schwartz – Defying Gravity

MR TIGHTS	Features	KEYWORDS
Melody	<ul style="list-style-type: none"> Syllabic throughout with rhythms moving in a speech-like manner. Vocalization at the end in bar 175 to the word 'aah'. Conjunct/stepwise start; verse & chorus combine conjunct & wide angular leaps. Leaps often feature rising perfect fifth. Some exceptionally large leaps such as a compound perfect fourth and a compound perfect fifth. Ascending sequence in b.6&7. Leitmotif developed to form much melodic & accompanying material. 	1- Syllabic - when one note is sung per syllable.
		2- vocalization - wordless singing using a vowel syllable such as 'ah'.
		3- Conjunct - movement by step.
		4- Angular/disjunct – movement by leap.
Rhythm (incl. tempo & metre)	<p>Tempo changes through this song and they are important to the overall structure. Rallentandos used particularly at end of sections to go from Allegro to Andante.</p> <p>Time signature changes: 3/2 to 2/2 in opening, changes to 4/4 at b.88, returning to 2/2 at b.115.</p> <ul style="list-style-type: none"> Syncopation and dotted rhythms are used throughout. Triplets are used, both quaver & crotchet triplets. Rhythms are predominantly crotchet and quaver based, with some longer durations at ends of phrases. Rests are often used to break up phrases. Pause marks or fermatas are used to lengthen and give freedom to longer rhythms. Off-beat entry after a crotchet rest at each start of phrase. 	5- Sequence - the repetition of a musical phrase at a higher or lower pitch than the original.
		6- Leitmotif - a recurring musical idea, associated with a particular theme, character of place.
		7- Rallentando – gradually slower.
		8- Allegro – fast & lively.
Texture	<ul style="list-style-type: none"> Sparse texture at opening: punctuating instrumental chord stabs with some monophonic unaccompanied bars. Melody-dominated homophony in verses. Homophonic chordal moments. Ostinato accompaniment at b.88 with repeated semiquavers. Unison & harmony singing though Elphaba & Glinda usually sing separately. Contrapuntal ending: 3 different musical ideas with different lyrics. 	9- Andante – slow, moderately paced.
		10- Maestoso – majestically.
		11- Syncopation - a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.
Instrument (sonority)	<p>'Defying Gravity' is a duet for the characters Elphaba and Glinda with some spoken dialogue in addition to the singing. The two characters either deliver their text spoken, half sung/spoken with music notated on the stave with crosses instead of note heads or entirely sung. These two singers require extremely versatile voices with a large range of just under two octaves, from G below middle C to F.</p> <p>Large orchestra: woodwind section (including additional instruments such as piccolo, bass clarinet and cor anglais), brass and string sections with a harp and three keyboards. It includes a wide variety of percussion instruments: drum kit, tubular bells and timpani. Electric guitars create a modern sound and in this song they are required with over-drive, a distortion effect.</p> <p>The score in the anthology is a short score or orchestral reduction and the main instruments with solos are labelled. The orchestra is used to good dramatic effect.</p>	12- Triplet – three notes should be played in the space of two, highlighted by a square bracket with a '3'.
		13- Homophonic - a melody & accompaniment.
		14- Ostinato - a persistent phrase or motif repeated over several bars or more.
		15- Unison – more than one part playing the same melody at the same pitch.
Genre	<p>Stephen Schwartz is an American music theatre composer and lyricist. Born in 1948 in New York, he studied piano and composition at the Julliard School of Music while still at high school, and later graduated in drama from Carnegie Mellon University.</p> <p>Musicals: <i>Godspell</i>; <i>Pocahontas</i>; <i>The Hunchback of Notre Dame</i>; <i>The Prince of Egypt</i> and <i>Enchanted</i>.</p> <p>2003: composer and lyricist for <i>Wicked: The Untold Story of the Witches of Oz</i>, a musical based on the novel <i>Wicked: The Life and Times of the Wicked Witch of the West</i>. This is an alternative version of the <i>Wizard of Oz</i> and tells the story from the point of view of the witches, Elphaba (the Wicked Witch of the West) and Glinda, the Good Witch.</p> <p>'Defying Gravity' is the finale song for the first act, when Elphaba discovers that the Wizard of Oz is not the heroic figure she had originally believed him to be. Realising this, Elphaba vows to do everything in her power to fight the Wizard and his sinister plans. She sings of how she wants to live without limits, going against the rules that others have set for her. It was originally written in the key of D b major but has been transposed to D major in the Anthology.</p> <p>Music theatre integrates songs, spoken dialogue, acting and dance within a popular idiom. Musicals are an extended piece of music theatre.</p>	16- Contrapuntal – when two melodies are played 'against' each other and interweave – almost the same as 'polyphonic'; written in counterpoint.
		17- Dialogue – instrument in dialogue, playing on after another, swapping ideas.
		18- Overdrive – a type of distortion, altering the sound by increasing the gain, to produce a 'fuzzy', 'growling' or 'gritty' sound.
		19- parallel semitonal movement – moving
Harmony	<ul style="list-style-type: none"> Root position chords. Unrelated chord progressions; parallel semitonal movement in opening (chromatic movement). Dissonance sometimes. Pedal at end. 	20- Dissonant – clashing intervals. the intervals that are dissonant (clashing) are the minor and major second, the minor and major seventh and the tritone (augmented fourth or diminished fifth).
Tonality	<ul style="list-style-type: none"> Ambiguous tonality at start. D major. Modulations: b.20: B major; b.22: F major; b.32: D major. B.88: G major; b.103: D major. B.115: chromatic melody of the opening. B.132: D major; B.168: B minor; finish on a chord of D major. 	20- Dissonant – clashing intervals. the intervals that are dissonant (clashing) are the minor and major second, the minor and major seventh and the tritone (augmented fourth or diminished fifth).
Structure	<p>Verse-chorus form. (Verse: bar 34, bar 63, bar 135. Chorus: bar 50, bar 79, bar 103, bar 151.)</p> <p>Within that structure this piece has multiple sections, which are defined by tempo, contrasting moods and melodic material.</p>	21- Pedal - a sustained or repeated note in the bass.
		22- Ambiguous - unclear in tonality.

