

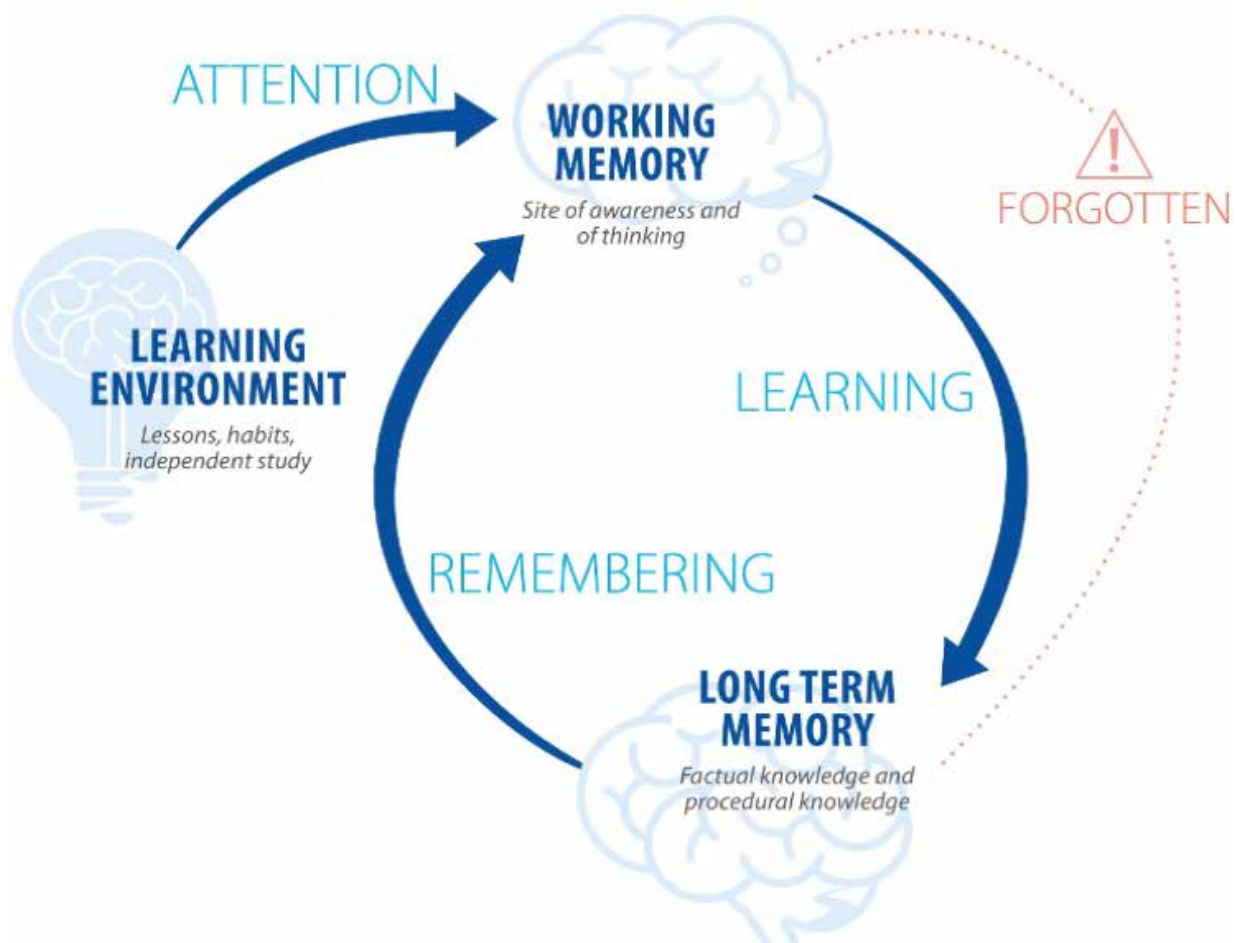
# How do we learn?

In your lessons at CEC, teachers plan every minute to ensure the **teaching habits** and strategies they use create a productive learning **environment** and focus your **attention** on the most important content. The information you receive in class is held and dealt with by your **Working Memory** (sometimes called your **short term memory**). Your working memory capacity is limited, meaning you can only deal with a few pieces of new information at a time before you get overloaded - this is called your **Cognitive Load**.

Once in your working memory, new information can be dealt with and transferred to your **Long Term Memory** - this is what learning actually is. Once in your long term memory, the information is organised into **schema** - you organise new memories and link them to your previous experiences. The information in these **schema** can then be recalled to help you understand new information and importantly, this does not use up the limited slots in your working memory. If information is not effectively **learned** or **encoded** from your working to your long term memory, it will be forgotten.

