BOURNEMOUTH SCHOOL

# Year 10

# Knowledge Organiser 2

## Autumn Term

Name: Master 10

Registration Form: -

✓Hard Work ✓Discipline ✓Smart Appearance ✓Respect

**Year 10 - Autumn Term 1**

Welcome back year 10.

- **Please try and spend time on independent study every evening.**
- **Use different learning strategies for different topics but "Think it, Link it" will help with the breadth of knowledge you will need for the exams.**
- **Involve friends or parents where possible to test your knowledge and understanding.**
- **Start using knowledge organisers if you have not already done so. It is not too late.**
- **Use knowledge organisers to learn the key information for the topics you are currently studying.**
- **Remember that knowledge organisers provide the core knowledge you need, but they are only a starting point.**
- **Supplement the information in your knowledge organisers with your own revision and independent study at home.**

Your Knowledge Organiser is the best way of learning important subject material and you will be given lots of advice and support as the year goes on.

Mr Robjohns

*Director of Learning – Year 10 and 11*

## What is a knowledge organiser (KO)?

Below is a reminder of how to use your knowledge organiser. There are videos of examples on the school website. Search "Knowledge Organisers".

## The 4 learning strategies

There are 4 strategies that you can use to revise. They are progressively more challenging, so always start with the first in the list:

1. **Look Cover Write Check**

I. Identify the subject and section of your KO that you want to revise. This should be one of the ticked sections.
II. **LOOK** carefully at the subject and section of your KO you want to revise and try to remember as much as you can. Remember this should be a ticked section.
III. Now **COVER** this information so you can't read it.
IV. **WRITE** out what you can remember word for word in your Homework Learning Journal.
V. **CHECK** what you have written by comparing it to your KO. Tick each correct word in green pen and correct any errors you have made.
VI. Repeat this process until you are confident you can remember everything you need.

**AIM**: You should be able to repeat the information by rote.

2. **Self or peer quizzing**

I. Identify the subject and section of your KO that you want to revise. This should be one of the ticked sections.
II. Write out a list of questions you could ask either yourself or a friend about this section of the KO. Write these in your Learning Journal.
III. If you are working on your own, cover the KO and write a full answer to each question. If you are working with a partner, swap books and copy down their questions and have a go at answering them.
IV. Now uncover the KO and use a green pen to tick or correct your work.

**AIM**: You should be able to repeat the information by rote but with a good understanding

3. **Playing with words and sentences**

I. Identify the subject and section of your KO that you want to revise. This should be one of the ticked sections. You now want to check how well you have learnt the information in your KO.
II. Definitions – look at words that are used in this section. Can you write a definition in your own words?
III. Rephrasing – can you rewrite the sentences or explanations in your own words?
IV. Summary – can you summarise the main points of this section of the KO?
V. Synonyms – can you write synonyms for key words and ideas?
VI. New Sentences – can you write a sentence that includes the key vocabulary or definitions that you have learnt?

**AIM**: You should be able to use the information in your KO in a flexible and confident way in your writing.

4. **Think it, Link it**

This is a technique to use towards the end of the half term when you are revising all of the KO.

I. Think of the links or connections between different sections of your KO.
II. Write these out in your own words in your Learning Journal.
III. Think about the links between a particular section of your KO and what you have learnt in your lessons. Can you expand on this section by linking it to your wider knowledge?
IV. Write this out in your Learning Journal.

**AIM**: You should be able to link your home learning and your lessons to show a confident understanding of the work covered.

**How to present work in your Learning Journal**

1. Always write the subject and the date when you start your home learning.
2. Always write the strategy that you are going to use for your home learning.
3. Always use a ruler to underline titles and dates.
4. Use a blue or black pen to write, or a pencil if you need to draw. Drawing should never be done in pen.
5. Use a green pen to complete corrections of your work.
6. You are expected to complete half a side of your Learning Journal each evening as a minimum.
7. You can work every Monday to Thursday in room 53 until 5pm. This is a quiet room where you can complete your home learning rather than doing it at home.

**Checking**: Your teachers will check your Learning Journal at least once a cycle. If they are concerned that you aren't doing your home learning thoroughly, they will log a home learning referral on Arbor, and offer you support and guidance. If you don't respond to this guidance, you will be issued with an After-school Detention where you will be expected to complete your home learning.

**Do Now tasks**: At the start of every lesson, you should expect a Do Now task. This is a low stakes retrieval quiz on what you have learnt in lessons so far.

**Maths**: Your teacher will set you tasks to complete on Dr Frost Maths.

# Rewards at Bournemouth School

At Bournemouth School, we want to recognise the many different ways that students contribute and succeed. Rewards are not just about getting the highest marks. They recognise **achievement, effort, progress, excellent behaviour, attendance and contribution to our school community**.

There are two main ways your success is recognised: the **Bournemouth School 100** and **Achievement Points**.

## The Bournemouth School 100

Every term, you will receive a **Bournemouth School 100 score**. This gives you a score out of 100 based on five areas of school life.
Each area is worth up to **20 points**:

| Area | What counts? | Maximum |
|---|---|---|
| **Behaviour** | Consistently meeting our expectations and avoiding Behaviour Points | 20 |
| **Achievement** | The Achievement Points you earn in lessons and through wider school activities | 20 |
| **Progress** | The progress you are making across your subjects | 20 |
| **Attendance** | Attending school regularly – 97% or above earns the maximum score | 20 |
| **Community** | Leadership, volunteering, peer support and getting involved in school life | 20 |
| **TOTAL** | | **100** |

This means there are lots of ways to build a strong score. You don't have to be the highest-attaining student in your year: excellent behaviour, strong progress, good attendance and making a positive contribution all count.

## Keep track of your score

You will receive an update at the end of each half term so that you can see how you are doing and where you could improve.
The full scoring charts for each category will be published in your **Knowledge Organiser** at the start of each half term.
Your Bournemouth School 100 score will also be included in your termly report to parents/carers.

### Can you make the top 25%?

At the end of the year, we will calculate your average Bournemouth School 100 score across all three terms.
If your score places you in the **top 25% of your year group**, you will receive a **Bournemouth School 100 badge** to wear during the following academic year.
The challenge is to perform consistently across the whole year and across all five areas.

## Achievement Points

Staff award **Achievement Points (APs)** throughout the year to recognise excellent work, effort, improvement and positive contributions to school life.

Your points build up across the year, allowing you to work towards three reward stages.

### 🥉 Bronze — 230 Achievement Points

You will receive:

- a **Bronze certificate** from your tutor
- **one entry into the school raffle**

### 🥈 Silver — 280 Achievement Points

You will receive:

- a **Silver certificate** from your Director of Learning
- **another entry into the school raffle**

### 🥇 Gold — 350 Achievement Points

You will receive:

- a **Gold certificate** from SLT
- **a third entry into the school raffle**
- an **early lunch served by SLT**
- entry into the **Achievement Points Leaderboard**

## Reached Gold? Keep going.

Gold isn't the end of the challenge.
Once you reach **350 Achievement Points**, you will compete to finish among the highest Achievement Point earners in your year group.
The **top 30** will be displayed and updated each week.

At the end of the year:

**1st place**
🏆 **Achievement Cup** for your year group + **gift card**

**2nd–10th place**
⭐ **Framed certificate + gift card**

**11th–30th place**
⭐ **Framed certificate**

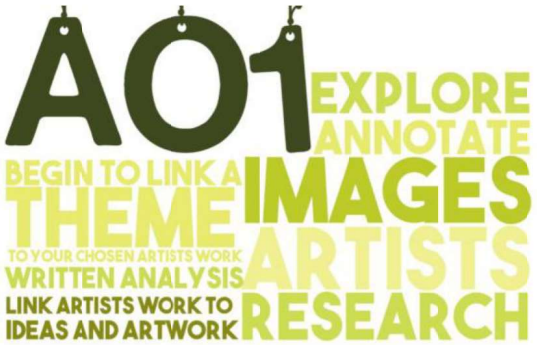
# What should you aim for?

There isn't just one way to be successful at Bournemouth School.

**Work hard. Make progress. Meet our expectations. Attend regularly. Get involved. Contribute positively.**

**Remember our core values: Hard work, discipline, smart appearance, and respect.**

Having these aims at the forefront of your mind everyday in school will help you earn recognition — and gives you something to aim for throughout the year.




**What are Annotations?**
Annotations are written explanations or critical comments added to art or design work that record and communicate your thoughts. ☐

| Do's and don'ts of annotation | Tick |
|---|---|
| **What to do** | |
| **Do** add labels which help explain your creative process, e.g. 'Initial Ideas', 'Thumbnail Compositional Studies', 'Exploring Negative Space.' | |
| **Do** add details on techniques you might forget later, e.g. the stages you went through to achieve a particular print-making or drawing technique. | |
| **Do** record your thoughts on the success of the work – what worked and what didn't. | |
| **Do** reflect on the work of artists and designers you are influenced by and how this helped inform your ideas. | |
| Do write down ideas about what you would like to try next, or if there is anything you could change to improve an idea or technique. | |

| What not to do | |
|---|---|
| Don't write very lengthy comments. At this stage, the purpose of annotation is to allow you to record your thoughts quickly so you can explore them later | |
| Don't annotate in a way that distracts attention from the work, e.g. by writing over an area of a drawing in large text. | |
| Don't use annotations to label obvious things, e.g. 'oil pencil drawing of a bottle.' | |

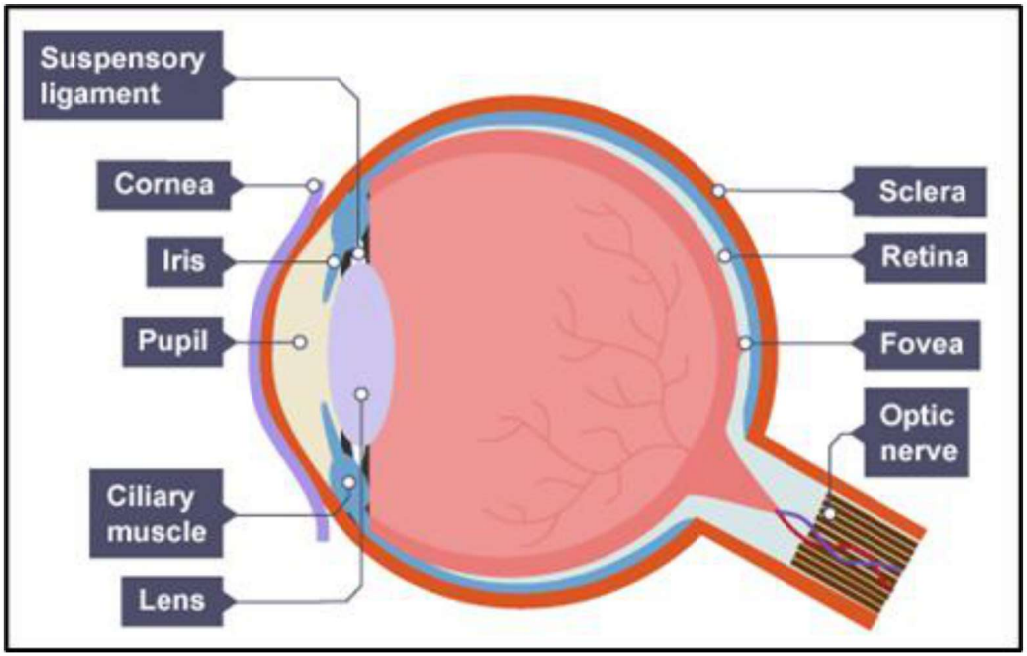
| Annotating your work<br>Use these heading to explain each piece of work you have done in your book | | Tick |
|---|---|---|
| What? | **What is it?** Explain the piece of work you are annotating Examples: This is a first-hand drawing that I made of a …This is a series of photographs I took of… This is a collection of visual research about... This is information I gathered about… This is a copy that I made of a piece of artwork by… This is a mood board of…to show ideas relating… | |
| Why? | **Why did you make it?** Explain how this piece helped you in your project. Examples: to get ideas about… to get me thinking about… to show what I have learned about… to explore the ideas of… to examine the shape/form/line/texture/pattern of… to anclyse the style of… to try out the technique of… to practice… to develop my skills in… | |
| How? | **How did you make it?** Explain how you created the piece of work Examples: I drew it using… I painted it with… I constructed it from… I built it up by collaging… I photographed/drew it from life… I drew/painted it from a photography… I gathered the images from the internet… I researched the information on a site called… | |
| Quality | **How good is it?** What are you pleased with? What could you improve? Examples: I am pleased with the way I… one good element of the work is… the best feature of this work is… a section of this work that is particularly successful is…I'm not happy with… one area I could improve is… the least successful part of the work is… I wish that I had… | |
| Learning | **What did you learn?** What have you found out? What are the next steps? Examples: I improved my skills in… I got better at working in the style of… I have a better idea of… I have a clearer understanding of… I feel more confident about… Next I will try… To follow this up, I will… To build on this piece of work I hope to… | |

| Vocabulary | | | Tick |
|---|---|---|---|
| AO1 | Critical Understanding | Looking closely at how artists and designers communicate ideas, feeling and beliefs through their work. Your knowledge of the work of others should help you to develop your ideas, and this influence should be clear in your art. | |
| AO1 | Sources | This is what inspires your art. The work of artists, the built environment, the natural world, music, literature, history, religion, traditions, politics etc | |

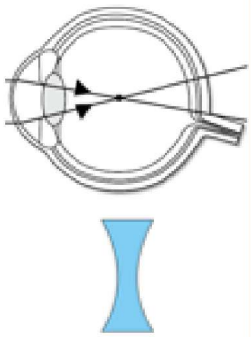


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| Keyword | Learn | ✓ |
|---|---|---|
| Central Nervous System | Made up of the brain and the spinal cord. | |
| Receptor | Detects a stimulus. Eyes (light), skin (temperature and pressure), ears (sound), nose (smell), tongue (taste) | |
| Reflex Response | Automatic and rapid response that does not involve the conscious part of the brain. Protects the body from harm. | |
| Stages of Reflex Arc | Stimulus -> Receptor -> sensory neurone -> relay neurone -> motor neurone -> effector -> response | |
| Effector | Muscles (contract) or gland (releases chemical or hormone) | |
| Synapse | Gap between 2 neurones. Chemicals diffuse across the synapse between two neurones to pass on the impulse. | |
| Accommodation | The process of changing the shape of the lens to focus on near or distant objects. | |
| Cerebral Cortex | Area of the brain responsible for higher-order processes: intelligence, personality, memory, consciousness. | |
| Medulla | Area of the brain responsible for unconscious activity: heart rate, breathing rate. | |
| Cerebellum | Area of the brain for coordinated muscle control and balance. | |



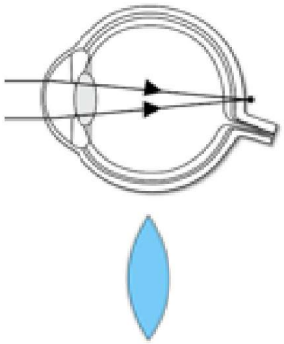

| Adaptation to light |
|---|
| Dim Light – Circular muscles relax, Radial muscles contract |
| Bright Light – Circular muscles contract, Radial muscles relax |



Concave

Myopia (short sightedness) is caused by having an eyeball which is too long.

Spectacles for short sightedness have a concave lens.
TO FOCUS LIGHT ON THE RETINA



Convex

Hyperopia (long sightedness) is caused by having an eyeball which is too short.