ONE: Key Vocabulary

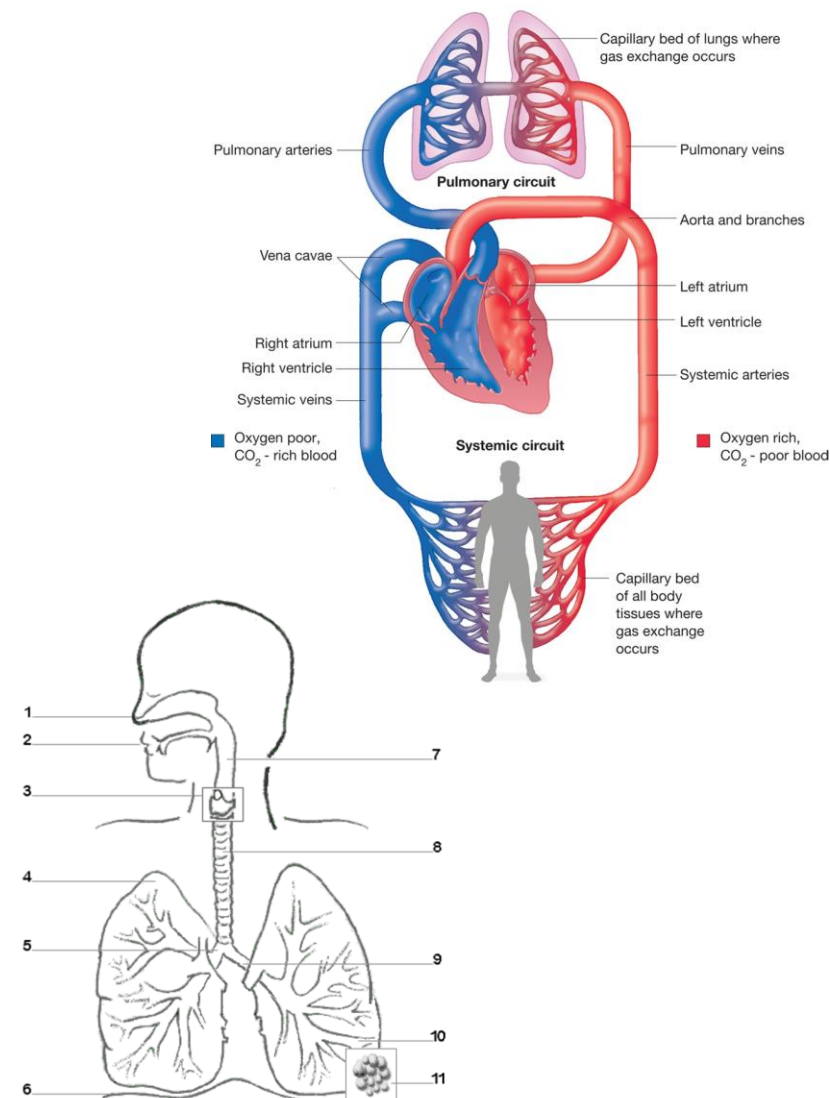
Word	Definition
Aerobic exercise	Use of oxygen for the duration of the exercise. Usually at moderate intensity at a continuous rate e.g. long distance running.
Anaerobic exercise	Exercise which does not allow for the predominant usage of oxygen. Usually high or very high intensity for a short period of time. E.g. sprinting up a hill.
Blood vessels	Tubular structures that carry blood around our bodies.
Heart rate	Number of heart beats per minute.
Stroke volume	The amount of blood pumped out of the heart (left ventricle - to the body) during each contraction.
Cardiac output	Cardiac output = stroke volume x heart rate. The volume of blood pumped per minute by each ventricle of the heart.
Breathing rate	The number of breaths taken in a minute.
Tidal volume	The amount of air which enters the lungs during normal inhalation at rest.
Minute ventilation	The volume of gas inhaled or exhaled from the lungs per minute.
Gas exchange	The movement of gases taking place at the alveoli and capillaries.