**Retrieval practice** will help to make sure your schema are well developed and that you are able to link all the knowledge you will need for your lessons. Retrieval practice is exactly what the name suggests - practising retrieval, and then applying, all of that information stored in your long term memory. Again, if you don't regularly practise remembering this information, it can become **forgotten**.

The model below summarises this process showing how new information moves from your environment (what is in happening in your classroom), eventually forming new and valuable memories.



# Your Knowledge Organiser

This booklet contains **knowledge organisers** for all your subjects. Each knowledge organiser has the key facts and most powerful information that needs to be **memorised** to help you master your subjects and be successful in lessons. Your teachers have carefully selected the information included to ensure you construct the most effective schema, meaning you can recall the information you need in class to master your subjects.

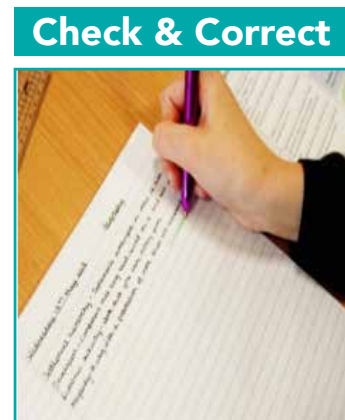
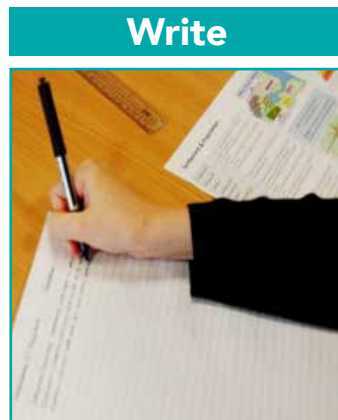
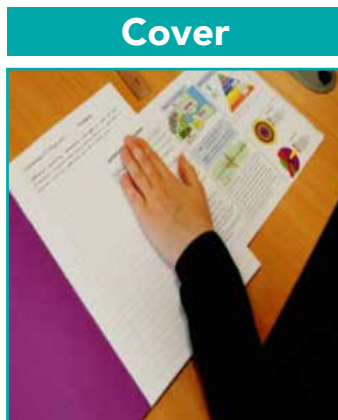
Each week as part of your independent study, you'll be asked to use your knowledge organiser to review this key content, ready for it to be used in class.

## How can I use my Knowledge Organiser?

Your knowledge organiser (or **KO**) is a great resource for use at any time at home or in school. Being able to **recall** the information it contains from your long term memory will help you have a really **high success rate** in lessons. One of the most effective ways of forming strong long term memories is by quizzing yourself. In fact, research shows that pupils remember 50% more when they test themselves after learning something new. Simply reading through your knowledge organiser is helpful, but there are also far more effective ways to memorise the important content.

## How can I self-quiz?

- » **Cover-Write-Check:** Your teacher may direct you to read a specific section or week of your KO. Once you've read the information, **cover** it up and **write** out as much as you can from memory. Next, **check** the KO to see if you're right, then **correct** any mistakes in your purple pen. Repeat this process two more times - even if you got 100% correct.



- » **Create flashcards:** These could be double-sided with a question on one side and the answer on the other. Alternatively, try a keyword on one side and a definition or diagram on the reverse. These can then be used for self-quizzing. The best way to use flashcards is called the Leitner System - find out more about it here: <https://www.youtube.com/watch?v=C20EvKtdJwQ>
- » **Draw a mind-map:** jot down everything that you remember from the KO and make links between the ideas. Check for accuracy and repeat.



# Independent study schedule

The schedule below shows you what independent study you should be completing each day. This includes your online work such as Sparx Maths and Science; subjects such as History and Geography where you will use your knowledge organiser and educake; and subjects where you should use some of the self-quizzing techniques detailed above in your **Knowledge Organiser workbook**.

In years 10 and 11, you will notice an increased focus on preparing you for your GCSE exams. This means teachers will start to use exam materials and other independent study tasks in addition to your KO and online platforms.

The schedule also shows how long you should spend on each task, the day you are allocated time to complete the task and also the day the task needs to be handed in. Work in your KO workbook will be checked in class by your subject teachers. If you have not completed any of your independent study tasks, you will be required to attend a 1 hour non-completion detention the following day to catch up.