Spectacles for long sightedness have a convex lens.
TO FOCUS LIGHT ON THE RETINA

| Accommodation for Near Object | Accommodation for Far Object |
|---|---|
| Ciliary muscles contract | Ciliary muscles relax |
| Suspensory ligaments loosen | Suspensory ligaments are pulled tight |
| The lens is thicker and refracts light rays strongly | The lens is pulled thin and only slightly refracts light rays |

## Methods of stock control

Peer & self assessment

| Method | Definition | Advantages | Disadvantages |
|---|---|---|---|
| Just in time (JIT) | A stock control method where the business does not store any raw materials. Instead, it has regular deliveries that bring only what is needed before existing raw materials run out. | ○ Less money tied up in stock that could go out of date or out of fashion. This money (capital) can then be reinvested or spent elsewhere.<br>○ Products are fresher due to frequent deliveries<br>○ Storage space can be used for other items | ○ Unable to use bulk-buy discounts if buying in small quantities.<br>○ Requires good relationships with suppliers<br>○ Customers could receive a poor service if the business misjudges the amount of stock it needs and allows products to go out of stock.<br>○ Hard for businesses to react to unexpected changes in demand |
| Just in case (JIC) | Involves producing or purchasing stock with excess, or **buffer stock** in place. This means stock is always available for the business if required. | ○ Increases the level of customer satisfaction<br>○ Reduce the chance of running out of stock<br>○ Benefit from **bulk-buy discounts (economies of scale)** | ○ Buffer stock space requires more storage space at more cost to the business<br>○ Products kept in stock for a long time may lose their freshness<br>○ High amounts of cash tied up in stock<br>○ Increases the chances of having to sell off stock at a discount |

## Factors affecting choice of suppliers

Think it, link it

| Factor | Explanation |
|---|---|
| Price | ○ If a business can get supplies cheaply, this keeps its variable costs are low, allowing it to maintain higher profit margins. Often, the more products businesses buy from suppliers, the more power they have to negotiate discounts.<br>○ Cheaper goods may mean lower quality items. |
| Quality | ○ Quality needs to be consistent.<br>○ Quality needs to meet customer expectations for price paid – value for money.<br>○ Customer will associate poor quality with the business, not the supplier. |
| Reliability | ○ This may cover areas such as delivery, availability and capacity. A business needs to be able to trust that their products will be delivered on time, and that suppliers are consistently going to have enough stock available to meet the demands of their customers. |

## Definitions

Look, cover, write, check

| | |
|---|---|
| Procurement | Getting the right supplies from the right supplier, at the right price and at the right time. |
| Logistics | Making sure the correct products are procured and that they will arrive when needed. Logistics involves three main elements, transportation, storage and distribution. |
| Supply chain | The process of developing, sourcing, producing and providing goods and services to consumers. A supply chain can involve working with, and relying on a range of other businesses such as suppliers and shipping companies. |

## Benefits of effective supply chain management

- Working with suppliers to ensure that key processes are running efficiently and cost effectively
- Getting goods and services for the best price and value
- Cut waste and unnecessary costs to create a streamlined process and fast production
- More satisfied end consumers, resulting in less complaints and lower returns rates



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## Quality Control

Look, cover, write, check

| | |
|---|---|
| Focuses on identifying faulty goods | Quality is the responsibility of one individual or a specific team of individuals |
| Identifies and fixes problems and faults | The product is at the heart of quality control |

## Quality Assurance

Look, cover, write, check

| | |
|---|---|
| Focuses on improving the production process | Establishes a good system for quality management |
| Quality is the responsibility of everyone involved in the manufacturing process | The production process is at the heart of quality assurance |

## Total Quality Management (TQM)

Playing with words & sentences

TQM aims to make managing quality the responsibility of all employees in a business to create a 'culture of quality' and gain a **competitive advantage**. It ensures that there are standardised processes for each part of a business, and that all employees are fully trained in how to complete each part of their role effectively and consistently.

| **Advantages** | **Disadvantages** |
|---|---|
| ○ cost reduction<br>○ increased efficiency<br>○ increased customer satisfaction<br>○ reduced waste and errors | ○ the cost of training<br>○ can be difficult and time consuming to introduce<br>○ all employees must believe in TQM for it to be successful |

## Quality issues associated with growth

- It may become expensive to carry out all necessary quality inspections
- They may not be able to cope with increase in volume of orders, so cut corners to make goods quicker
- New staff may be needed and it takes time to train them to required standard
- If the business chooses to grow through franchising, it can be difficult to maintain quality across the franchises
- Using outsourcing for production can be expensive to ensure high quality. However using a cheaper outsourced company may cause a fall in quality.

## Costs of maintaining quality

| **Cost** | **Impact** |
|---|---|
| Inspection costs | Products need to be inspected to check the quality is good enough. The inspection process costs both time and money. |
| Staff training | To produce quality goods, staff need to do their job properly. It is important for the business to spend time and money on training their staff well. |
| Product recalls | Products need to be safe for the customer to use. Any found to be unsafe or faulty may need to be recalled and either replaced or refunded. This is costly and negatively impacts the company's reputation / image. |
| Provision of services | Providing warranties and methods of after sales service, such as telephone helplines, are expensive for a business to operate. |

## Benefits of maintaining quality

Think it, link it

| **Benefit** | **Impact** |
|---|---|
| Additional sales | When customers are satisfied with the quality they are more likely to make repeat purchases (buy again from the business) |
| Image / reputation | A reputation for good, consistent quality enables a business to increase their market share. New customers are more likely to choose them and existing customers will make repeat purchases. |
| Higher price | Customers are prepared to pay a higher price for better quality . |



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# Topic 3.3.4 Good customer service

## Methods of good customer service

| Method | Explanation |
|---|---|
| Product knowledge | Every member of sales staff should know all the features and benefits of their company's products and services. This will help them to match the right product or service to the needs of each customer. It also means that the members of staff will be able to answer any questions customers have. |
| Customer engagement | • Employees should try to build relationships with customers. This can involve being polite and friendly, and listening to customers.<br>• Businesses should also ensure that the facilities offered to customers, such as fitting rooms or waiting areas, make the customer's experience of the business more enjoyable.<br>• Businesses can also offer extra features to make customers feel special. These could include next-day delivery, free gifts, **loyalty cards** or **click and collect.** |
| Post sales service | After a customer has purchased a product, the business may need to provide an ongoing service. This could include:<br>**user training** – showing the customer how to use the product, eg giving a demonstration on how to use a new laptop or TV<br>**helpline** – giving the customer access to a telephone line which they can call for help<br>**servicing** – some products require regular services to keep them running correctly, and businesses can contact customers when it is time for these services to happen eg a car may include a service package that lasts for the first three years |

## The sales process

A businesses need to ensure that its sales process focuses on keeping customers happy at each stage of the sales process.

**The sales process may include:**

- finding potential customers
- approaching potential customers
- investigating customers' needs
- presenting products on offer
- closing the sale by getting the customer to make a purchase
- post-sales service

## Benefits of good customer service

Think it, link it

- Increase in customer satisfaction
- Customer loyalty
- Increased spend
- Profitability

## Dangers of poor customer service

- Dissatisfied customers
- Poor reputation via word of mouth
- Reduction in revenue

## How has developments in Information Technology allowed customer service to develop?

Look, cover, write, check

**Websites** can help businesses to provide good customer service by:

- displaying information about products and services
- having a frequently asked questions (FAQs) section
- having a store locater and opening times
- offering a live **chat facility** so that customers can instantly obtain answers to their questions
- displaying contact details so that customers can use a variety of methods to get in touch with the business
- allowing customers to create an account, which may allow them to store their details and perhaps receive special offers and discounts

**E-commerce** allows a business to sell their goods on their website at all times of the day and night. This makes shopping more convenient for customers.

**Social media** such as Facebook, Twitter and Instagram is a quick and easy way for customers to contact businesses, and it can allow businesses to build relationships with customers.



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# Chapter 3 – Quantitative Chemistry

| Key term | Definition | ✓ |
|---|---|---|
| Conservation of mass | No atoms are lost or made during a chemical reaction so mass of products = mass of reactants | |
| Relative atomic mass ($A_r$) | The relative atomic mass of an element is an average value that takes account of the abundance of the isotopes of the element. | |
| Relative formula mass ($M_r$) | Sum of the relative atomic masses of the atoms in the numbers shown in the formula | |
| Avogadro's constant | Number of particles in one mole of substance $N_A = 6.02 \times 10^{23}$ | |
| Mass of one mole (g) | Numerically the same as the relative formula mass eg the mass of 1 mole of $CO_2$ = (12+ 16+16) = 44 g | |
| Limiting reactant | The reactant that is completely used up in a chemical reaction and limits the amount of product formed | |
| Atom economy | A measure of the amount of starting materials that end up as useful products | |
| Uncertainty | The interval within which the true value of a value can be expected to lie. | |

| Key equations | ✓ |
|---|---|
| Moles = $\frac{\text{mass (g)}}{\text{Mr}}$ | |
| Moles = concentration (mol/dm$^3$) x volume (dm$^3$) | |
| Concentration (g/dm$^3$) = concentration (mol/dm$^3$) x Mr | |
| % yield = $\frac{\text{actual mass}}{\text{expected mass}} \times 100$ | |
| % atom economy = $\frac{\text{Mr of desired product}}{\text{sum of Mr of all reactants}} \times 100$ | |
| Gas volume (dm$^3$) = moles x 24 | |

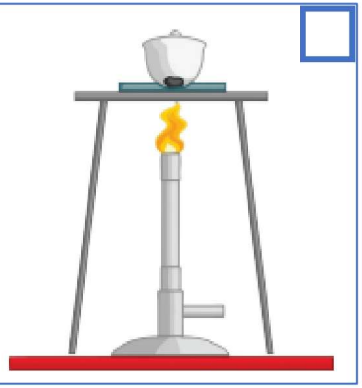
**Calculating unknown mass or concentration**

1. Work out moles of known substance using $n = m/M_r$ or $n = c \times v$
2. Use the equation ratio to work out the moles of the unknown substance
3. Calculate mass or concentration of the unknown substance using $m = n \times M_r$ or $c = n / v$

During a reaction, the mass may appear to increase if one of the reactants is a gas.

magnesium + oxygen → magnesium oxide

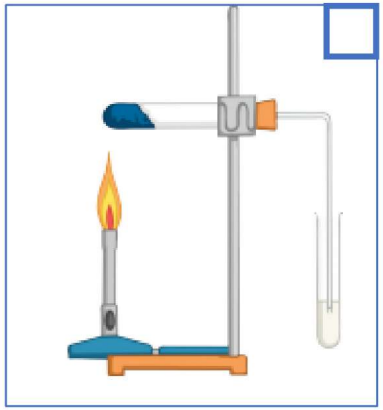
Oxygen from the air is added to the magnesium so the product will be heavier in mass.



During a reaction, the mass may appear to decrease if one of the products is a gas.

copper carbonate → copper oxide + carbon dioxide

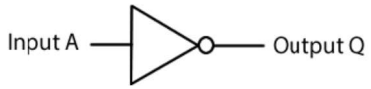
Carbon dioxide gas is produced and released into the atmosphere, so the product is lighter in mass.

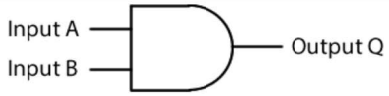


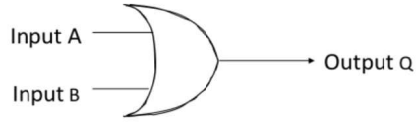


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## 2.4.1 Boolean Logic

| Logic Gate | NOT | Tick |
|---|---|---|
| Diagram |   | |
| Expression | Q = NOT A | |
| Truth Table | **Input** / **Output**: 0 / 1; 1 / 0 | |

| Logic Gate | AND | Tick |
|---|---|---|
| Diagram |   | |
| Expression | Q = A AND B | |
| Truth Table | **Input - A** / **Input - B** / **Output**: 0 / 0 / 0; 0 / 1 / 0; 1 / 0 / 0; 1 / 1 / 1 | |

| Logic Gate | OR | Tick |
|---|---|---|
| Diagram |   | |
| Expression | Q = A OR B | |
| Truth Table | **Input - A** / **Input - B** / **Output**: 0 / 0 / 0; 0 / 1 / 1; 1 / 0 / 1; 1 / 1 / 1 | |

## 1.2.4 Data Storage

| Keyword | Definition | ✓ |
|---|---|---|
| **Denary** | Base 10 – 0, 1, 2, 3, 4, 5, 6, 7, 8, 9 | |
| **Binary** | Base 2 – 0, 1 | |
| **Hexadecimal** | Base 16 - 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, A, B, C, D, E, F | |
| **Character set** | Every character the computer can understand. Each character is represented by a **unique** number. | |
| **ASCII** | Originally used 7 bits to represent each character so could represent 128 different characters (0-127).<br>Later upgraded to use 8 bits to represent 256 characters (0-255) | |
| **Unicode** | Uses multiple bytes for each character and can represent millions of characters from every language. | |
| **Bitmap** | A type of image made up of lots of tiny dots, called pixels. | |
| **Pixel** | The smallest part of an image.<br>A single dot which has a single colour. | |
| **Resolution** | The **concentration** of pixels in an image. | |
| **Colour depth** | The number of bits used to represent each pixel.<br>Represents the numbers of **unique** colours an image can display. | |
| **Metadata** | Data about data. | |
| **Sample rate** | The number of audio samples taken per second. | |
| **Bit depth** | The number of bits used to store each sampled value. | |



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# GCSE Design Technology: TIMBER 7.1-2 Sources of timber

| Tick | Hard wood | Uses | Advantages |
|---|---|---|---|
| | Birch | • Veneers for plywood<br>• Furniture | • Easy to work with<br>• Even grain |
| | Ash | • Tool handles<br>• Ladders | • Tough<br>• Elastic |
| | Jelutong | • Model making | • Very easy to cut and shape<br>• Lightweight |

| Tick | Soft wood | Uses | Advantages |
|---|---|---|---|
| | Larch | • Cladding on buildings<br>• Boats | • Resistant to water<br>• Tough |

| Tick | Man made board | Uses | Advantages |
|---|---|---|---|
| | Chipboard | • Inside of kitchen worktops<br>• Flat pack furniture | • Cheap<br>• Readily available |

| Tick | Property | Definition |
|---|---|---|
| | Grain | The fibres which run the length of a tree trunk which gives it its strength. These are the patterns you see on timber. |
| | Trend forecasting | When manufacturers try to forecast the trends that will occur with a material. |
| | Impact of logging on communities | When trees are cut down for timber. This brings jobs to the area but it does destroy habitats and people's homes. |
| | Recycling and disposal | Timber is a natural material that will biodegrade over time. |
| | Ecological footprint | This is the amount of the environment required to produce goods and services needed to support a particular lifestyle. |
| | Sustainability of timber | Softwoods are better than hardwoods as they grow quicker so are more readily available. Most forests are now sustainably managed. |
| | Pollution | Trees absorb CO2 and release oxygen = trees are good for the environment. |

# GCSE Design Technology **revision**: CORE 1.17 Communication techniques

| Method | Explanation |
|---|---|
| Orthographic projection | 3 main sides; plan, front and side are drawn in line with each other. |
| Exploded drawing | Draws the product disassembled so all parts can be seen. |
| Assembly drawings | A chronological set of drawings - used to show manufacturers how to make a product. |
| Schematic diagrams | Electronics - circuit diagrams to show where components are placed. |
| CAD (Computer Aided Design) | Computer images drawn of products using specialist software. |
| Annotated sketches | Added to sketches to allow the designer to communicate their thinking i.e. materials etc. |
| Freehand sketching | Used by designers as initial ideas as they are quick to do. |
| Cut and paste techniques | Images are used to create and inspire their own ideas i.e. using a mood board. |
| Oblique | A style of 3D drawing, drawn at 45°. |



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# GCSE Design Technology:
# TIMBER 7.3 *part 1* Selection of timber

| Tick | Environmental factors | Description/links to selecting timber |
|---|---|---|
| | Genetic engineering | Scientists make changes to the DNA of a tree to try and improve the qualities/characteristics of it for example, make it grow quicker, make it resistant to natural diseases. |
| | Seasoning | When timber is dried out so it will not warp for its intended use. This elongates the life span and durability of the product. |
| | Upcycling | When a timber product is given a new lease of life by repurposing it and reworking it for a different function or to have different/more updated aesthetics/form etc. |

| Tick | Cost factors | Description/links to selecting timber |
|---|---|---|
| | Quality of material | As timber is natural, it can vary in its quality. Timber can have drying defects and others can be very knotty. |
| | Manufacturing processes necessary | The manufacturing processes required affect the cost of the product. The designer will use stock forms and standard components bought in so that they do not need to invest in specialist machinery. |
| | Treatments | Timber will burn and rot quite easily and quickly. It can be treated with chemicals to reduce this. |

| Tick | Social factors | Description/links to selecting timber |
|---|---|---|
| | Different social groups | Groups of people like different products. Designers need to understand what their target market finds appealing and cater towards their wants. |

# GCSE Design Technology **revision**:
# CORE 1.15 Designers and companies

| Name | What are they known for? |
|---|---|
| Alessi | Kitchenware products – which are fun and unique. A company with lots of different designers. |
| Apple | Ground breaking designs which broke away from tradition. Have a loyal customer base. Design company. |
| Heatherwick Studio | Around 200 designers, architects and makers have worked on products from perfume bottles to buildings – original and unique designs. |
| Joe Casely-Hayford | Fashion designer. Known for original but wearable designs, using traditional English tailoring techniques. |
| Pixar | Among the first to develop computer animated feature films. Design company. |
| Raymond Loewy | Designer. Combined simplicity with functionality. Known for the 'teardrop' design for aerodynamics. |
| Tesla, Inc. | Is the leader in producing electric cars which don't compromise on power or quality. |
| Zaha Hadid | An architect who integrated geometric forms with expressive, sweeping fluid curves. Promoted architecture as a visual art form for aesthetic pleasure. |



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# English Language Paper 2: viewpoints and perspectives

AQA 8700/2 • 1 hour 45 minutes • 80 marks • Two linked unseen non-fiction texts; one viewpoint writing task.