TWO: Core Questions

Question	Answer
Identify the order of the pathway of air.	Nose/mouth, trachea, bronchi, bronchioles, alveoli
Double circulatory system	The human body has two circulatory loops in which blood circulates. One is oxygenated, and the other is deoxygenated. Systemic – the circulatory loop that controls blood flow from the heart to the rest of the working muscles and organs. Pulmonary - the circulatory loop that controls blood flow from the heart to the lungs.
Identify three characteristics of veins	Carry blood back to the heart (away from body or away from lungs), thinner and less elastic walls, have valves to prevent backflow of blood
Identify three characteristics of arteries	Have thick walls, carry blood at high pressure away from heart (to body or to lungs), have no valves, have more elastic walls, arterioles
Identify three characteristics of capillaries	Small, allow carbon dioxide, water & waste products to pass through, thin walls

GCSE PE: CARDIO-RESPIRATORY

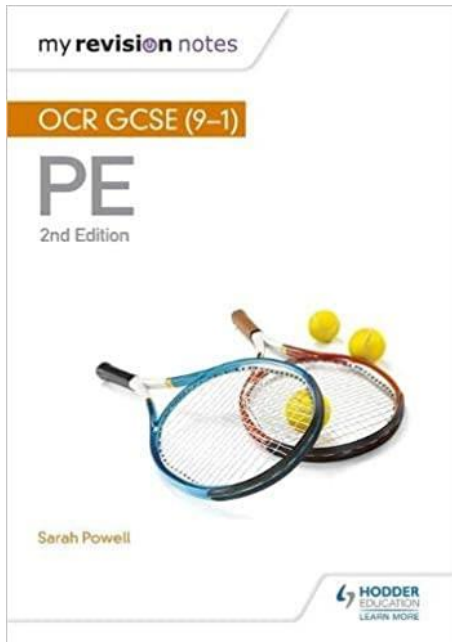
THREE: ...



AUTUMN TERM – YEAR 11 GCSE PE KNOWLEDGE ORGANISER

THEORY

RECAP AND CONSOLIDATE
KNOWLEDGE AND UNDERSTANDING
OF COMPONENT 1



***The structure and function of the skeletal system**

- location of bones
- functions of skeleton
- types of synovial joint
- types of movement
- components of a joint

***The structure and function of the muscular system**

- location of muscles
- role of muscle in movement

***Movement analysis**

- levers, planes and axes

***Cardiovascular and respiratory systems**

- structure and function
- aerobic and anaerobic exercise

***Effects of exercise on body systems**

- short term effects
- long term effects

***Components of fitness**

- definitions
- practical examples
- tests

***Principles of training**

- optimising training

***Preventing injury**

- risks and hazards



PRACTICAL

COMPILE VIDEO EVIDENCE

ONGOING WRITTEN
EVIDENCE COLLECTED IN
THE PRACTICAL LOG BOOK

Video moderations
sessions will take place.
Evidence will be collected
in school

AEP – CONTROLLED
ASSESSMENT

*Completion of 14 hours
in a computer room

Key points to learn

Key points to learn

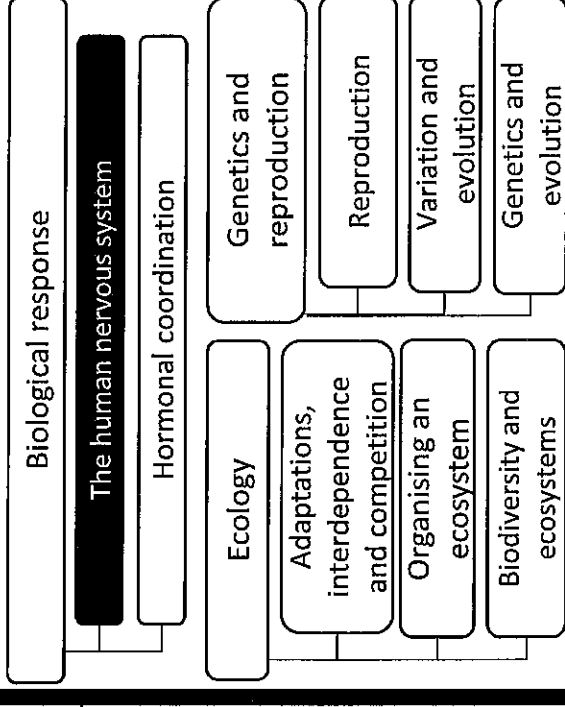
1. Catalyst	Increase rate of reaction without being used up themselves	11. CNS	Central Nervous System. Brain and spinal cord
2. Enzyme	Biological catalysts. Work at a specific temperature and pH	12. Reflex actions	Automatic, rapid actions that do not use conscious part of brain
3. Homeostasis	Automatic control of conditions inside a cell or organism so that enzymes and cells work effectively	13. Reflex arc	Safety mechanism for our body Eg. Blinking, jumping at loud sounds
	In the human body it controls: 1. Blood glucose concentration 2. Body temperature 3. Water levels		The sequence in a reflex action eg tasting something sour 1. Stimulus – sour taste 2. Receptor – taste bud cell 3. Sensory neuron – carries impulse to coordinator 4. Relay neuron in Coordinator – spinal cord 5. Motor neuron – carries impulse to effector 6. Effector – muscle in face 7. Response – muscle contracts
	Uses receptors, coordination centres and effectors		
4. Receptors	Cells that detect changes (stimuli)	14. Synapse	Gap between two neurons. Chemicals diffuse across gap instead of electrical impulse
5. Coordination centres	Use information from receptors Brain, spinal cord and pancreas		
6. Effectors	Bring about response to changes Muscles or glands		
7. Pancreas	Monitors and controls blood glucose levels	15. Muscle	Tissue that can contract or relax to cause movement
8. Glands	Make hormones which act as chemical messages in the body		
9. Stimuli	A change noticed by a sensory receptor. Can be changes in: 1. Temperature 2. Taste 3. Touch 4. Sound 5. Light 6. Smell		
10. Neuron	Specialised cell that carries electrical impulse in nervous system		