Year 10 and 11						
	15 min	15 min	15 min	15 min	Specialist support/ Hand in	Non-completion detention
Monday	Maths				MFL Languagenut and Statistics	Geography/ History and Option subject
Tuesday	English				Maths	MFL Languagenut and Statistics
Wednesday	Science				English	Maths
Thursday	Geography/History	Options subject: Drama/Art/Music/Sports Science/Computer Science			Science	English
Friday	MFL languagenut	Statistics			Geography/ History and Option subject	Science

Online task	KO/paper based task	Specialist support/hand in day	Non completion detention
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## Who can help with my independent study?

There are lots of people who can help with your independent study. **Independent Study club** runs everyday in the library from **3:00 - 4:00**. There is a quiet space to work, computers to use for online tasks and members of staff available to help. It's a great place to complete all your tasks for the day, leaving your evening free to enjoy your other interests.

If you need help with a particular task, your **subject teachers** will be available at break and lunchtime to help with any issues - just make sure **you** see them before the hand-in time and they will be happy to help.

By using the schedule above, we hope you can plan to complete your independent study as well as still enjoying all your other interests, family and friends each day. If you do have any issues, please tell your **tutor** or **head of year** straight away.

# Other useful information

A series of horizontal dotted lines for writing notes.





# Stop



*'They're not bullying you because of you, they're bullying you because of how they are'*

Jessie J

Bullying affects lots of people and can happen anywhere: at school, travelling to and from school, in sporting teams, in friendship or family groups.

**Bullying can take many forms including:**

- emotional abuse
- social bullying
- social media
- threatening behaviour
- name calling
- cyberbullying
- sexting

**Bullying includes REPEATEDLY:**

- people calling you names
- making things up to get you into trouble
- hitting, pinching, biting, pushing and shoving
- taking things away from you
- damaging your belongings
- stealing your money
- taking your friends away from you or leaving you out
- posting insulting messages or rumours, in person online
- threats and intimidation
- making silent or abusive phone calls
- sending you offensive texts or messages

# Speak



*'Blowing out someone else's candles doesn't make yours shine any brighter'*

Drake

**Speak to someone.**

No one has a magic wand, but we always do our best and we do really care.

Telling someone shares the problem. It helps you feel supported.

It is really important to tell someone, particularly if the bullying has been going on for a while or the strategies you've tried haven't worked.



You're **not** alone

Don't be afraid to tell an adult. **Telling isn't snitching!**



# Support



*'You always have to remember that bullies want to bring you down because u have something that they admire'*

Zak Efron

**What we do at Cranbrook to deal with bullying:**

- **Mentoring** is having a named person you can go to for support at school. Tutor/HOY/Refocus/Other
- **Restorative justice** brings all children involved together so everyone affected plays a part in repairing the harm and finding a positive way forward.



Any form of bullying **will not** be accepted at Cranbrook.