**Suggested timing: read 15 min; Q1 5 min; Q2 10 min; Q3 12 min; Q4 18 min; Q5 45 min (including planning and checking).**

## Section A: reading • 40 marks

| Task | Focus | What a successful response does | |
|---|---|---|---|
| **Q1**<br>4 marks | Select four true statements | Use only the specified lines. Test every statement against the source. Select FOUR and shade the circles as directed. | ☐ |
| **Q2**<br>8 marks | Infer and connect | Use BOTH sources to infer differences or similarities on the exact focus asked. Support each inference with evidence. Explain what the details suggest; language analysis is not required. | ☐ |
| **Q3**<br>12 marks | Analyse language | Use the named source and lines. Select precise words or phrases, explain their connotations and effects, and link to the question. Use terminology accurately to support analysis. | ☐ |
| **Q4**<br>16 marks | Compare perspectives | Use BOTH whole sources. Compare the writers' attitudes on the question's topic, explaining how their methods convey their attitudes. Support your comparison with evidence from each text. | ☐ |

### Keep the questions distinct

Q2: infer information. Q3: analyse language. Q4: compare perspectives and how they are conveyed.

## Section B: Q5 • present a viewpoint • 40 marks

Match the given form, audience and purpose. Establish a clear position, develop convincing reasons and examples, and address a counterargument where useful. Shape a purposeful opening and ending; link paragraphs. Use the because-but-so method. Check technical accuracy.
24 marks: content/organisation. 16 marks: technical accuracy. Try 5 min plan, 35 min write, 5 min check.

## Methods: identify, then explain the effect

| Term | Meaning | |
|---|---|---|
| **Anecdote** | A brief account of an incident, often personal. | ☐ |
| **Hypophora** | A question the speaker or writer then answers. | ☐ |
| **Rhetorical question** | A question asked for effect, not requiring an answer. | ☐ |
| **Hyperbole** | Deliberate exaggeration for emphasis. | ☐ |
| **Anaphora** | Repeated openings of successive clauses or sentences. | ☐ |
| **Semantic field** | Words linked by a shared area of meaning. | ☐ |
| **Emotive language** | Words chosen to evoke feelings or values. | ☐ |
| **Direct address** | Speaking to the reader, often using "you". | ☐ |
| **Inclusive pronouns** | "We" and "us" can create a shared identity. | ☐ |
| **Modal verbs** | Express possibility, obligation or certainty: might, should, must. | ☐ |
| **Contrast** | Juxtaposed ideas make differences stand out. | ☐ |
| **Tone** | The attitude conveyed: e.g. ironic, admiring, indignant. | ☐ |

### Analytical vocabulary

Inference: a supported deduction.
Perspective: a way of seeing a subject.
Connotation: an associated meaning.

# The Strange Case of Dr Jekyll and Mr Hyde

Robert Louis Stevenson, 1886 • AQA Literature Paper 1, Section B: 30 marks • Closed book: analyse the extract and the whole novella.

## Chapter overview: events and analytical focus

| # | Chapter | What happens and why it matters | |
|---|---|---|---|
| 1 | **Story of the Door** | Enfield recalls Hyde trampling a girl and paying compensation with a respected man's cheque. The door introduces secrecy and hidden connections. | ☐ |
| 2 | **Search for Mr Hyde** | Jekyll's will favours Hyde. Utterson suspects blackmail and meets the repulsive Hyde; Lanyon rejects Jekyll's science. Respectability masks uncertainty. | ☐ |
| 3 | **Dr Jekyll Was Quite at Ease** | Jekyll dismisses Utterson's concerns and claims he can be rid of Hyde. His confidence foreshadows his later loss of control. | ☐ |
| 4 | **The Carew Murder Case** | Hyde murders Sir Danvers Carew with a cane. Utterson helps the police search Hyde's rooms. Brutality disrupts respectable society. | ☐ |
| 5 | **Incident of the Letter** | Jekyll produces a letter supposedly from Hyde. Guest notices similar handwriting. Utterson suspects forgery, missing the deeper truth. | ☐ |
| 6 | **Remarkable Incident of Dr Lanyon** | Jekyll briefly returns to society, then withdraws. Lanyon dies, leaving a sealed account. Withheld testimony deepens the mystery. | ☐ |
| 7 | **Incident at the Window** | Utterson and Enfield speak to Jekyll at a window. Terror suddenly crosses his face and he shuts it. The scene suggests confinement and fear. | ☐ |
| 8 | **The Last Night** | Poole and Utterson break into the cabinet and find Hyde dead, wearing Jekyll's clothes. Documents remain; Jekyll is missing. | ☐ |
| 9 | **Dr Lanyon's Narrative** | Lanyon's account reveals that he witnessed Hyde transform into Jekyll. The delayed revelation overturns earlier assumptions. | ☐ |
| 10 | **Henry Jekyll's Full Statement of the Case** | Jekyll explains his experiment, secret indulgence and uncontrollable transformations. Fresh chemicals fail. His confession raises questions of responsibility. | ☐ |

### Exam paragraph: argument, evidence, method, meaning

Use a precise quotation or reference; explore how it works; link to Stevenson's ideas. Weave in relevant context rather than adding a historical list.

Structure to remember: investigation (Chs. 1–8), revelation (Ch. 9), confession (Ch. 10).

## Context: connect it to a textual detail

| Context | Useful connection | |
|---|---|---|
| **Respectability** | Social status and self-control mattered to Victorian gentlemen. Jekyll protects his public name while hiding his desires. | ☐ |
| **Science and belief** | Scientific change challenged established explanations of humanity. Jekyll and Lanyon represent competing approaches to knowledge. | ☐ |
| **Evolution and degeneration** | Darwin's theory of shared ancestry challenged human uniqueness. Hyde's animal imagery evokes fears of regression to a less civilised state. | ☐ |
| **Urban Gothic** | London's contrasting streets, fog and locked doors turn a modern city into a place of secrecy, danger and uncertain appearances. | ☐ |

## Key themes: possible arguments

| Theme | Idea to explore | |
|---|---|---|
| **Duality** | Jekyll's divided identity challenges a simple division between good and evil. | ☐ |
| **Repression and reputation** | Concealment protects status but allows harmful behaviour to continue. | ☐ |
| **Science and limits** | Jekyll seeks freedom through experiment, yet loses control of his own creation. | ☐ |
| **Violence and responsibility** | Hyde acts brutally; Jekyll's choices complicate his attempts to distance himself. | ☐ |
| **Secrecy and knowledge** | Restricted viewpoints and delayed confessions make readers reassess the evidence. | ☐ |

## Food sources and production systems

**Primary ingredient sources:**

- Grown ingredients: Fruits, vegetables and cereals
- Reared ingredients: Meat and poultry
- Caught ingredients: Wild fish and seafood

**Farming methods**:

- Conventional farming: Focuses on high yield, often utilising synthetic fertilisers and pesticides to maximise output.
- Organic farming: Avoids synthetic chemicals, using crop rotation and natural pest management produce food.
- Intensive farming: High-density stocking/planting designed to maximise yields and lower production costs.
- Free range production: Gives animals outdoor access and greater freedom, improving welfare conditions.

## Local, seasonal and GM foods

**Local produce**

Advantages: Reduces food transport distance (food miles), supports local businesses, and often offers fresher food.

Disadvantages: Higher cost and limited variety depending on geographic region.

**Seasonal foods**

Advantages: Fresher, often cheaper at peak harvest, and lower carbon footprint due to minimal heated greenhouse or storage energy use.

Disadvantages: Restricts ingredient availability to specific times of the year.

**Genetically Modified (GM) foods:**

Advantages: Can be altered to resist pests/diseases, increase yields, and survive harsh weather.

Disadvantages: Consumer concerns over long-term environmental impacts and potential cross-pollination with wild species.

## Sustainable fishing and marine systems

**Sustainable fishing**

- Methods designed to maintain fish populations at healthy levels without damaging marine ecosystems.
- Use of quota systems, non-destructive catch methods, and mesh sizes to avoid catching undersized fish or unwanted species.

**Fish farming**

- Rearing fish in controlled tanks or enclosures as an alternative to wild catching.
- Impact: Reduces wild fish stock depletion, but requires careful waste and disease management to protect nearby marine habitats.

## Transportation and carbon footprint

**Food miles:** The total distance food travels from its farm of origin to the consumer's plate.

**Environmental transport impact**

- Long-distance air, seas and road freight consume fossil fuels and release greenhouse gases. Air freight producing the highest carbon emissions
- Excessive fuel use contributes directly to air pollution and global climate change.

**Carbon footprint**

- Measure of total greenhouse gas emissions generated across a food item's entire life cycle (growing, processing, packing, transport and waste).
- Buying locally produced and seasonal food significantly reduces a meal's overall carbon footprint.

## Food waste and packing issues

**Food waste stages**

- Home: Overbuying, improper storage, and throwing away edible food.
- Retail and manufacturing: Strict aesthetic standards, overstocking, and supply chain spoilage.

**Reducing waste**

- Utilising leftover ingredients in new recipes to minimise landfill disposal.
- Planning meals and interpreting food dates accurately.

**Packaging environmental concerns**

- High use of single-use plastics and non-recyclable materials.
- Litter, ocean pollution, landfill growth, and energy consumption during packaging manufacturing.

## Global food security and climate challenges

**Food security definition:** Ensuring the growing world population has access to a reliable sustainable, safe, and affordable supply of nutritious food.

**Environmental impacts on supply**

- Climate change and global warming: Unpredictable weather shifts reduce crop predictability and overall harvest yields.
- Droughts and flooding: Severe weather destroys crops, reduces arable land, and causes severe food shortages.

**Land availability**

High population growth leads to limited land for agricultural production.

## Socio-economic solutions

**Fairtrade system:**

Scheme that guarantees small-scale farmers in developing nations fair prices, decent working conditions, and sustainable trading terms.

Generates additional social premiums for communities to invest in clean water, education and health facilities.



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| The imperative – *vous* form | | |
|---|---|---|
| Allez au collège à pied ! | Go to school on foot! | |
| Allez plus souvent au centre sportif! | Go to the sports centre more often! | |
| Faites de la natation! | Do swimming! | |
| Mangez moins de frites! | Eat less chips! | |
| Dormez au moins huit heures! | Sleep at least 8 hours a night! | |
| Essayez de faire plus d'exercice! | Try and do more exercise! | |

| Le corps humain | The human body | |
|---|---|---|
| Le bras | The arm | |
| Le coeur | The heart | |
| Le dos | The back | |
| Le nez | The nose | |
| Le pied/les pieds | The foot/feet | |
| Le ventre/l'estomac | The stomach | |
| La jambe | The leg | |
| La bouche | The mouth | |
| La gorge | The throat | |
| La main | The hand | |
| L'oreille/les oreilles(f) | The ear/ears | |
| La tête | The head | |
| Les yeux | The eyes | |
| Avoir du mal | To have pain | |
| J'ai mal au/à la/ aux/ à l' | My…..hurts | |
| J'ai mal au dos | I have back ache | |
| J'ai mal au ventre | I have stomach ache | |
| J'ai mal à la gorge | I have a sore throat | |
| J'ai mal aux dents | I have tooth ache | |
| J'ai de la fièvre | I have a temperature | |
| J'ai eu un accident | I have had an accident | |
| Être malade | To be ill | |
| Je me sens malade | I feel ill | |
| Je me suis cassé le/la… | I have broken my…. | |

| The imperative – *tu* form | | |
|---|---|---|
| sois calme/patient! | be calm/patient! | |
| fais de la cuisine! | do the cooking! | |
| va au lit! | go to bed! | |
| ne crie pas! | don't shout! | |
| ne pleure pas! | don't cry! | |
| t'inquiète pas! | don't worry! | |
| n'oublie pas tes devoirs! | don't forget your homework! | |
| ne sois pas triste! | don't be sad! | |
| tu dois parler avec quelq'un | you need to speak with someone | |
| tu dois expliquer le problème à.. | you need to explain the problem to.. | |
| cherche en ligne | look on line | |
| évite de passer trop de temps devant des écrans | avoid spending too much time in front of a screen | |
| conseiller/le conseil | to advise/ advice | |

| Role Play at the doctors – Chez le médecin | | |
|---|---|---|
| Allô, je peux vous aider? | Hello, can I help you? | |
| Je voudrais prendre rendez-vous svp | I would like to make an appointment | |
| Bien sûr, quel est le problème? | Of course, what's the problem? | |
| Vous voulez un rendez-vous pour quand? | When would you like an appointment? | |
| Demain après-midi | Tomorrow afternoon/today | |
| Aujourd'hui | Today | |
| Le rendez-vous est à quelle heure? | What time is the appointment? | |
| Quelle est l'addresse, s'il vous plait? | What is the address please? | |
| C'est dans la rue…,au numéro | It's ….street, number… | |
| Ça s'est passé…. | It happened… | |
| Être blessé(e)(s) | To be injured | |
| Des médicaments | Medication | |

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| Bon appétit | | |
|---|---|---|
| un repas | a meal | |
| le petit-déjeuner | breakfast | |
| le déjeuner | lunch | |
| le goûter | snack | |
| le dîner | dinner | |

| La nourriture | | |
|---|---|---|
| le café | coffee/the café | |
| le chocolat | chocolate | |
| l'eau (f) | water | |
| les frites (f) | chips | |
| le fromage | cheese | |
| le fruit | fruit | |
| le gateau (x) | cake | |
| le lait | milk | |
| les legumes (m) | vegetables | |
| Un oeuf | egg | |
| le pain | bread | |
| le poisson | fish | |
| le thé | tea | |
| la viande | meat | |
| une boisson | a drink | |
| une boisson gazeuse | a fizzy drink | |

| En plus | | |
|---|---|---|
| avoir faim | to be hungry | |
| j'ai faim | I'm hungry | |
| avoir soif | to be thirsty | |
| j'ai soif | I'm thirsty | |
| un plat | a dish | |
| un verre | a glass | |
| sucré | sweet | |
| salé | savoury | |

| Boire | to drink | |
|---|---|---|
| Je bois | I drink | |
| Tu bois | You drink | |
| Il/Elle/on boit | He/she/we drink | |
| Nous buvons | We drink | |
| Vous buvez | You drink | |
| Ils/Elles boivent | They drink | |

| Manger | to eat | |
|---|---|---|
| Je mange | I eat | |
| Tu manges | You eat | |
| Il/Elle/on mange | He/She eats | |
| Nous mangeons | We eat | |
| Vous mangez | You eat | |
| Ils/Elles mangent | They eat | |

**Use the partitive to say what you eat/drink for different meals.**
**Le – du e.g je mange du fromage**
**La – de la e.g je mange de la pizza**
**L' – de l' e.g je bois de l'eau**
**Les – des – je mange des légumes**

| Sain/malsain | | |
|---|---|---|
| Sain | Healthy | |
| Malsain | Unhealthy | |
| Bon pour la santé | Good for your health | |
| Mauvais pour la santé | Bad for your health | |
| Les végétariens | Vegetarians | |
| Les vegans | Vegans | |
| Ce plat contient | This dish contains | |
| Délicieux/euse | Delicious | |
| Le goût | The taste | |
| La santé | health | |
| Un régime alimentaire | A diet | |

| Au restaurant | | |
|---|---|---|
| Je voudrais.. | I would like | |
| Puis-je avoir.. | Can I have? | |
| La carte/le menu | The menu | |
| Pour moi | For me | |
| Je prends | I'll have | |
| Comme entrée | As a starter | |
| Comme plat principal | For main course | |
| Comme dessert | For dessert | |
| Comme boisson | To drink | |
| L'addition | The bill | |
| C'est combien? | How much is it? | |
| Une table pour une/ deux personnes | A table for one/two people | |
| Est-ce qu'il y a ..? | Is there? | |
| Le café ouvre/ ferme à quelle heure? | What time does the café open/close? | |

| prendre | to take | |
|---|---|---|
| Je prends | I take | |
| Tu prends | You take | |
| Il/Elle/on prend | He/she/we take | |
| Nous prenons | We take | |
| Vous prenez | You take | |
| Ils/Elles prennent | They take | |

| Picture description | | |
|---|---|---|
| Je peux voir | I can see | |
| On peut voir | We/you can see | |
| La photo a été prise | The photo was taken | |
| À gauche/ À droite | On the left/right | |
| À l'arrière plan | In the background | |
| Au premier plan | In the foreground | |
| Il est en train de ... | He is in the middle of | |



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# COASTS

## Sub-aerial processes (actions occurring above sea level).

**Mass movement** (large scale movement of sediment usually downslope)
e.g. **rock falls** (weathered areas undercut, unsupported areas collapse), **slumping** (after long periods of rain, which seeps through soil and permeable rocks, where this meets an impermeable rock e.g. clay the saturated rock **slumps** and **slips**, often in a **rotational** matter along a curved surface) and sliding (the movement of a large amount of material along a flat surface e.g. a bedding pain).
**Weathering** (breakdown of rocks on or near the surface): mechanical (freeze-thaw splitting the rock apart) chemical (salt corrosion and acid rain solution on limestone cliffs), and biological (plants and burrowing animals and nesting birds weaken clifftops and cliff-faces). These processes combine to have an impact on the shape of cliff faces particularly. This again creates a source of beach material (in addition to the riverine and offshore sources).