Trilogy B10: The human nervous system

Collins Revision Guide: Homeostasis and response

Knowledge Organiser

Big picture (Biology Paper 2)

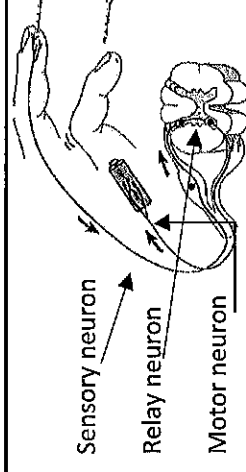


Background

Cells in the body need very specific conditions to survive and operate. How does our nervous system ensure that these conditions are monitored and controlled?

Additional information

Remember that our bodies operate at 37°C. It's so that our enzymes work best and do not denature.



Key points to learn

Key points to learn

1. Endocrine system	Contains glands that secrete hormones into the bloodstream Pituitary gland Thyroid Adrenal gland Pancreas Testes (male) Ovary (female)
2. Hormones	Chemical messages in the body.
3. Pituitary gland	'Master gland' that secretes hormones that act on other glands
4. Pancreas	Monitors and controls blood glucose levels
	Releases insulin hormone if blood glucose concentration too high Releases glucagon if blood glucose concentration too low
5. Insulin (hormone)	Causes cells to take glucose from blood. Liver and muscle cells store as glycogen
6. Glucagon (hormone)	Converts glycogen into glucose. Interacts with insulin in negative feedback cycle to control glucose
7. Adrenaline (hormone)	From adrenal gland. Increases heart rate in fight or flight response
8. Contraception (to stop pregnancy)	<ul style="list-style-type: none"> Oral (pill) - FSH stops eggs maturing Injection/implant - progesterone to stop maturation and release of eggs Spermicides - chemicals kill sperm Barrier - stop sperm reaching egg Abstinence - No sexual intercourse Surgical - remove/cut reproductive organs

9. Type 1 diabetes
Pancreas does not produce enough insulin when glucose concentration too high. Needs insulin injections

10. Type 2 diabetes
Body no longer responds to insulin. Controlled by diet and exercise

Obesity a risk factor for this diabetes

11. Thyroxine (hormone)
From the thyroid gland. Controls the body's metabolic rate. Important in growth and development
Controlled by negative feedback

12 Oestrogen (hormone)
Main female reproductive hormone. From ovaries

13. Ovulation
Once a girl has gone through puberty she releases an egg every 28 days during the menstrual cycle

FSH (Follicle Stimulating Hormone) causes and egg to mature in ovary. Stimulates ovary to make oestrogen

14. Hormones during menstrual cycle
LH (Luteinising Hormone) triggers release of egg (ovulation)

Oestrogen: causes uterus lining to grow; stops release of FSH; starts release of LH

Progesterone: maintains uterus lining; stops production of both FSH and LH

Testosterone 15 (hormone)
Main male reproductive hormone. From testes. Starts sperm production

16. Infertility treatment (to help pregnancy)

- FSH and LH can be taken to stimulate egg development and release.
- IVF (In Vitro Fertilisation) uses eggs that are removed, fertilized and re-implanted into uterus