## Types of coastline

**Concordant coastlines** (rock layers parallel to the coast) have a harder outer layer protecting less resistant rock inland as once broken through, **coves** are created as the softer rock is eroded more rapidly creating a crescent shaped.

**Discordant coastlines** (alternating rock types at right angles to the coast) have different erosion rates. This creates **headlands** (areas of harder rock sticking out into the sea) and **bays** (the area of softer rock eroded away).

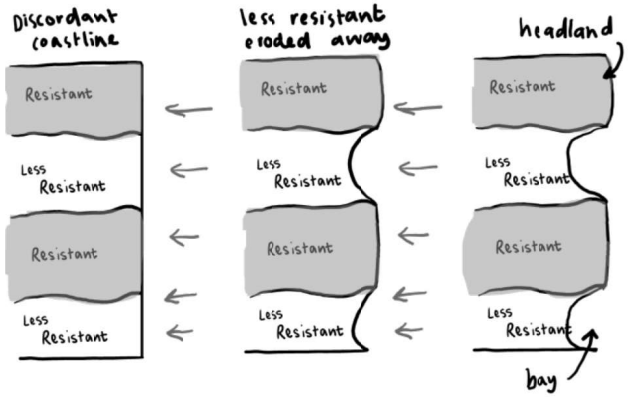
## Types of wave

**Constructive** waves have a strong swash and a weaker backwash. They deposit sediment on the shore. Constructive waves happen in calm weather and during summer months when waves have less energy.

**Destructive** waves have a weak swash and a stronger backwash. They erode sediment from the shore. Destructive waves happen in poor weather and during winter months when waves have more energy.

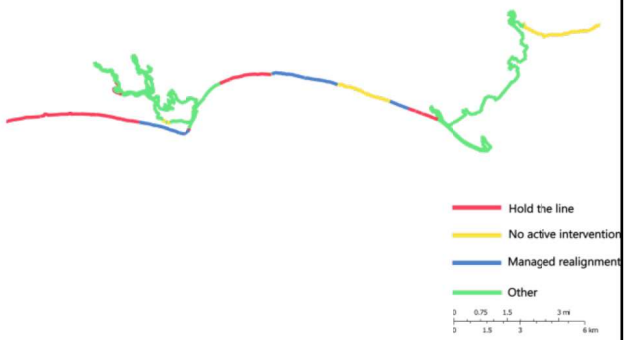
## Marine Processes and Landforms

**Erosion** is the wearing away of rock along the coastline.
Destructive waves are responsible for erosion on the coastline. There are four types of erosion: hydraulic action abrasion, attrition and solution.
Erosional landforms include headlands, bays, caves, arches, stacks, stumps and wave-cut platforms.




**Transportation** (movement of material by solution, suspension, saltation and traction) and **deposition** (the putting down of material) help to create coastal landscapes of deposition.
For example: **longshore drift** (zig-zag movement of sediment along the beach due to prevailing winds pushing waves and swashing sediment up the beach at an angle, backwash dragging sediment down the beach under gravity). This continues until a change in the direction of the coast forming a spit, bar across an estuary with a lagoon, or a tombolo connecting to an island.

## Christchurch Bay case study



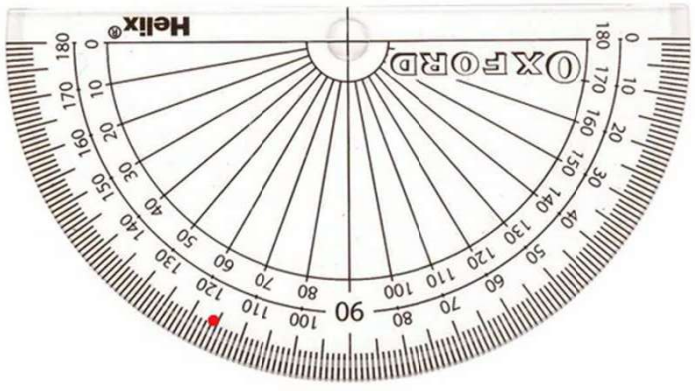

The coastline of Christchurch Bay experiences the full force of waves brought from the Atlantic. These waves have a long fetch, so they are very powerful.
The cliffs on the coastline are made of sandstone and clays, which are easily eroded. This rock type is also very permeable. Water infiltrates easily and saturates the cliffs.
Several rivers in the area flow to the coasts through steep sided coastal gorges known as chines.

Decades of erosion has caused the cliff edge to retreat by tens of metres, and now many buildings are very close to the cliffs. In some cases, residential areas may be only several metres away from the cliff edges.
Coastal defences have failed in some areas, and this has led to accelerated erosion in other areas.
Poor planning around Barton-on-Sea has created an issue referred to as 'terminal groyne syndrome". This is where groynes trap sediment from one side of the beach whilst starving the other side.

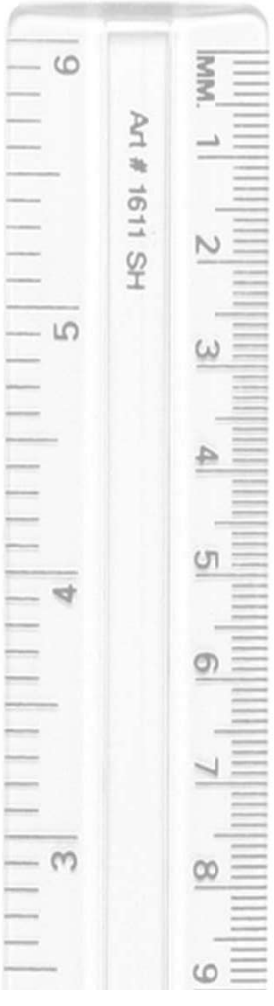


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# Equipment




**ID Card**





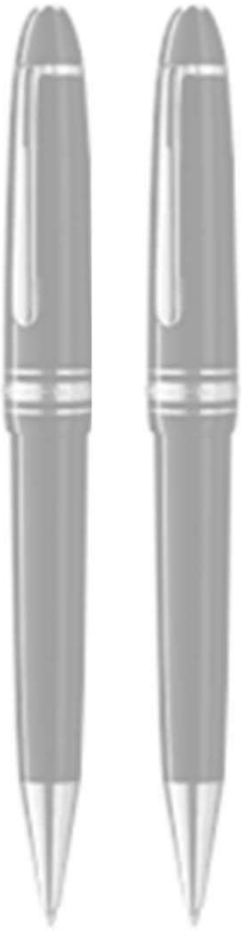






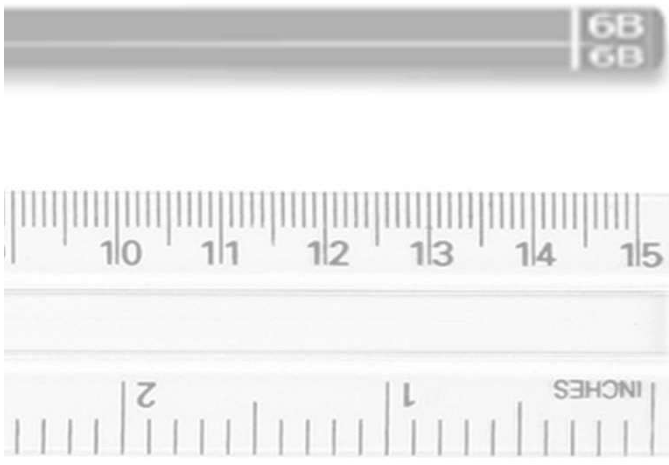


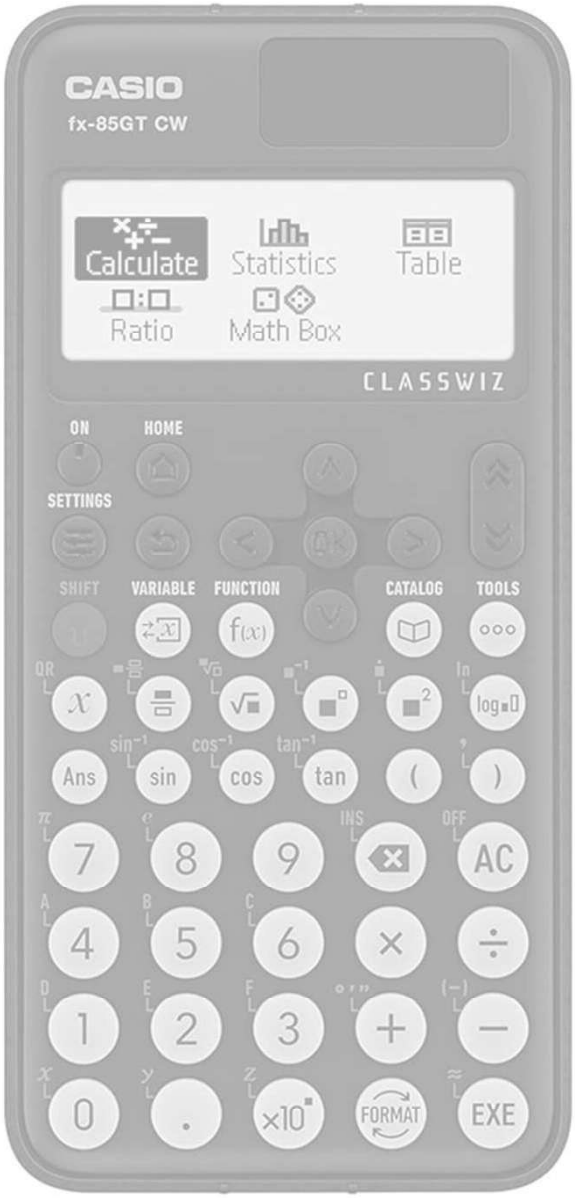

# Check



- ID card
- Green and purple pens
- Whiteboard pens
- Black/blue pens
- Glue stick
- Pencil
- Ruler
- Calculator
- Whiteboard rubber

Whiteboard Rubber



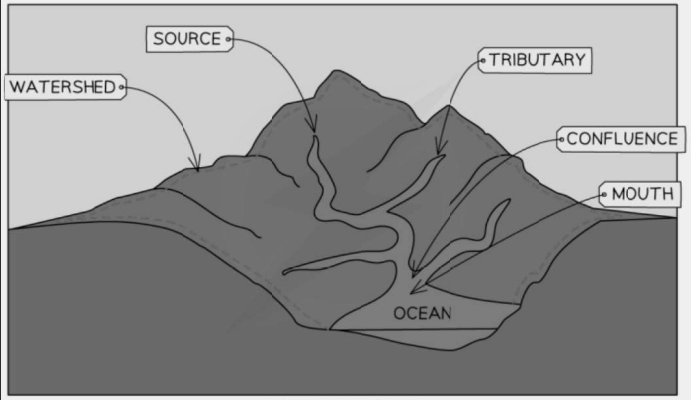
# RIVERS



## Section 1: Drainage basins

**What is a drainage basin?**

An area of land drained by a river an it's tributaries.




**Watershed:** Highland or hill that separates one drainage basin from another

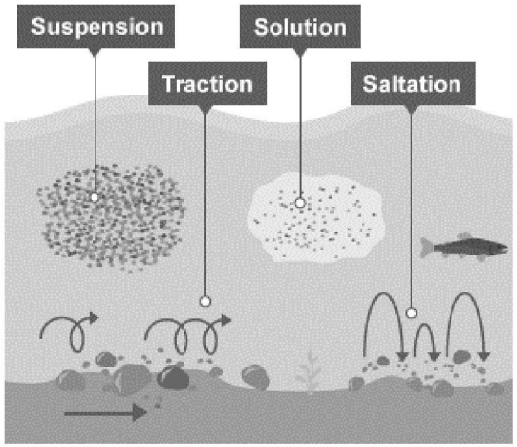
**Confluence:** the point where two rivers/streams meet/join

**Tributary:** a smaller stream or river that joins a bigger stream or river

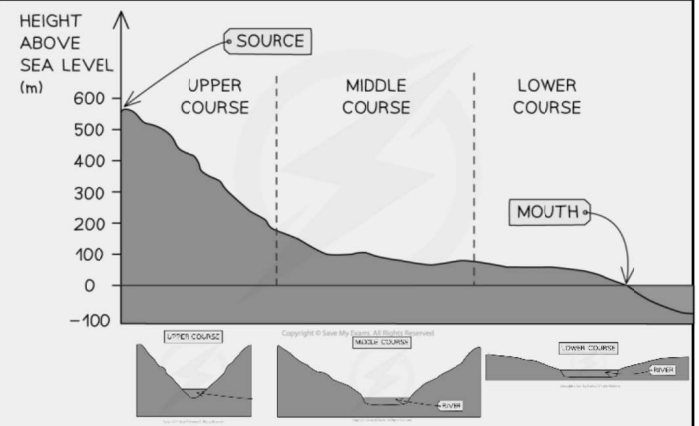
**Source:** the starting point of a river or stream

**Mouth:** the point where a river leaves the drainage basin and enters the sea

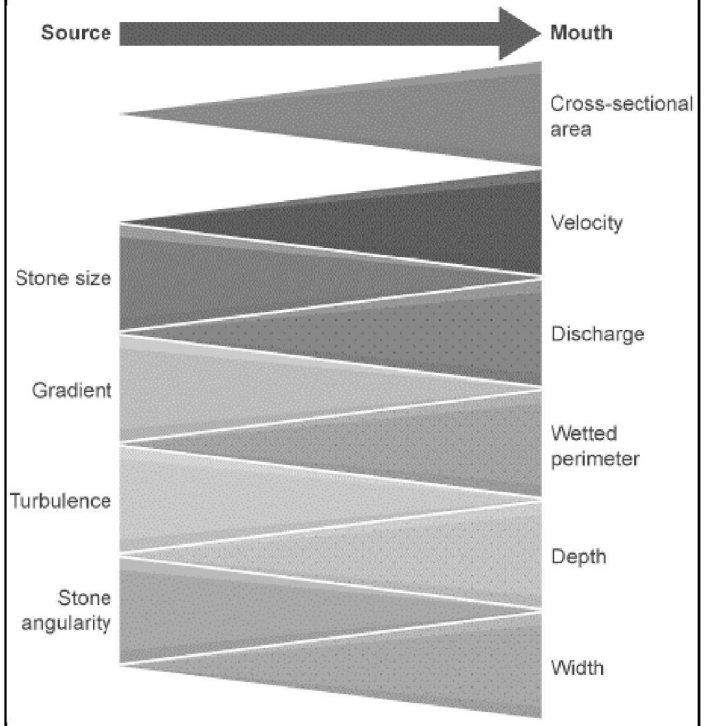
## Section 2: River transport




## Section 3: River courses




**Bradshaw Model** = theoretical model that shows how a river's characteristics change as it goes downstream. If the triangle increases in size it means that variable increases the further you go down the stream




## Section 4: River landforms

**Upper course:**

**V-Shaped Valleys:** In the upper course, the river erodes vertically, deepening the valley. Weathering weakens the sides, causing material to collapse, forming a steep V-shape.

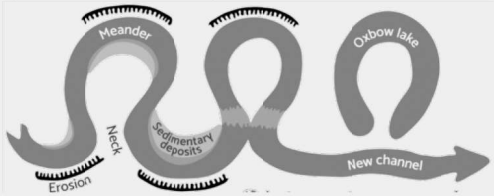
**Interlocking Spurs:** The river weaves around resistant rock, unable to erode it. This creates protruding ridges, or interlocking spurs, forming a zig-zag pattern.

**Waterfalls:** harder rock overlays softer rock which is eroded more rapidly by abrasion, hydraulic action and solution. Overtime, this continues and a deep plunge pool forms undercutting the harder rock overhang. This is unsupported and collapses adding debris speeding up erosion and the waterfall retreats upstream, creating a gorge.

**Middle course:**

**Meander:** Large bends that swing from side to side (sinuosity) on the floodplain. Faster flowing water erodes the outside of the bend through lateral erosion creating a steep bank (river cliff) whilst the inside of the bend due to slower shallower water deposition takes places creating a gently sloping bank (slip-off slope).

**Oxbow Lake:** When a meander grows its neck narrows then at times of flood the river simply cuts straight through it leaving an old meander cut off (horseshoe-shaped lake). Deposition blocks up the old bend.




**Lower course:**

**Levees:** During floods, heavy sediment is deposited near the channel, while finer material spreads further. Over time, raised banks (levees) form along the river.

**Floodplains:** Repeated flooding deposits silt across the valley floor. This builds up over time, creating a wide, flat, fertile floodplain.

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| *To talk about actions in the past use the perfect tense. You need a form of haben or sein (for movement verbs) plus a past participle (ge+verb stem+t)* | | |
|---|---|---|
| ***Ich habe/er, sie hat/wir haben:***<br><br>***gespielt/gemacht/ gekauft/gehört***<br><br>*some past participles are irregular*<br>***gesehen/gelesen*** | *I/he, she/we*<br><br>*played/did/ bought/listened*<br><br>*saw/read* | |
| ***Ich bin/er, sie ist/wir sind:***<br>*some past participles are irregular*<br>***gefahren/gegangen/ geschwommen/geblieben*** | *I/he, she/we*<br><br>*travelled/went/ swam/stayed* | |

| **Strong verbs in German change the vowel in the "du & er/sie/es/man" forms only** | | |
|---|---|---|
| **fahren = fährst/fährt** | to travel | |
| **sehen = siehst/sieht** | to watch | |
| **lesen – liest/liest** | to read | |
| **Verbs with a stem ending in –d or –t add an extra "e" in these forms** | | |
| **reiten = reitest/reitet** | to go horse riding | |
| **finden – findest/findet** | to think/find | |

| **spielen - to live** | | |
|---|---|---|
| **ich spiele** | I play | |
| **du spielst** | you play | |
| **er/sie/es spielt** | he/she/it plays | |
| **wir spielen** | we play | |
| **ihr spielt** | you (pl) play | |
| **sie spielen/ Sie spielen** | they/you (formal) play | |

| **haben- to have** | | |
|---|---|---|
| **ich habe** | I have | |
| **du hast** | you have | |
| **er/sie/es hat** | He/she/it has | |
| **wir haben** | we are | |
| **Ihr habt** | you (pl) have | |
| **sie haben/ Sie haben** | they/you (formal) have | |

Essential irregular verb

| **sein - to be** | | |
|---|---|---|
| **ich bin** | I am | |
| **du bist** | you are | |
| **er/sie/es ist** | he/she/it is | |
| **wir sind** | we are | |
| **ihr seid** | you (pl) are | |
| **sie sind/ Sie sind** | they/you (formal) are | |

Mein Leben online – My Life online

| | | |
|---|---|---|
| **Was machst du am Computer?** | What do you do on your computer? | |
| **Was machst du am Handy?** | What do you do on your mobile? | |
| **Ich chatte mit meinen Freunden auf Facebook.** | I chat with friends on facebook. | |
| **Ich lade Musik herunter.** | I download music. | |
| **Ich mache Fotos oder Filme.** | I take photos or make films. | |
| **Ich sehe Videos.** | I watch videos. | |
| **Ich simse.** | I text. | |
| **Ich spiele Computerspiele.** | I play computer games. | |
| **Ich suche und lese Infos für die Hausaufgaben.** | I look for and read information for my homework. | |
| **Ich surfe im Internet.** | I surf the internet. | |
| **Ich telefoniere mit Freunden.** | I call my friends. | |
| **Ich mache ziemlich viel auf meinem Handy.** | I do quite a lot of things on my mobile. | |

In German, the verb is always the second idea in a sentence.
If you start a sentence with a time phrase, the verb has to come immediately afterwards.
Am Abend spiele ich Xbox.
Jeden Tag mache ich Sport.



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## Sportarten - Sports

| | | |
|---|---|---|
| **Ich bin (sehr) sportlich** | I am (very) sporty | |
| **Ich bin ziemlich sportlich** | I am quite sporty | |
| **Ich bin nicht sehr sportlich** | I am not very sporty | |
| **Was spielst du?** | What do you play? | |
| **Ich spiele .....** | I play..... | |
| **Badminton** | badminton | |
| **Basketball** | basketball | |
| **Eishockey** | ice hockey | |
| **Fußball** | football | |
| **Handball** | handball | |
| **Tennis** | tennis | |
| **Tischtennis** | table tennis | |

## Opinions with verbs

| | | |
|---|---|---|
| **Ich spiele gern .....** | I like playing | |
| **Ich spiele ziemlich gern ...** | I quite like playing | |
| **Ich spiele nicht gern .....** | I don't like playing | |
| **To say that you like doing / to do something, you add "gern" just after the verb You can also use qualifiers.** **Remember:** **Ich mag/liebe/hasse + noun Verb + gern/nicht gern** | | |

## Freizeitaktivitäten – Free time activities

| | | |
|---|---|---|
| **Was machst du gern?** | What do you like doing? | |
| **Ich fahre Rad.** | I ride my bike. | |
| **Ich fahre Skateboard.** | I go skateboarding. | |
| **Ich fahre Ski.** | I ski. | |
| **Ich fahre Snowboard.** | I snowboard. | |
| **Ich lese.** | I read. | |
| **Ich mache Judo/Karate.** | I do judo/karate. | |
| **ich reite.** | I go horse riding. | |
| **Ich schwimme.** | I swim. | |
| **Ich sehe fern.** | I watch TV. | |
| **Ich spiele Gitarre.** | I play the guitar. | |
| **Ich tanze.** | I dance. | |
| **Ich chille.** | I chill out. | |
| **Ich esse Pizza oder Hamburger.** | I eat pizza or hamburgers. | |
| **Ich gehe einkaufen.** | I go shopping. | |
| **Ich gehe ins Kino.** | I go to the cinema. | |
| **Ich gehe in den Park.** | I go to the park. | |
| **Ich gehe in die Stadt.** | I go into town. | |
| **Ich höre Musik.** | I listen to music. | |
| **Ich mache Sport.** | I do sport. | |
| **Ich spiele Xbox oder Wii.** | I play Xbox or on the Wii. | |

## Adjektive - Adjectives

| | | |
|---|---|---|
| **Wie findest du das?** | How do you find it? | |
| **Ich finde es .....** | I think it's .... | |
| **Es ist .....** | It's ..... | |
| **irre** | amazing | |
| **super** | super | |
| **toll** | great | |
| **cool** | cool | |
| **gut** | good | |
| **nicht schlecht** | not bad | |
| **okay** | okay | |
| **langweilig** | boring | |
| **nervig** | annoying | |
| **stinklangweilig** | deadly boring | |
| **furchtbar** | awful | |

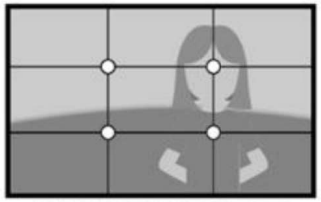
## Wann? – When?

| | | |
|---|---|---|
| **jeden Morgen/Tag** | every morning/day | |
| **manchmal** | sometimes | |
| **immer/nie** | always/never | |
| **einmal/zweimal pro Woche/pro Monat** | once/twice a week/a month | |
| **am Wochenende** | on the weekend | |
| **heute** | today | |
| **morgen** | tomorrow | |
| **am Abend/am Montag** | in the evening/on Monday | |



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# PHOTO BASICS



## RULE OF THIRDS

The photo is divided by nine boxes. The subject is in one of the intersecting lines, or the circles.



## LEADING LINES

The road in this picture serves as a guide that lead your eyes to the subject of the photo.




## SHUTTER SPEED & APERTURE

These figures are on your SLR camera screen. The higher the number (1/400), the faster the shutter speed. You are able to shoot faster subjects. As your aperture number gets lower (F2.8), more light is allowed into the lens. More light allows you to shoot in lower light situations.



## DEPTH OF FIELD

This is when the subject of the photo is completely in focus and the background is blurry. This can be controlled by aperture.



## FRAMING

This is when there are objects around the subject that frame the subject, making your eyes more drawn to it.



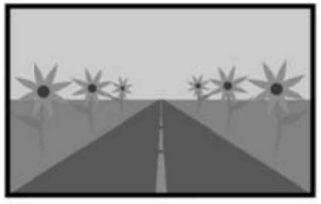
## BALANCE

Placing your main subject off-centre, as with the rule of thirds, creates a more interesting photo. You should balance the "weight" of your subject by induding another object of lesser importance to fill the space.



## VIEW POINT

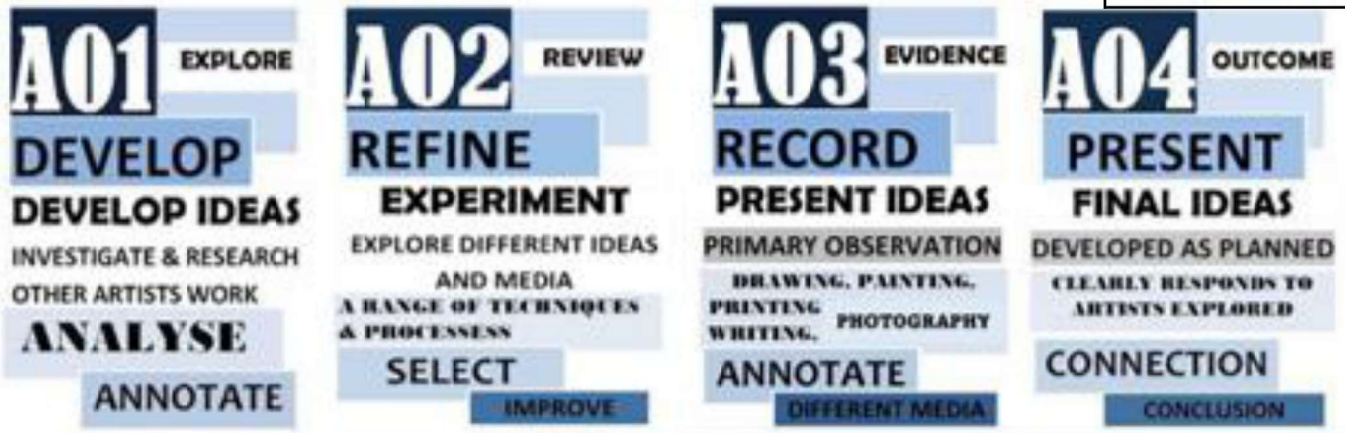
Before shooting your subject, think about where you will shoot it from. The viewpoint has a massive impact on the composition of a photo, and it can greatly affect the message that the shot conveys.



## SYMMETRY

This is when the photo is equally balanced or has a pattern, creating symmetry within the photo. This can be very eye-catching, particularly in situations where they are not expected.

| Key Term | Definition |
|---|---|
| **Protest** | An action or statement showing disagreement with something, often to encourage change. |
| **Boycott** | Refusing to buy, use, or support a product, company, or organisation as a form of protest. |
| **Placard** | A sign or board carried during a protest to display messages, slogans, or demands. |
| **Peaceful Protest** | Demonstrating without violence, using methods such as marches, speeches, petitions, or sit-ins. |
| **Violent Protest** | A protest involving aggression, damage to property, or physical conflict. |
| **Riot** | A violent public disturbance involving a large group of people. |
| **Demonstration** | An organised public gathering or march where people express their views on an issue. |
| **Hunger Strike** | A protest where a person refuses to eat to draw attention to a cause or demand change. |
| **Campaign** | A series of planned actions designed to raise awareness and achieve a specific goal. |




## KEY WORDS for analysis

Bold Powerful Symbolic Defiant Emotional Political Campaign Message Awareness Identity Equality Freedom Resistance Change Impact



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**Timeline of key events 1941-58:**

**November 1943:** Tehran Conference
**February 1945:** Yalta Conference
**April 1945:** Roosevelt dies, Truman becomes President of the USA
**July 1945:** Trinity Test: USA tested atomic bomb at a desert site in the USA
**July 1945:** Potsdam Conference
**July 1945:** UK General Election: Attlee becomes Prime Minister of UK
**August 1945:** Atomic bombs dropped on Hiroshima and Nagasaki
**February 1946:** Kennan's *Long Telegram*
**March 1946:** Churchill's *Iron Curtain* speech
**September 1946:** Novikov Telegram
**January 1947:** US and British zones in Berlin/West Germany merged into one economic unit: Bizonia
**12th March 1947:** Truman Doctrine speech made to Congress
**June 1947:** Marshall Plan announced
**5th October 1947:** Cominform created
**June 1948:** Western power announced plans to create a West German state and introduced the western Deutschmark for their zones.
**June 1948:** Soviet Union responds with Ostmark currency in Soviet zone
**24th June 1948:** Start of Berlin Blockade
**28th June 1948:** Start of Berlin Airlift
**January 1949:** Comecon created
**4th April 1949:** NATO created
**16th-17th April 1949:** Peak of Airlift
**12th May 1949:** Stalin called off the Berlin Blockade. E/WGer established.
**14th May 1955:** Warsaw Pact created
**4th Nov. 1956:** 200,000 Soviet troops and 6,000 tanks invade Hungary

✓

**Timeline of key events 1958-70:**

**1949-61:** 4m East Germans fled West
**1958:** Khrushchev's Berlin Ultimatum
**1959:** Cuban Revolution: Fidel Castro replaced US - backed General Batista
**Late 1959:** Khrushchev sends weapons to Cuba
**5th May 1960:** American U2 spy plane shot down over USSR airspace
**14th May 1960:** date for Paris summit meeting (that was cancelled by Khrushchev)
**Jan 1961:** up to 20,000 refugees going through East Berlin to the West
**April 1961:** Bay of Pigs failed invasion
**June 1961:** Vienna summit meeting
**July 1961:** both US and USSR announce an increase in defence spending
**13th August 1961:** Khrushchev closed the border between East and West Berlin
**October 1961:** Stand-off at Checkpoint Charlie in Berlin
**14 – 28th October 1962:** 13 days of the Cuban Missile Crisis
**June 1963:** Kennedy visits Berlin
**1963:** Hot Line set up
**August 1963:** Limited Test Ban Treaty
**1968:** Outer Space Treaty and Nuclear non - Proliferation Treaty signed
**Spring 1968:** Dubcek's Prague Spring in Czechoslovakia
**21st August 1968:** Soviet invasion of Czechoslovakia
**Autumn 1968:** Brezhnev Doctrine
**January 1969:** Jan Palach set fire to himself

✓

**Timeline of key events 1970-91:**

**May 1972:** SALT I signed
**May 1972:** President Nixon visits Moscow
**Oct 1973:** Arab-Israeli War (Yom Kippur)
**Jan 1973:** Peace in Vietnam after 11 years
**July 1974:** Nixon visits Moscow (2nd time)
**July 1975:** Apollo-Soyuz Space link-up
**July 1975:** Helsinki Agreements
**27th April 1978:** Communist PDPA led by Taraki takes power in Afghanistan
**Sept 1979:** Amin seizes power from Taraki
**Nov 1979:** US hostage crisis in Iran
**25th Dec 1979:** Soviets invade Afghanistan. SALT II not ratified
**27th Dec 1979:** Amin shot/replaced by Kamal
**Jan 1980:** Carter Doctrine: end of Detente
**Summer 1980:** USA boycott Moscow Olympic Games
**Nov 1980:** Reagan elected President
**1981:** Reagan announces significant increases in US defence spending: 2nd 'Cold War'
**1982:** Lech Walesa imprisoned in Poland
**Nov 1982:** Brezhnev dies, replaced by Andropov
**June 1982:** Reagan's 'evil empire' speech
**23rd March 1983:** Strategic Defence Initiative ('Star Wars')
**Feb 1984:** Chernenko replaced Andropov
**Summer 1984:** USSR boycotts Olympics
**March 1985:** Gorbachev new Soviet leader
**Nov 1985:** 1st summit meeting in Geneva
**Oct 1986:** 2nd summit in Reykjavik
**Dec 1987:** INF Treaty signed
**1988:** Gorbachev rejects Brezhnev Doctrine
**1988 – 91:** Collapse of Soviet control in Eastern Europe
**9th Nov 1989:** Berlin Wall pulled down
**1990:** Germany reunifies
**July 1991:** Warsaw Pact formally ends
**Dec 1991:** end of Gorbachev and USSR

✓

**Reminder of exam technique:**

**Question 1a&b:**

**'Explain one consequence of…'** ***(2 x 4 marks)***
State, Explain the first consequence:
State, Explain the second consequence:

**Question 2:**

**'Write a narrative account analysing…** ***(8 marks)***
Event,
Link,
Event,
Link,
Event.
(beginning, middle and ending)

**Question 3:**

**'Explain the importance of… for…)'**
***(2 x 8 marks)***
Point of Importance:
Explain key details and why they were important x 2 for each question.