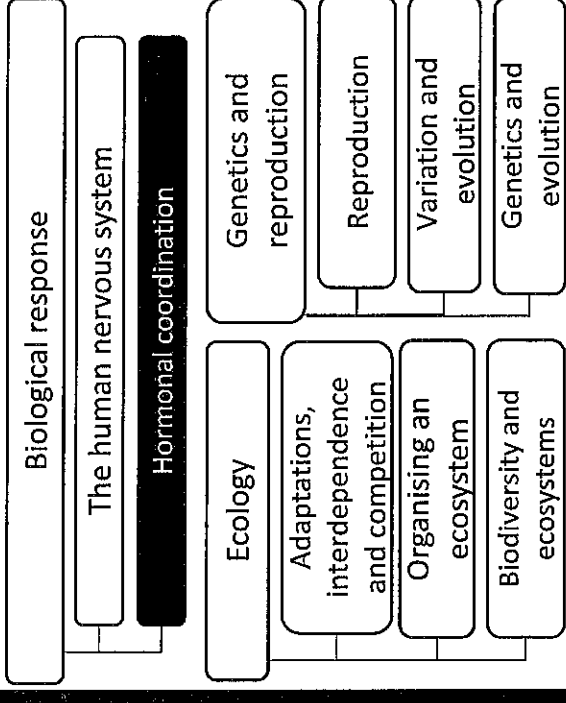
Trilogy B11: Hormonal

coordination

Collins Rev. Guide: Homeostasis and response

Knowledge Organiser

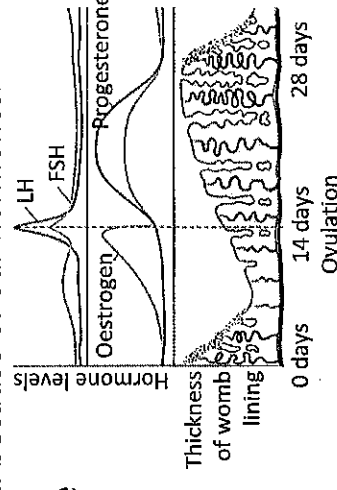
Big picture (Biology Paper 2)



Background

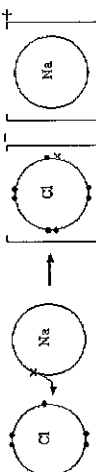
The journey from a child into an adult is (adolescence) is a difficult time for all living things. It's all because of our hormones.

Here are the hormones that change and control the female menstrual cycle.

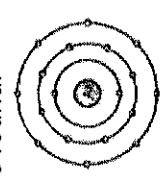




Key points to learn

Key points to learn

1. Electrolysis	Breaking down a substance using electricity
2. Electrolyte	The ionic compound that is broken down in electrolysis. Must be an ionic compound in liquid form (either molten or dissolved in water) Connected to the power supply
3. Electrode	The +ve electrode
4. Anode	The -ve electrode
5. Cathode	Atom where number of protons is not equal to electrons (+ve or -ve)
6. Ion	Metals and hydrogen. Collect at the cathode (-ve electrode)
7. Positive (+ve) ions	Non-metals except hydrogen. Collect at the anode (+ve electrode)
8. Negative (-ve) ions	Metal + Non metal Metal loses electrons and becomes a positive ion. Non metal gains the electrons and becomes a negative ion.
9. Ionic bonding	 $\text{Cl} + \text{Na} \rightarrow \text{NaCl}$
10. Group	Column number in the Periodic Table. Tells you how many electrons in outer shell of atom. Used to work out charge of ion

Key points to learn

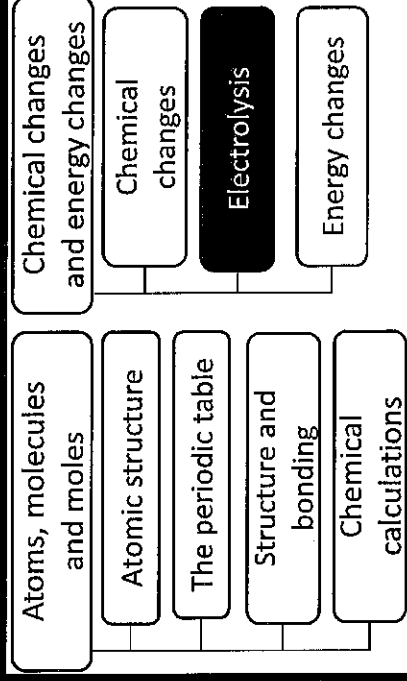
11. Half equations	Equation showing what happens to electrons at each electrode Eg Lead ions gaining 2 electrons at the cathode to be come lead atoms $\text{Pb}^{2+} + 2\text{e}^- \rightarrow \text{Pb}$
12. Oxidation	Losing electrons (or gaining oxygen)
13. Reduction	Gaining electrons (or losing oxygen)
14. OIL RiG	<u>O</u> xidation is <u>L</u> oss of electrons <u>R</u> eduction is <u>G</u> ain of electrons
15. Electron shells	Where electrons are found. The shells can each hold this many electrons maximum: 2,8,8 
16. Aluminium	Obtained from molten bauxite ore Extracted by electrolysis mixed with cryolite to reduce melting temperature
17. Cryolite	Used to extract aluminium
18. Ore	Rock containing enough metal to be worth extracting
19. Brine	Salt water (sodium chloride solution) Can be separated using electrolysis to produce chlorine, hydrogen and sodium hydroxide
20. Test for hydrogen	Hydrogen makes a squeaky 'pop' when lit with a splint 
21. Test for oxygen	Oxygen will relight a glowing splint. 

Trilogy C6: Electrolysis

Collins rev guide: Chemical Changes

Knowledge Organiser

Big picture (Chemistry Paper 1)



Background

Electrolysis is important to our lives as allows us to obtain reactive metals from their ores. It is likely to become even more important over the next 10 years as we separate hydrogen from water for use in fuel cells.