✓

Bournemouth School – Knowledge Organiser – Year 10

HISTORY

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# Bournemouth School: History Department: Knowledge Organiser: Year 10 Elizabeth (1) 1558 - 1569

**Timeline of key events:**

**1558**: Accession to the Throne
**1559:** Religious Settlement: Acts of Supremacy & Uniformity & Royal Injunctions; Treaty of Cambresis; Scottish Protestant Lords' rebellion
**1560:** Treaty of Edinburgh
**Dec 1560:** Mary Queen of Scots returns to Scotland from France
Armistice signed
**1563:** King Philip II bans the importation of English cloth to the Netherlands
**1565:** Mary QoS marries Henry Stuart, Lord Darnley
**1566:** Mary's son James is born. Dutch Revolt against Spanish rule begins
**1567:** Darnley murdered; Mary QoS marries Bothwell; she abdicates and is imprisoned. Spanish Fury: Alba sends 10,000 Spanish troops to crush Dutch Revolt
**1568: Mary QoS** escapes captivity and flees to England. Genoese Loan incident, angering the Spanish.
**1569:** Norfolk Plot and Revolt of the Northern Earls. Mary QoS placed under house arrest in England

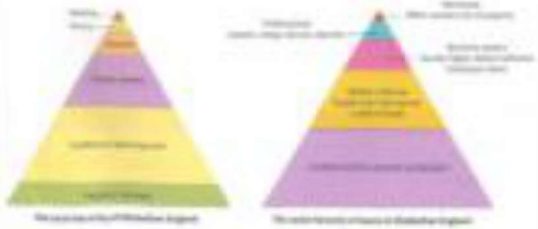


Diagram also in text book p.9 for clearer picture

✓

**Key terms/definitions (4 SPaG marks on this unit for spelling and punctuating with consistent accuracy, controlled use of grammar, and use of a wide range of specialist terms)**

| Term | Definition | ✓ |
|---|---|---|
| **Accession** | The term given for when a monarch (King or Queen) takes the throne | |
| **Gentry** | About 2% of the population; they were wealthy landowners; Knights & Squires | |
| **Nobility** | Hereditary titles, passing from father to eldest son. Dukes, Barons or Earls. | |
| **Court** | The community of people who lived with the Queen including advisers and officials | |
| **Privy Council** | The committee of ministers appointed by the Queen to advise her | |
| **Parliament** | House of Commons and Lords: summoned by the Queen for raising taxes / laws | |
| **Lords Lieutenant** | Responsible for governing each county and organising the local army / militia | |
| **Justices of the Peace** | Usually from the gentry; appointed by Monarch to keep law and order. Carried status. | |
| **Yeomen** | Farmers who owned their own land; some growing quite wealthy in Elizabeth's reign | |
| **Vagrants** | Homeless and jobless people who wandered the country and could turn to crime | |
| **Patronage** | Providing someone with an important job or position or finance; to be a 'patron' | |
| **Divine Right** | The belief that the Monarch has a God-given right to inherit the Throne | |
| **Crown** | The refers to the Monarch and their government | |
| **Royal Prerogative** | Some areas where only Elizabeth had the right to decide upon, such as marriage | |
| **Succession** | The issue of who was going to succeed the Throne after the death of current Monarch | |
| **Legitimacy** | The right to inherit, based on being born to reigning parents who were married | |
| **Crown Debt** | £300,000 in 1558: due to costly wars and selling of Crown lands | |
| **Customs Duties** | Money paid to the Monarch, from taxing imports entering England | |
| **Auld Alliance** | The term given to the friendship between France and Scotland | |
| **Cateau-Cambresis** | The Treaty of 1559 that marked the end the war with France and the loss of Calais | |
| **Religious Settlement** | Elizabeth's Act to create a new and moderate religious compromise with the intention of creating a form of Protestantism acceptable to Catholics too. | |
| **Act of Supremacy** | The term given to making Elizabeth supreme governor of the Church of England | |
| **Act of Uniformity** | The term given to setting up an agreed appearance for churches and services | |
| **Royal Injunctions** | The term for the set of instructions from Queen to clergy, including how to worship | |
| **Papal Bull** | Term given to a public decree or charter from the Pope, Head of the Catholic Church | |
| **Recusants** | Term given to those who refused to attend services of the Church of England | |
| **Puritans** | Protestants wanting to purify the Church of England from Roman Catholic practices | |
| **Crucifix & Vestment controversies** | Parts of the Religious Settlement that Puritans objected to; Puritans winning the removal of the Crucifix from churches but losing the case for wanting the clergy not to wear special vestments (robes) as set out in the Royal Injunctions | |
| **Counter-Reformation** | The name given to the active fight-back to strengthen Catholicism in Europe | |
| **Dutch Revolt** | Uprising in the Netherlands in response to Spanish interference in Dutch govt | |
| **Council of Troubles** | Introduced in Netherlands to enforce RC religion & obedience to Spain | |
| **Sea Beggars** | Name given to Dutch rebels who used the English Channel to attack Spanish ships | |
| **Plots** | Secret plans to overthrow Elizabeth: Northern Earls, Ridolfi, Throckmorton, Babington | |



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## Unit 11 – Multiplicative reasoning

| Keyword | | Definition |
|---|---|---|
| **Iteration** | | Carrying out a process repeatedly. |
| **Compound interest** | | The interest earned each year is added to the money in the account and earns interest the next year. |
| **Growth** | | When an amount increases. |
| **Decay** | | When an amount decreases. |
| **Compound measures** | | Combined measures of two different quantities. |
| **Velocity** | | Speed in a given direction. Possible units are metres per second (m/s) or kilometre per hour (km/h). |
| **Density ($g/cm^3$)** | | Compound measure that calculates the mass per unit volume. Usually measured in grams per centimetres cubed |
| **Pressure ($N/cm^2$)** | | The amount of force (in Newtons) applied to a surface area. Usually measured in Newtons per square centimetre |
| **Direct proportion** | | When x and y are in direct proportion, then $y = kx$ where k is a constant. The graph: |
| **Inverse proportion** | | When $x$ and $y$ are in inverse proportion then $y = \frac{k}{x}$ where k is a constant. The graph: |

## Unit 12 – Similarity and Congruence

| Keyword | | Definition |
|---|---|---|
| Congruent shapes | | Shapes that are exactly the same. The shapes can be translated, rotated, or reflected. |
| Congruent triangles | | Triangles that are exactly the same size and shape. Can be proven by either SSS, SAS, ASA or RHS |
| Similar shapes | | Shapes that have the same shape but not necessarily the same size. Corresponding angles are equal and corresponding side lengths are in the same ratio. |
| Scale factor | | The number used to enlarge or reduce a shape. It is the ratio between corresponding lengths in the original shape and the image. |


Compound measure: velocity


Compound measure: pressure


Compound measure: density


Direct and inverse proportion (Qu. 2-6 only)


Congruent triangles


Similar shapes


Similar shapes (area and volume)

## Think it, Link it:

Y7 Unit 5, Working with formulae.
Y8 Unit 11, Working with ratio and proportion
Y9 Unit 6, interpreting and drawing graphs
Y9, Unit 5 – Angles and trigonometry
Y9, Unit 7 – Area and volume
Y9, Unit 8 – Transformations



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Year 10
Unit: Star Wars
See set work support guide and other resources:
Student resources > 10 > AOS3 – Stage and Screen > Star Wars

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This QR code will take you to a Spotify playlist with listening for *Star Wars*. You will find it helpful to listen to it as you learn.

## Context

**Cue** a self-contained section of music in a film

**Diegetic** music contained within the action of the film and included in the story—for example, music played in a bar. If a character in the story can hear the music, it is diegetic. Most film music is non-diegetic.

**Fanfare** a celebratory piece for brass instruments (and sometimes percussion) often marking the opening of an important event or ceremony. The music is short and loud and often features arpeggios and broken chords

**Underscore** (or **background**) **music** non-diegetic music adding to the mood of a scene, reinforcing character developments and aspects of character.

## Dynamics

**Crescendo** gradually getting louder

**Diminuendo** gradually getting quieter

**Rhythm**

**Homorhythmic** when all the parts play in the same rhythm at the same time

**Syncopation** rhythm which emphasises the off beat

**Triplets** 3 notes played in the time it normally takes to play 2. Indicated with a number 3 and (usually) a horizontal square bracket.

## Texture

**Ostinato** a persistent phrase or motif repeated over several bars or more

**Imitation** when one part copies or imitates another at a short time distance.

## Structure

**Ternary form** music with an ABA structure

## Melody

**Conjunct** movement by step

**Disjunct** movement by leap

**Leitmotif** a recurring musical idea which is associated with a particular theme, character or place

**Lower auxiliary** a melody note which goes to the note below and then back to the original note again

**Motif** a short melodic phrase

**Sequence** the repetition of a musical phrase at a higher or lower pitch than the original.

## Instruments/Sonority

**Glissando** playing all the pitches between to points in rapid succession

**Glockenspiel** tuned percussion instrument with metal bars. High pitched – sounds 2 octaves above written pitch

**Register** How high or low in pitch a piece of music or an individual part sounds.

**Roll** a rapid succession of hits on a percussion instrument.

**Snare** a drum with a series of loosely strung metal wires in contact with the lower skin which create a distinct 'buzzing' or 'rattling' noise when the drum is struck.

**Tam-tam** orchestral gong

**Tremolo/tremolando** rapid repetition of the same note to create a wavering, tremulous sound.



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Year 10

Unit: *Star Wars*

See set work support guide and other resources:
Student resources > 10 > AOS3 – Stage and Screen > Star Wars

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This QR code will take you to a Spotify playlist with listening for *Star Wars*. You will find it helpful to listen to it as you learn.

## Tonality

**Atonal** music that does not have a key of any sort

**Bitonal** music that is in two keys at the same time

**Polytonal** music written in multiple keys at the same time.

## Harmony

**Block triads** major or minor triads in root position, built up in thirds

**Consonant** Intervals or chords that don't clash—major/minor triads and intervals of a third or sixth are examples

**Dissonant** sounds that clash. Dissonant intervals are major and minor second and seventh, and the triton (augmented fourth or diminished fifth)

**Dominant** the fifth note (or chord) of the scale or key—the strongest after the tonic

**Dominant seventh** chord V (the dominant chord) with an added minor seventh

**Imperfect cadence** a cadence comprising two chords, ending on chord V. Because it ends on the dominant, an imperfect cadence sounds unfinished.

**Neapolitan chord** a chord built on the flattened supertonic

**Perfect cadence** a cadence comprising two chords; chord V followed by chord I. Because it ends on the tonic, a perfect cadence sounds finished.

**Quartal Harmony** chords made up of notes a 4th apart rather than the usual 3rd apart



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**Coercion –** The action or practice of persuading someone to do something by using force or threats.

**Controlling relationship –** A relationship with someone who controls your actions, in a variety of ways, for their own benefit.

**Exploitation -** the act of treating someone unfairly in order to gain some benefit from them.




**AI:** Artificial intelligence is the science of making machines that can think like humans. This could be used to create images, text, video footage or music.

**Deepfakes** : An image or recording that has been convincingly altered and manipulated to misrepresent someone as doing or saying something that was not actually done or said




**Universal Basic Income:** UBI is a social welfare proposal in which all citizens are given a minimum income without a means test or the need to work for it

## Signposting support:

Useful helplines and charities:

Young Minds. Child and adolescent mental health charity for teens struggling with

any subject. Call: 0808 802 5544

Teen Line | Teens Support hotline - Connect, talk, get help! Teen Line's highly trained teen listeners provide support, resources and hope to any teen who is struggling.

SANE. National out-of hours mental health charity offering emotional support, guidance and information. Call: 0300 304 7000 (4.30pm to 10.30pm)

https://www.themix.org.uk/sex-and-relationships Relationships advice for young people

National Domestic Abuse Helpline - 0808 2000 247 Refuge's 24-hour domestic abuse hotline

https://www.womensaid.org.uk/information-support/ Women's Aid help and support website.

Personal Development
BOURNEMOUTH SCHOOL

Autumn Term 2



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**Key words:**

•**Tawhid**: Oneness in reference to God.

•**Prophethood or Risalah**; Terms used for messengers of God. Begins with Adam and ends with the Prophet Muhammad.

•**Halal**: Permitted within Islam for example eating permitted foods.

•**Haram**: Forbidden actions or things. Eating forbidden foods.

•**Jihad**: Means 'to strive'. Two forms of daily inner struggle and lesser physical struggle or just war.

•**Mosque or Masjid**: 'Place of prostration'. It is a communal place of worship.

•**Shari'ah**: Straight path. Muslims believe God has set out a clear path for how Muslims should live.

•**Ummah**: Means community and refers to worldwide community of Muslims who share a religious identity.

**Key quotes:**

- ❑ - 'There is no God, but Allah and Mohammad is his messenger.'
- ❑ 'Hurry towards the reminder of God'
- ❑ 'Call on me and I will answer you.'
- ❑ God is well aware of whatever you do.'
- ❑ 'Riches do not lie in the abundance (having a lot) of wealth'.
- ❑ 'You who believe, fasting is prescribed for you … that you may learn self-restraint.'
- ❑ 'Lailat al-Qadr is better than a thousand months.
- ❑ 'Pilgrimage to the House is a duty owed to God by people who are able to undertake it.'
- ❑ You who believe be mindful of God and struggle (jihad) for His cause'.
- ❑ 'Fight in the cause of God those who fight you, but not go beyond the limits'.
- ❑ 'He is God the One, God the eternal'
- ❑ Allah 'regulates all things.

❑ **The Shia 10 Obligatory Acts**

The 5 pillars minus Shahadah + Jihad, Khums, associate with good people, don't associate with bad people, do good, avoid evil.

❑ **The 6 articles Sunni-** Allah, Malaikah, Holy books, Risalah, Akhirah, Al-Qadr.

❑ **The 5 roots (Usul ad-Din) in Shia**- Oneness, Justice, Prophethood, Leadership and resurrection

**Key beliefs:**

**The Sunni 5 pillars**:

- ❑ The 5 Pillars are: -
- ❑ The Shahadah - The basic statement of Muslim faith.
- ❑ Salah – Five daily prayers.
- ❑ Zakat - 2.5% of wealth to be given to charity.
- ❑ Sawm - Fasting during the month of Ramadan.
- ❑ Hajj - Annual pilgrimage (journey) to Mecca.

**Shahadah:**

- ❑ Said during prayers, first thing a baby has whispered into their ear when they're born, last thing a dying person hears.
- ❑ Shi'a Muslims add 'and Ali is the friend of God' onto the end.

**Salah:**

- ❑ Muslims pray 5 times per day. Perform wudu/ablution/washing before prayer.
- ❑ Friday Midday prayers are called Jummah prayer; all male Muslims are expected to leave work and go to the Mosque. T
- ❑ hey prostrate (bow) towards God as a reminder of God's greatness and importance.
- ❑ All Muslims face Mecca when they pray, uniting all Muslims around the world.
- ❑ Shi'a Muslims group prayers together and so say all 5 prayers but at 3 times throughout the day.