Maths skills

Balance the charges on both sides of a half equation. You can only add big numbers in front of the number of the electrons
eg $2\text{O}^{2-} - 4\text{e}^- \rightarrow \text{O}_2$

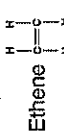
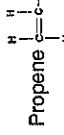
Additional information

You need to be able to work out how many electrons an atom wants to lose or gain using the group number. This will be its ion charge.

Key points to learn

1. Mixture	Not pure. Different compounds / elements not chemically bonded
2. Hydrocarbon	Compound containing only hydrogen and carbon eg CH ₄
3. Crude oil	Fossil fuel mixture of hydrocarbons
4. Distillation	Separating liquid from a mixture by evaporation and condensation
5. Compound	Two or more different elements chemically bonded
6. Molecule	Two or more atoms chemically bonded
7. Fractions	Hydrocarbons with similar boiling points separated from crude oil
8. Alkanes	Hydrocarbon with only single covalent bonds eg C—C
	Known as saturated hydrocarbons
	Methane (CH ₄) 
	Ethane (C ₂ H ₆) 
	Propane (C ₃ H ₈) 
9. Boiling point	Butane (C ₄ H ₁₀) 
	Temperature liquid turns to gas. (Long hydrocarbons have higher)
10. Volatility	How easily it evaporates (Long hydrocarbons have lower)
11. Flammability	How easily it lights and burns (Long hydrocarbons have lower)

Key points to learn

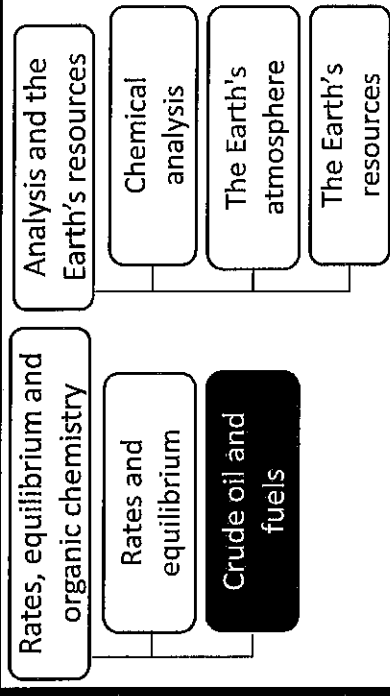
12. Viscosity	The resistance of a liquid to flowing or pouring. (Long hydrocarbons have higher)
13. Fractional distillation	Separating liquids from a mixture by boiling then condensing at different temperatures
14. Burning hydrocarbons	Hydrocarbon + Oxygen → Water + Carbon Dioxide eg CH ₄ + 2O ₂ → 2H ₂ O + CO ₂
15. Oxidised	Oxygen added or electrons lost
16. Test for CO ₂	Turns limewater cloudy
17. Incomplete combustion	When a fuel burns with insufficient oxygen. Produces toxic Carbon Monoxide (CO)
18. Cracking	Breaking large alkanes into smaller, more useful ones
19. Thermal decomposition	Breaking down a compound by heating it
20. Catalyst	Chemical which speeds up a reaction without being used itself
21. Alkenes	Hydrocarbon with a double covalent bond eg C=C
	Known as unsaturated hydrocarbons
	Has twice as many H as C atoms eg  Ethene  Propene
22. Testing for alkenes	Unsaturated hydrocarbons turn bromine water colourless

Trilogy C9: Crude Oil and Fuels

Collins rev guide: Organic Chemistry

Knowledge Organiser

Big picture (Chemistry Paper 2)



Background

Fossil fuels are non-renewable which means they are running out. But why is oil so useful? This topic explores that very question.

Additional

Remember that non-metals bond by covalent bonding (sharing electrons) and that Carbon is in group 4 so needs 4 electrons to fill its outer shell.

Maths skills

Balancing equations:

Number of atoms on reactant side


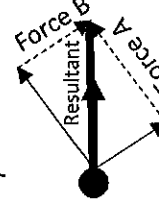
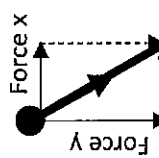
Number of atoms on product side

Alkane general formula: C_nH_{2n+2}
Alkene general formula: C_nH_{2n}

Key points to learn

1. Scalar	Magnitude only eg speed
2. Vector	Magnitude and direction eg velocity, force
3. Displacement	Can be drawn as an arrow →
4 Magnitude	Distance away from start point in a straight line
5 Force, F [N]	Size of a quantity
6. Contact force	Push or a pull acting on an object
7. Non-contact force	Forces that act though touch eg friction, air resistance, tension
8. Newton's Third Law	Forces that act without need for touch eg magnetic force, gravity, electrostatic force
9. Driving force	When two objects interact they exert an equal and opposite force on each other
10. Friction	A force that makes a vehicle move
11. Resultant force	A force that tries to stop an object moving. Generates heat
12. Newton's First Law	The force you have if you replaced all the forces on an object with one single force
	If it is zero, forces are balanced
	If the forces on an object are balanced the object will either:
	1. Remain still
	2. Keep moving same velocity

Key points to learn

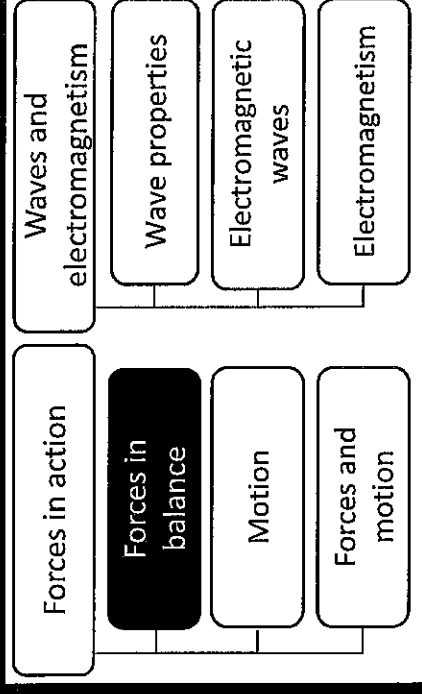
13. Free body force diagram	Shows the forces as arrows acting on an object. Object represented as a dot on centre of mass Eg 
14. Centre of mass	Point at which mass of an object appears to be concentrated All objects will hang with their centre of mass below the pivot The centre of mass of a regular shape is at the centre
15. The parallelogram of forces	Used to find the resultant of two forces that are not parallel. Eg 
16. Resolving forces	Drawing two forces at right angles to represent a single resultant force Eg 
17. Weight, W [N]	Force acting on a mass due to gravity (Weight = mass x gravity)
18 Mass, m [kg]	The amount of matter in an object
19. Normal contact force	Push between solids. Acts at right angle to the surface at the point of contact

Trilogy P7: Forces in balance

Collins rev guide: Forces

Knowledge Organiser

Big picture (Physics Paper 2)



Background

Anything that changes direction, speed or shape does so because of unbalanced forces. They are the reason we go to bed up to 2cm shorter than we are when we wake up. Weird? That's forces.

Maths skills


Drawing scale diagrams to find the diagonal of a parallelogram (see Fact 15) or drawing a scale parallelograms around a diagonal (see Fact 16)

Additional information

Content in *italics* is Higher Tier only.

Key points to learn

The diagram illustrates the electromagnetic spectrum with two scales. The top scale is Wavelength (λ), with an arrow pointing to the left, indicating that wavelength decreases from left to right. The bottom scale is Frequency (Hz), with an arrow pointing to the right, indicating that frequency increases from left to right. The spectrum is divided into regions: Radio (Long, 1000 m), Microwave, Infrared (IR), Visible, Ultraviolet (UV), X-ray, and Gamma ray (Very short, 10^{-10} m).

Wavelength, λ	Amplitude, A Both measured in metres (m)
	

Speed of a wave = frequency x wavelength

$$v = f \times \lambda$$

[m/s] [Hz] [m]

(You need learn this)

Light changing direction as it changes speed at a boundary

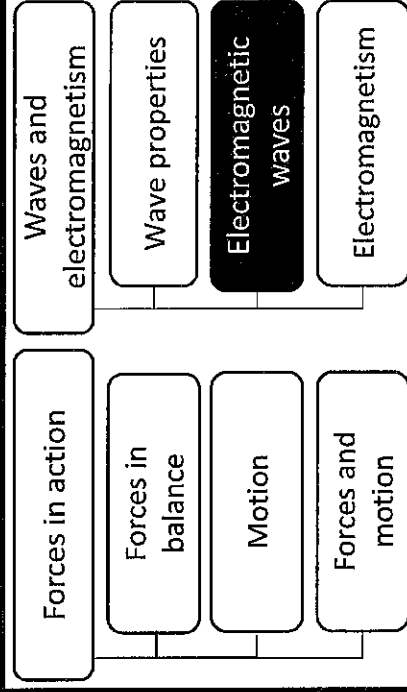
incident 1

Absorbing waves	Waves carry energy so absorbing any wave generates some heat
-----------------	--

Key points to learn

16 Frequency, f [Hz]	Number of waves in one second. Measure in Hertz
-------------------------	--

Big picture (Physics Paper 2)



This family of waves is all around us, all the time. They travel at 300million metres a second through space and are some of the building blocks of the Universe. So what are they and how do we use them?

You need to remember and be able to rearrange the Wave Equation. A nice way to check is by finding the frequency of your microwave oven $\sim 2450\text{MHz}$ (usually written on back of oven). Speed of light is $3 \times 10^8 \text{m/s}$. You should be able to calculate that a microwave in your oven is 0.12m long exactly.

AO1

Develop ideas through investigations, demonstrating critical understanding of sources.

AO2

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3

Record ideas observations and insights relevant to intentions as work progresses.

AO4

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

- **Context**- setting, what it means, what is it about? Are you selecting (choosing images/fabrics) and recording (drawing and annotations) ideas clearly showing you understand the context.?
- **Analysis**- To look closely at and investigate
- Do you fully understand the context and meaning behind the work you investigate and have a clear understanding of your own ideas and how and why they may move in a direction?
- **Observation**- Looking closely at something observing colour palettes, shapes, lines and texture

A03

Record ideas observations and insights relevant to intentions as work progresses.