**Zakah/Almsgiving**:

- ❑ 2.5% of savings is donated to charity every year.
- ❑ Muslims also donate time to charitable causes and may donate additional money - this is called sadaqah.
- ❑ Shi'a Muslims have an additional 20% tax on all excess income called Khums.

**Sawm:**

- ❑ The Qur'an began to be revealed to Muhammad during the 9th month of the Islamic calendar (the month of Ramadan).
- ❑ Muslims focus on fasting, charity and pleasing God during this month. They do not eat or drink during daylight hours, and smoking and sex is also banned.
- ❑ Purity of thought is required to focus on God and to cleanse the soul and free it from harm.
- ❑ Fasting requires considerable self-discipline, but it allows Muslims to show they can sacrifice their physical needs as evidence of their submission to God.
- ❑ The Night of Power (Lailat al-Qadr) takes place during the month where some Muslims will stay awake reading the Qur'an and devoting themselves to prayer.



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## Key to success:

- ❑ The word Islam means submission. Why do Muslims believe they have to live their lives in submission to God?
- ❑ Is belief in Angels still important for Muslims today?
- ❑ What issues do you think Muslims face living in Britain today?
- ❑ Why is the Prophet Muhammad known as the seal of the Prophets?
- ❑ Does belief in Al-Qadr (predestination) mean people are not responsible for their actions?
- ❑ Which is the most important Muslim festival?
- ❑ What is the difference between Sunni and Shia?
- ❑ What is lesser and greater jihad?

## Key exam questions:

A. Explain what is meant by the term Halal (2)
B. Describe how Muslims celebrate Ashura. (5)
C. Explain the different types of Jihad for Muslims. (8).
D. Hajj is the most important Pillar for Muslims'. Show that you have considered more than one viewpoint. (15).

## Key beliefs: Predestination: Al- Qadr

- ❑ Some Sunni Muslims believe God has already determined everything that will happen in the universe and written this down in the 'book of decrees'. God creates all things, including the actions of his creatures, so they must act according to his will.
- ❑ Shi'a Muslims believe that God knows everything that is going to happen, but this does not mean that he decides what is going to happen. This means humans still have free will, so they can make their own choices.

## Key beliefs: Ashura:

- ❑ Ashura – commemorates the death of Husayn, Ali's son, the third Imam.
- ❑ He was martyred at the battle of Karbala when challenging the Sunni leadership.
- ❑ A day of great sorrow, a symbol of the struggle against injustice, tyranny and oppression.
- ❑ During the day Shi'a Muslims take part in a public expression of grief and mourning. Some even go as far as to beat themselves on the back with chains, pound their head or cut themselves in an attempt to connect with Husayn's sufferings and death.
- ❑ For Sunni Muslims, Ashura is a day when many fast voluntarily. Many give to charity, show kindness to their family and the poor, recite prayers and learn from Islamic scholars.

## Key beliefs:

### Hajj:

- ❑ During the Hajj, at Mina: A representation of the devil is stoned, an animal is sacrificed for Id-ul-Adha and the head is shaved.
- ❑ During the Hajj, at Mecca: Ihram is put on, pilgrims run between Safa and Marwa and pilgrims visit the Zamzam well.
- ❑ During the Hajj, at Arafat: Pilgrims pray on the hill for a long period of time and believe that Allah forgives them of all their sin.
- ❑ During the Hajj, at Muzdalifah: Pilgrims sleep in the open as one Ummah and pilgrims collect stones ready to stone the devil at Mina.
- ❑ The Ka'bah is important because it was built by Ibrahim, because the Prophet cleared the idols away from it and because it is the direction Muslims pray to.

### Eid-ul-Adha:

- ❑ Celebrated at the end of Hajj.
- ❑ Celebrates the prophet Ibrahim's willingness to sacrifice his son for God.
- ❑ People visit family and friends, enjoy festive meals, prayer in the mosque.
- ❑ Animals are slaughtered on Hajj to remember Ibrahim's sacrifice.

### Eid-ul-Fitr:

- ❑ Celebrated at the end of Ramadan.
- ❑ Festival of breaking the fast.
- ❑ They are thanking God for the strength and help he has given them to fast for a month, and providing guidance and wisdom in the Qur'an, the first revelation of which was made during the month of Ramadan.
- ❑ They celebrate with special clothes and food.

### Greater jihad:

- ❑ The inner struggle to fight evil in your life. This could involve the struggle to fast, complete Hajj, etc

### Lesser jihad:

- ❑ The outer struggle to fight evil in society.
- ❑ If it involves war, it must (a) be for a good cause, (b) be self-defence, (c) not carry on after victory (e.g. no destruction of their cities).

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## Types of Training:

**Interval** = Training that involves set periods of work followed by set periods of rest. It usually involves periods of intense exercise followed by periods of rest so that the performer can recover. The intensity of interval training can be altered to suit the individual by altering the time working and / or the time resting.

**High Intensity Interval Training (HIIT)** = Short bursts of extreme effort with even shorter rest periods. A 2:1 work ratio is often used e.g. 30 seconds work, 15 seconds rest. During HIIT training the performer will be working anaerobically so it will develop their ability to withstand the build-up of lactic acid.

Continuous = Exercising for a sustained period of time without rest. It improves cardiovascular fitness. Sometimes referred to as 'steady state' training. The performer normally trains at a low to moderate intensity but for an extended period of time.

**Fartlek** = Also known as 'speed play', this type of training involves performers varying their speed / intensity. It can involve different speeds (walk, jog, sprint) or running at different terrains (uphill, downhill, on sand). Altering the intensity allows the performer to use both their aerobic and anaerobic energy systems.

**Circuit** = A series of exercises performed one after the other with a rest in between. Each circuit involves different activities called 'stations'. Stations are often set out to work all of a performers body (arms, core, legs). In circuit training performers often work for a set amount of time and then have a set rest period e.g. work 30 seconds, rest 30 seconds. Progressing these sessions is easy as the performer can increase the work time or decrease the rest time.

**Weight** = Involves the lifting of weights / resistance to develop muscular strength or endurance. The beauty of weight training is that it can focus on specific muscles / muscles groups so that sessions can be designed to suit an individual's needs. This type of training involves REPS (completing one lift of a weight) and SETS (the completion of a number of reps).

**Plyometric** = Is a type of training that is used to increase power (strength x speed). It typically takes the form of bounding, hopping or jumping. The aim of plyometrics is to use your body weight and gravity to stress the muscles involved. This type of training involves the muscles working eccentrically (lengthening) when landing (often quadriceps) which helps them store elastic energy.

**Static Stretching** = Stretching to the limit and holding the stretch isometrically.

## Calculating Intensities

**Maximum heart rate = 220 – age**

Aerobic Training Zone = 60 – 80% of maximum heart rate

Anaerobic training Zone – 80 – 90% of maximum heart rate

**Weight training – 1RM**

Strength/Power – High weight/low reps (Above 70% of 1RM)

Muscular endurance – Low weight/high reps (Below 70% 1RM)

## Principles of Training (S.P.O.R.T):

**S = Specificity**

Training should be specific to the needs of an individual and demands of the sport that they take part in

**PO = Progressive Overload**

Working harder than normal whilst gradually and sensibly increasing the intensity of training.

**R = Reversibility**

If an individual stops or decreases their training level, then fitness and performance are likely to drop.

**T = Tedium**

Tedium refers to boredom. Training should be altered and varied to prevent an individual from getting bored and demotivated.

**3.1.3.3 The principles of training and their application to personal exercise/training programmes**

**3.1.3.4 How to optimise training and prevent injury**

**KO 1 0f 2**

## Specific Training Techniques (High Altitude Training)

High altitude training is carried out by elite performers.

Involves carrying out training at a high altitude, 2000m above sea level.

The idea behind this training method is that there is less oxygen in the air at high altitude.

**Benefits**

Endurance athletes can sustain exercise at a higher intensity for a longer period of time.

**Issues**

It can be very difficult to complete.

Some athletes suffer from altitude sickness – a feeling of nausea.

The benefits are lost quite quickly once the athlete returns to sea level.

## Principles of Overload (F.I.T.T):

Works with the principle of PROGRESSIVE OVERLOAD.

**F = Frequency** – refers to how often someone trains. As fitness increases a performer can start to train more often.

**I = Intensity -** refers to how hard a performer trains e.g. how fast they run, how heavy the weight is that they can lift. As fitness increases, the intensity should be suitably increased.

**T = Time -** refers to how long you train for. As fitness increases, the length of time spent training may well increase.

**T = Type -**refers to the type of training used e.g., HIIT. The training type must remain suitable to gain the specific fitness benefits that are required.

## Justifications of Training Methods

Training should involve vital component s for the sport.

Training should try and **mimic** many of the specific movements required in a sport.

Performing activities that can easily be included within training session to complement other (named) training types.

If no / little equipment is required, methods can easily be integrated into session.

Using methods that can be specifically designed / altered for a specific sporting session, e.g. jumping to reach a ball in basketball, sprinting away from a defender in football.

If methods can be completed by large groups it would be better for games sports.

## Considerations to prevent injury

The training type and intensity should match the training purpose.

Over training should be avoided e.g. use of appropriate weights.

Appropriate clothing and footwear should be worn

Taping / bracing should be used as necessary to protect and support areas of weakness.

Stretches should not be overstretched or bounce.

Technique used should be correct e.g. weight lifting technique.

Spotters should be used when weight training if heavy weights are being attempted.

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| Advantages and Disadvantages of Continuous Training | Advantages and Disadvantages of HIIT | Advantages and Disadvantages of Static Stretching | Advantages and Disadvantages of Circuit Training | Advantages and Disadvantages of Weight Training |
|---|---|---|---|---|
| **Advantages:**<br>It can be done with little or no equipment e.g. simply go for a run.<br>It improves aerobic fitness<br>Running can be done virtually anywhere<br>It is simple to do – keep doing the same movement over and over.<br>**Disadvantages:**<br>It can be boring / tedious.<br>It can cause injury due to repetitive contractions.<br>It can be time consuming.<br>It does not always match the demands of the sport e.g. in basketball the players do not run at one speed continuously | **Advantages:**<br>It burns body fat and calories quickly.<br>It can be altered easily to suit the individual.<br>It can be completed relatively quickly.<br>It can improve the anaerobic and aerobic energy systems.<br>**Disadvantages:**<br>Extreme work can lead to injury.<br>High levels of motivation are needed to complete the work.<br>It can lead to dizziness and feelings of nausea. | **Advantages:**<br>It increases flexibility.<br>It can be done by virtually everyone.<br>It can be done anywhere (does not need a lot of space).<br>It is relatively safe.<br>**Disadvantages:**<br>It can be time consuming to stretch the whole body.<br>It can get boring and repetitive.<br>Some muscles are easier to stretch than others.<br>Over-stretching can cause injury<br><br>**3.1.3.4 How to optimise training and prevent injury**<br><br>**3.1.3.5 Effective use of warm up and cool down**<br><br>**KO 2 0f 2** | **Advantages:**<br>Exercises chosen can be simple to complex.<br>The circuit can be manipulated to train different things e.g. repeated contraction of a muscle / muscle group to train muscular endurance<br>It can be varied to suit fitness level / age etc.<br>It is easy to monitor and alter – progressive overload can be applied by altering the work / rest ratio.<br>**Disadvantages:**<br>An appropriate amount of space is required.<br>It may require specialist equipment e.g. a medicine ball, benches, agility ladders.<br>It is difficult to gauge an appropriate work / rest ratio at the start. | **Advantages:**<br>It can be easily adapted for different fitness aims.<br>It is relevant to all sports.<br>It is relatively straightforward to carry out.<br>Strength gains can occur.<br>**Disadvantages:**<br>Heavy weights can increase blood pressure.<br>Injury can occur if weights are too heavy or lifted incorrect technique is used.<br>Calculating one rep max requires high levels of motivation. |

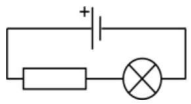
| Warming Up | Cool Down | The Three Training Seasons |
|---|---|---|
| A good warm-up should include:<br>Pulse raiser – gradually raising heart rate in preparation for exercise.<br>Stretching – stretch all relevant muscles involved in the activity.<br>Skill Based Practices – Perform skills that allows the performer to familiarise themselves to the activity they are taking part<br>Mental Preparation – Starting to get focused, using techniques to control arousal<br>The benefits of a good warm-up are as follows:<br>1. Body temperature will increase ready for exercise.<br>2. Stretching will increase the range of movement possible.<br>3. There will be a gradual increase in effort towards 'competition pace'.<br>4. You will be focused and psychologically prepared.<br>5.Movement skills that will be used have been practised before starting the game/match/event.<br>6. There will be less chance of suffering injury.<br>7. There will be an increase in the amount of oxygen being carried to the working muscles – helping with the production of energy. | An effective cool down should include:<br>• An activity to maintain an elevated breathing and heart rate, e.g. walk, jog.<br>• A gradual reduction in intensity, e.g. jog to light-jog to walk.<br>• Stretching of all main muscles used in the activity.<br>The benefits of a good cool down are as follows:<br>1) It allows the body to start to recover after exercising.<br>2) It helps with the removal of lactic acid, carbon dioxide and waste products.<br>3) It can help to prevent the delayed onset of muscle soreness, sometimes referred to as DOMS. | **Pre-season (Preparation)**<br>The aim is to improve general and aerobic fitness. It should also focus on specific fitness needs of the performer so they are ready for the competition / season.<br>**Competition season (Peak / Playing season)**<br>The aim is to maintain fitness levels. The performer should be at peak fitness and will aim to maintain this. They will focus on specific skills that are needed in their activity.<br>**Post-season (Transition)**<br>The aim is to rest and recover from the season / competition. Performers should continue to do some light aerobic training so that fitness levels do not drop to far. |

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# Physics: Electricity

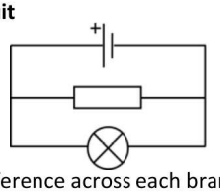
| Keyword | Learn | ✓ |
|---|---|---|
| Current, I | The rate of flow of electrical charge measured in amperes, A.<br>1 ampere = 1 coulomb (of charge) per second. | |
| Potential Difference, V | The work done (or energy transferred) per unit of charge measured in volts, V.<br>I volt = 1 joule (of energy) per coulomb (of charge). | |
| Resistance, R | A measure of how difficult it is to get a current to flow through a component, measured in ohms, W. | |
| Power, P. | The rate at which energy is transferred, measured in watts, W.<br>1 watt = 1 joule per second. | |
| Ohms law | The current flowing through a resistor is directly proportional to potential difference and inversely proportional to the resistance.<br>I = V/R | |
| Series Circuit | A circuit (or section of circuit) where there is only one route for the current to take. | |
| Parallel Circuit | A circuit (or section of circuit) where the charge can flow through more than one route. | |
| Alternating Potential Difference | The potential difference alternates between a positive and negative value causing an Alternating Current (AC) that changes it's direction of flow. | |
| Direct Potential Difference | The potential difference has a constant value causing a Direct Current (DC) that always flows in one direction. | |
| LDR | Light dependent resistor ; A resistor whose resistance depends on the intensity of the light. | |
| Thermistor | A resistor whose resistance depends on the temperature. Generally, the higher the temperature the lower the resistance. | |
| Transformer | A step-up transformer increases the PD (and reduces the current).<br>A step-down transformer decreases the PD (and increases the current). | |

**Series Circuit**

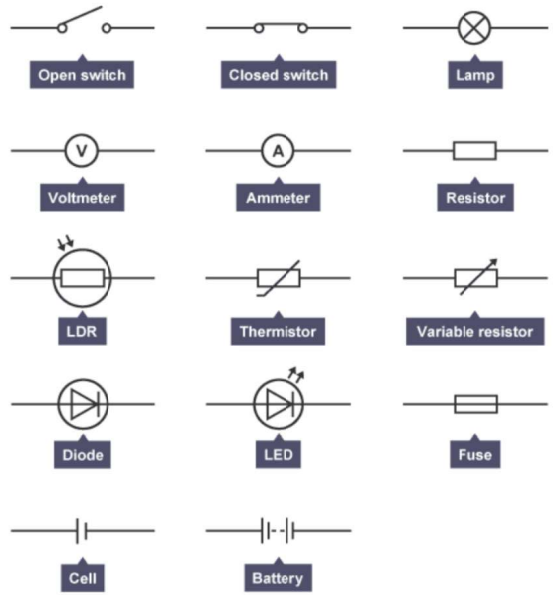


Current is the same at all points. Potential Difference is shared across each component. Total Resistance is the sum of the resistances.