Record Images, lines and colours make connections.

What are you trying to achieve?

Why? How can you achieve effective outcomes?

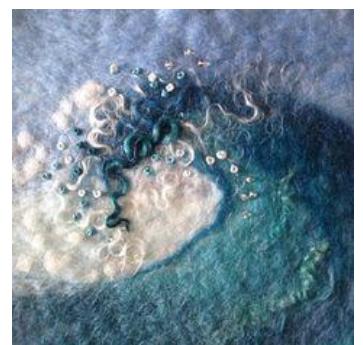
Are pieces inspiring ideas? What or how can you move and develop ideas (move them on further and improve)

Reflect



AO2

Explore and develop- Try things in different ways to get the best outcomes.



Theme 3 bling sheet – Unit 12 work

el trabajo	job/work	el carnicero	butcher
la profesión	profession	el panadero	baker
el trabajo temporal	temporary job	el peluquero	hairdresser
el trabajo fijo	permanent job	el dependiente	shop assistant
...a tiempo parcial	part time	el cajero	cashier
...a tiempo completo	full time	el traductor	translator
el bombero	firefighter	el contable	accountant
la enfermera	nurse	el aprendiz	apprentice
el ingeniero	engineer	el cartero	postman
el cocinero	cook	el abogado	lawyer
la empresa	company	la azafata	stewardess
la compañía	company	el albañil	bricklayer
el director	director	el ama de casa	house wife
el gerente	manager	el periodista	journalist
el sueldo	salary	los requisitos	requirements
el jefe	boss	el candidato	candidate
las prácticas laborales	work experience	el salario	salary
el negocio	business	el cliente	customer

salvar vidas	to save lives	servir a los clientes (sirvo)	to serve customers
ayudar	to help	dominar una lengua	to be fluent in a language
cuidar	to look after	tener buenos conocimientos de	to have good knowledge of
quisiera (+INF)*	i would like (+INF)	puedo (+INF)	i can (+INF)
resolver problemas	to solve problems	podría (+INF)	i could (+INF)
estar en paro (estoy) estar desempleado	to be unemployed	ser capaz de (soy)	to be capable of (i am)
buscar	to look for	limpiar las mesas	to clean tables
trabajar	to work	estar bien/mal pagado	to be well/badly paid
trabajar en equipo	to work in a team	estar harto de (estoy)	to be fed up with (i am)
trabajar solo/a	to work alone	atender a los clientes	to attend customers
ganar (dinero)	to earn (money)		

desafiante	challenging	actual	current
cortés	polite	actualmente	currently
fascinante	fascinating	valiente	brave
variado/a	varied	simpático/a	friendly

fiable	reliable	paciente	patient
trabajador/a	hardworking	ambicioso/a	ambitious
sincero/a	sincere	organizado/a	well organised
alegre	happy	gratificante	rewarding

mi trabajo ideal sería...	my ideal job would be...
sueño con.... tener mi propio negocio	i dream about... having my own business
nunca trabajaría como...	i would never work as...
hice mis prácticas laborales en...	i did my work experience in...
para mis prácticas laborales trabajé de...	for my work experience i worked as...
es mi trabajo ideal porque sé relacionarme bien con la gente	it's my ideal job because i know how to relate well to people
soy una persona muy organizada	i'm a well organised person
me interesa el trabajo porque puedo trabajar con gente joven	i'm interested in the job because i can work with young people
Es agradable charlar con los clientes pero desafortunadamente no está bien pagado.	it's pleasant to chat to customers but unfortunately it's not well paid
Trabajo como jardinero; arreglo los jardines de mis clientes. Me encanta estar al aire libre y es un trabajo muy creativo.	i work as a gardener, i tidy my customers' gardens. i love to work outdoors and it's a very creative job
sin duda tengo la personalidad apropiada para el trabajo. Tengo mucha energía, soy una persona muy animada y también tengo mucha paciencia	without a doubt i have the suitable personality for the job. i have lots of energy, i'm a very lively person and i also have lots of patience
Lo malo del trabajo es que tengo que trabajar muchas horas y a menudo durante la noche.	the bad thing about the job is that i have to work long hours and often during the night
lo que me gustaría es trabajar de secretaria porque podría tener un horario fijo, de nueve a cinco.	what i would like is to work as a secretary, because i could have fixed hours, from 9 to 5
Me gusta la idea de ser independiente en el trabajo.	i like the idea of being independent at work
además creo que el trabajo ofrecerá muchas oportunidades	moreover, i think that the job will offer lots of opportunities
en el pasado, he trabajado en una tienda como dependiente	in the past, i've worked in a shop as a shop assistant
hace dos años, trabajé en...	two years ago, i worked in...
tengo un trabajo a tiempo parcial así que gano lo suficiente para mis necesidades	i have a part time job, therefore i earn enough for my needs
busco un trabajo que me dé * la oportunidad de viajar y usar idiomas	i'm looking for a job that gives me the opportunity to travel and use my languages

quiero un empleo que ofrezca * un buen salario y buenas posibilidades de promoción en la empresa	I want a job that offer a good salary and good possibilities of promotion within the company