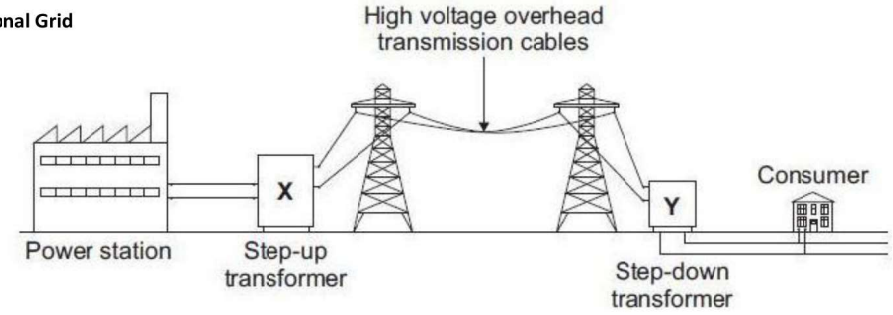
**Parallel Circuit**

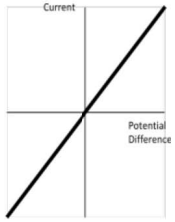


Potential Difference across each branch is the same. Current is divided between each branch. Total Resistance is less than the smallest resistor.

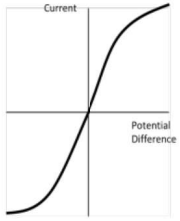



**The National Grid**

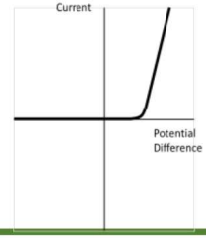



**Ohmic resistor**
A device that obeys Ohm's Law.




**Filament Lamp**
As the current increases the filament heats up and this increases the resistance.




**Diode**
Only allows the current to flow in one direction.

Key equations: $I = Q \div t$, $V = E \div Q$, $P = IV$ $P = I^2R$ $V = IR$

Bournemouth School – Knowledge Organiser – Year 10

PHYSICS

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| ¿Qué comida te gustaría probar? | | |
|---|---|---|
| Me gustaría probar.. | I would like to try... | |
| probar un auténtico... | try an authentic... | |
| porque... | because... | |
| parece rico/a | it seems tasty | |
| suena sano/a | it sounds healthy | |
| tiene muchos beneficios para la salud | it has lots of health benefits | |
| parecen asquerosos | they seem disgusting | |
| está hecha con | it is made with | |

| Meal times | | |
|---|---|---|
| Para... | For... | |
| el desayuno | breakfast | |
| la comida | lunch | |
| la merienda | snack | |
| la cena | dinner | |
| Suelo | I usually | |
| desayunar | have breakfast | |
| comer | eat / eat lunch | |
| cenar | eat dinner | |
| merendar | to have a snack | |
| probar | to try | |

| En el restaurante | | |
|---|---|---|
| ¿Cuánto cuesta? | How much does it cost? | |
| ¿Cuánto es? | How much is it? | |
| Quiero | I want | |
| Me gustaría | I would like | |
| ¿A qué hora abre? | What time does it open? | |
| ¿A qué hora cierra? | What time does is close? | |
| De primer plato | As a starter | |
| Mi cocina favorita | My favourite cuisine | |
| La cuenta, por favor | The bill, please | |
| ¿Puedo tomar postre? | Can I have dessert? | |

| Los verbos reflexivos | | |
|---|---|---|
| me ducho | I shower | |
| me levanto | I get up | |
| me despierto* | I wake up | |
| me acuesto* | I go to bed | |
| me visto* | I get dressed | |
| me relajo | I relax | |

| Antes de / Después de | | |
|---|---|---|
| Antes de .. | Before .. | |
| Después de .. | After .. | |
| empezar a correr | starting to run | |
| terminar las clases | finishing classes | |

| Direct object pronouns | | |
|---|---|---|
| lo | it (singular / masc.) | |
| la | it (singular / fem.) | |
| los | them (plural / masc.) | |
| las | them (plural / fem.) | |

*e.g. Perdí el móvil. Lo perdí a la casa de mi amigo.*
*I lost my phone. I lost it at my friend's house.*
*Perdí mis gafas. Las perdí al colegio.*
*I lost my glasses. I lost them at school.*

| Ya no | | |
|---|---|---|
| Ya no | I no longer | |
| Ya no juego | I no longer play | |
| Ya no hago | I no longer do | |
| Ya no bebo... | I no longer drink... | |
| Ya no como... | I no longer eat... | |

Use *ya no* to say what you no longer do to compare past and present (e.g. Comía hamburguesas pero ya no como comida malsana. – I used to eat burgers but I don't eat unhealthy food anymore.

| íLos tiempos cambian! | | |
|---|---|---|
| Cuando era pequeño | When I was little | |
| Cuando era más joven | When I was younger | |
| Cuando tenía ... años | When I was ...years old | |
| dormía bien/mal | I slept well/bad | |
| me levantaba temprano | I got up early | |
| me acostaba tarde | I went to bed late | |
| era muy activo/a | I was very active | |
| tenía mucha energía | I had lots of energy | |
| tenía una vida sana | I had a healthy life | |
| iba al gimnasio | I used to go the gym | |
| comía comida sana | I used to eat healthy food | |

| ¿Qué te gustaba comer? | | |
|---|---|---|
| Solía comer | I usually ate | |
| (no) comía | I ate (didn't eat) | |
| Bebía demasiado café | I drank too much coffee | |
| Me encataban los postres | I loved desserts | |
| Me gustaba comer dulces | I liked eating sweets | |

| Photo description phrases | | |
|---|---|---|
| En la foto | In the photo | |
| Hay | There is /there are | |
| Puedo ver / se puede ver | I can see / you can see | |
| A la izquierda | On the left | |
| A la derecha | On the right | |
| En el centro | In the centre | |
| En el fondo | In the background | |
| En primer plano | In the foreground | |
| La foto muestra | The photo shows | |
| Imagino que | I imagine that | |
| He observado que | I find that | |

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## Present tense

| -ar verb endings present | | | |
|---|---|---|---|
| -o | | -amos | |
| -as | | -áis | |
| -a | | -an | |

| -er verb endings present | | | |
|---|---|---|---|
| -o | | -emos | |
| -es | | -éis | |
| -e | | -en | |

| -ir verb endings - present | | | |
|---|---|---|---|
| -o | | -imos | |
| -es | | -ís | |
| -e | | -en | |

## Near future tense

| The near future | | |
|---|---|---|
| voy a visitar monumentos | I am going to visit monuments | |
| voy a sacar fotos | I am going to take photos | |
| voy a descansar en la playa | I am going to relax at the beach | |
| voy a bailar | I am going to dance | |
| voy a comer paella | I am going to eat paella | |
| voy a beber limonada | I am going to drink lemonade | |

**The near future:**
It is the equivalent of 'I am going to…' in English.

**Form of 'ir' + a + infinitive**
**e.g. Voy + a + hacer**

## Preterite (past) tense

| -ar verb endings preterite | | | |
|---|---|---|---|
| -é | | -amos | |
| -aste | | -asteis | |
| -ó | | -aron | |

| -er verb endings preterite | | | |
|---|---|---|---|
| -í | | -imos | |
| -iste | | -isteis | |
| -ió | | -ieron | |

| -ir verb endings preterite | | | |
|---|---|---|---|
| -í | | -imos | |
| -iste | | -isteis | |
| -ió | | -ieron | |

## Present continuous

The present continuous is used to say what someone is doing (e.g. in a photo)

It is made up of two different parts

**estar + gerund**

For –ar verbs, replace –ar with –ando
For –er / -ir verbs, replace with –iendo

e.g. está jugando
están comiendo

## Simple future (e.g. I will)

| The simple future endings | | |
|---|---|---|
| Visitaré monumentos | I will visit monuments | |
| Sacaré fotos | I will take photos | |
| Descansaré en la playa | I will relax at the beach | |
| Bailaré | I will dance | |
| Comeré paella | I will eat paella | |
| Beberé limonada | I will drink lemonade | |

| -ar,er & ir verb endings - future | | | |
|---|---|---|---|
| -é | | -emos | |
| -ás | | -éis | |
| -á | | -án | |

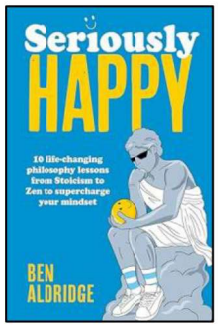
## Imperfect

The imperfect tense is used to talk about habits in the past and to describe things in the past.

| -ar verb endings imperfect | | | |
|---|---|---|---|
| -aba | | -ábamos | |
| -abas | | -abais | |
| -aba | | -aban | |

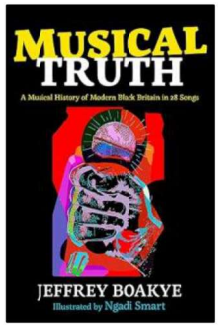
| -ir / -ir verb endings imperfect | | | |
|---|---|---|---|
| -ía | | -íamos | |
| -ías | | -íais | |
| -ía | | -ían | |

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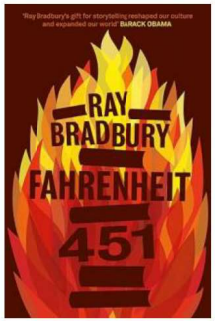

**Seriously Happy** by Ben Aldridge

Explore 10 life lessons based on ancient philosophy: discover how Stoicism can improve your mental resilience; the calming, meditative influence of Zen; the decision-making prowess of Aristotle or the confidence-boosting ideas of the Cynic philosophers.



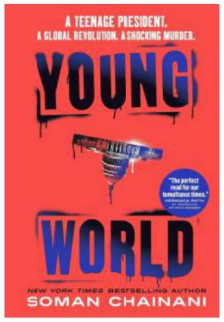

**Musical Truth** by Jeffrey Boakye

A history book with a twist, structured around a playlist of twenty-three songs, listed chronologically. Each song is a jumping off point for deeper social, political and historical analysis, tracking key moments in Black history, and the emotional impact of both the songs and the artists who performed them.



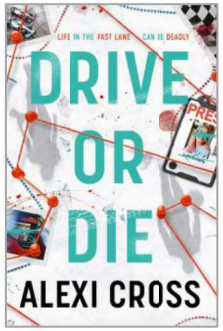

**Fahrenheit 451** by Ray Bradbury

This hauntingly prophetic novel centres around a not-too-distant future where happiness is allocated on a TV screen, individuals and scholars are outcasts and books are burned by a special task force of firemen.




**Young World** by Soman Chainani

When 17-year-old Benton Young uploads a video daring the world to elect him as US President, the video goes viral, ignites a national revolution, and results in him becoming President. Inspired, young people from across the globe take to the streets, and soon eight of the world's most powerful nations are led by teenagers. On the eve of their first global summit, one of the leaders is murdered in cold blood . . . and Benton is the only suspect.



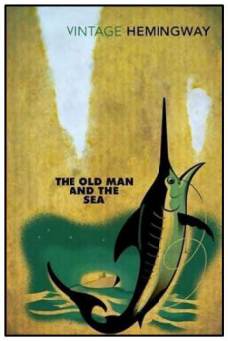

**Drive or Die** by Alexi Cross

Laila has just been offered the opportunity of a lifetime - a year-long work experience placement with F1s most prolific reporter. It's the chance of a lifetime and Laila is determined to impress. But during the first race in Bahrain, a terrible crash plunges Laila straight into the action. Rumours start to circulate that there is sabotage at play and Laila makes it her mission to uncover the truth before her apprenticeship ends.



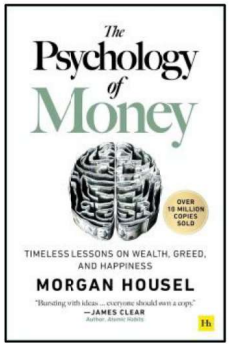

**The Eye of the World** by Robert Jordan

When their village is attacked by terrifying creatures, Rand al'Thor and his friends are forced to flee for their lives. An ancient evil is stirring, and its servants are scouring the land for the Dragon Reborn - the prophesised hero who can deliver the world from darkness.




**The Old Man and the Sea** by Ernest Hemingway

The old man has gone 84 days without catching a fish, everything about him is old except his eyes, they are the colour of the sea. He finally catches a fish, but this is no ordinary fish, nor is his fierce and determined response.



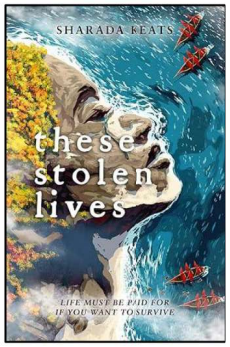

**Psychology of Money** by Morgan Housel

Morgan Housel shares 19 short stories exploring the strange ways people think about money and teaches you how to make better sense of one of life's most important topics.

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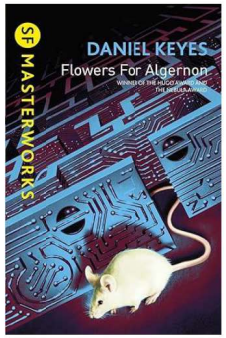


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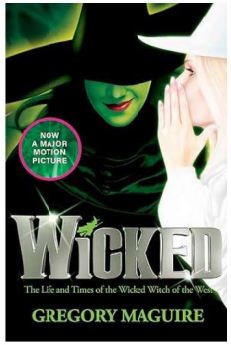

**These Stolen Lives** by Sharada Keats

A powerful dystopian thriller, set in a world divided by race where life itself must be paid for if you want to survive...




**Flowers for Algernon** by Daniel Keyes

This is the story of Charlie, the subnormal floor sweeper at Donner's bakery and the gentle butt of everyone's jokes. Charlie is the subject of a daring experiment in the enhancement of human intelligence.



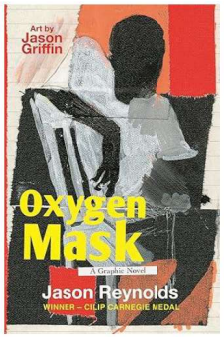

**Wicked** by Gregory Maguire

When Dorothy triumphed over the Wicked Witch of the West in Wizard of Oz, we heard only Dorothy's side of the story. Maguire tells the other side - where the witch came from, why she was wicked and what is the true nature of evil.




**Only This Beautiful Moment** by Abdi Nazemian

Moud is an out gay teen living in Los Angeles with his distant father, Saeed. When Moud gets the news that his grandfather in Iran is dying, he accompanies his dad to Tehran, where the revelation of family secrets will force Moud into a new understanding of his history, his culture, and himself. This tale of intergenerational trauma and love is an ode to the fragile bonds of family, the hidden secrets of history and all the beautiful moments that make us who we are today.




**Oxygen Mask** by Jason Reynolds

This is a commemoration of a time and place, of a world wide pandemic, of loss and of the murder of George Floyd. It is a reminder of how, in uncertain times, we can cling to the simple things for respite, for hope.




**Frankenstein** by Mary Shelley

Classic gothic horror. Victor Frankenstein driven by the mad dream of creating his own creature, experiments with alchemy and science to build a monster stitched together from dead remains. Once the creature becomes a living breathing articulate entity, it turns on its maker and the novel darkens into tragedy.




**Great Rides** by Geraint Thomas

Twenty rides, twenty adventures. Across the UK, into Europe and further afield, these are the training rides, races and journeys closest to his heart. From one-day classics in the Peak District and Snowdonia to the rolling roads of Tuscany and the wide-open vistas of New Zealand's South Island, these are the routes you'll want to ride alongside Britain's favourite cycling superstar.




**One Last Scare** by Bill Wood

Step onto Chillshore, the horror island where thrill and terror collide. Buffy, Cam, Amber, and Jonesy return for their final mystery. The stakes are higher, the secrets darker, and the body count... the park keeps score. It's time for One Last Scare.

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# Timetable

| | 1Mon | 1Tue | 1Wed | 1Thu | 1Fri | 2Mon | 2Tue | 2Wed | 2Thu | 2Fri |
|---|---|---|---|---|---|---|---|---|---|---|
| Reg | | | | | | | | | | |
| 1 | | | | | | | | | | |
| 2 | | | | | | | | | | |
| Break | | | | | | | | | | |
| 3 | | | | | | | | | | |
| 4 | | | | | | | | | | |
| Reg | | | | | | | | | | |
| Lunch | | | | | | | | | | |
| 5 | | | | | | | | | | |
| 6 | | | | | | | | | | |