Year 10 - Combined Science - Cycle 1	Week 1 - Mitosis	Week 2 - Stem Cells & The Nervous System
<p><b>Key vocabulary</b></p> <ul style="list-style-type: none"> <li>» <b>Anion:</b> negatively charged ion, one that has gained electron/s.</li> <li>» <b>Asexual:</b> producing new organisms with one parent only. These organisms are genetically identical to their parent</li> <li>» <b>Cation:</b> positively charged ion, one that has lost electron/s.</li> <li>» <b>Diploid:</b> a cell or nucleus that has 2 sets of chromosomes</li> <li>» <b>Malleable:</b> able to be hammered or rolled into shape.</li> <li>» <b>Meiosis:</b> a form of cell division where one parent produces 4 haploid cells</li> <li>» <b>Neurone:</b> Cells of the nervous system.</li> </ul>	<ul style="list-style-type: none"> <li>» <b>Mitosis</b> is a form of cell division that produces two <b>genetically identical</b> daughter cells.</li> <li>» The cells are <b>diploid</b> and the process is <b>asexual</b>.</li> <li>» Produces body cells for growth and repair. Interphase: <b>DNA</b> is replicated, happens first.</li> <li>» Phases of Mitosis:             <ul style="list-style-type: none"> <li>» <b>prophase:</b> nucleus starts to break down, spindle fibres appear.</li> <li>» <b>metaphase:</b> chromosomes line up at the centre of cell.</li> <li>» <b>anaphase:</b> spindle fibres contract and chromosomes separate.</li> <li>» <b>telophase:</b> a membrane forms around each set of chromosomes to form nuclei.</li> </ul> </li> <li>» Finally, <b>cytokinesis</b> occurs - cell surface membrane forms (cell wall forms in plant cells).</li> </ul>	<ul style="list-style-type: none"> <li>» <b>Stem cells</b> are cells that divide repeatedly and can then differentiate. They can be:             <ul style="list-style-type: none"> <li>» <b>embryonic:</b> early embryo cells that can produce any cell type.</li> <li>» <b>adult:</b> can only produce one type of cell, allow tissues to grow and replace damaged cells.</li> </ul> </li> <li>» <b>Reflex arc:</b> a neurone pathway consisting of a sensory neurone passing impulses to a motor neurone often via a relay neurone.</li> <li>» <b>Relay neurone:</b> a short type of neurone found in the spinal cord and brain.</li> <li>» <b>Sensory neurone:</b> a neurone that sends impulses from receptor cells to the central nervous system.</li> <li>» <b>Motor neurone:</b> a neurone that sends impulses to effectors (muscles or glands).</li> </ul>
Week 3 - Meiosis and DNA	Week 4 - Ionic bonding	Week 5 - Covalent bonding
<ul style="list-style-type: none"> <li>» Chromosomes are found in the nucleus of all cells.</li> <li>» Human somatic cells contain 23 pairs (46 individual) chromosomes.</li> <li>» They are made out of tightly coiled DNA and are divided into sections called genes.</li> <li>» Genes code for the production of proteins in the body. An entire set of genes is called a genome.</li> <li>» DNA is made up of 4 individual bases - A, T, C and G. The order of these bases determines the protein that is produced.</li> <li>» Meiosis: a form of cell division in which produces gametes (sex cells - sperm and egg).</li> <li>» One parent cell produces four non-identical haploid daughter cells. These cells contain 23 individual chromosomes.</li> <li>» Chromosomes in daughter cells contain different versions of same gene, resulting in genetic variation of offspring.</li> </ul>	<ul style="list-style-type: none"> <li>» The transfer of electrons to gain a full outer shell forming oppositely charged ions that attract due to electrostatic forces of attraction.</li> <li>» Occurs between a metal and a non-metal.</li> <li>» Forms substances with high melting and boiling points.</li> <li>» When ionic substances are molten or dissolved in solution they conduct electricity as the free electrons can carry a current.</li> <li>» For a substance to conduct electricity:             <ul style="list-style-type: none"> <li>» It must contain charged particles;</li> <li>» These particles must be free to move.</li> </ul> </li> <li>» Ionic substances will not conduct electricity in their solid form because their ions are not free to carry the current.</li> <li>» Transfer or sharing of electrons can be shown with a dot and cross diagram.</li> <li>» Strong ionic bonds join many atoms together to form regular, repeating lattice structures.</li> </ul>	<ul style="list-style-type: none"> <li>» Covalent bonding takes place to form atoms with a full outer shell.</li> <li>» It occurs between a non-metal and a non-metal when a pair of electrons is shared between two atoms.</li> <li>» The structure and bonding of substances results in different properties such as melting point and boiling point.</li> <li>» Covalent substances typically have:             <ul style="list-style-type: none"> <li>» <b>low melting points;</b></li> <li>» <b>low boiling points;</b></li> <li>» <b>poor conductivity of electricity.</b></li> </ul> </li> <li>» Examples of simple covalent structures include: hydrogen, water, methane, oxygen and carbon dioxide.</li> <li>» Monomers are small, simple molecules that can be joined together in a chain to form polymers.</li> <li>» Carbon atoms can form up to 4 covalent bonds, forming long polymer chains.</li> </ul>



Key Vocabulary	Week 6 - Metallic bonding & Allotropes	Week 7 - Circuit components
<ul style="list-style-type: none"> <li>» <b>Current, I:</b> the rate of flow of electrical charge, measured in Amperes (A).</li> <li>» <b>Potential difference (pd), V:</b> amount of energy transferred per unit of charge, measured in Volts (V).</li> <li>» <b>Resistance, R:</b> The opposition to the flow of electric charge, measured in Ohms (<math>\Omega</math>).</li> <li>» <b>Circuit symbols:</b></li> </ul> 	<ul style="list-style-type: none"> <li>» Atoms in metal pack closely together to form a giant lattice structure.</li> <li>» Outer electrons are lost from metal atoms, forming a giant lattice of positive ions surrounded by de-localised electrons.</li> <li>» Strong electrostatic attraction between the ions and electrons, resulting in metals having high melting and boiling points.</li> <li>» Carbon atoms can form 4 covalent bonds and join in different structural ways. These are known as Allotropes of carbon. Examples are:</li> <li>» Fullerenes: C bonded to 3 other C atoms. Often for nanotubes or "bucky balls". Weak intermolecular forces mean low melting points.</li> <li>» Graphene: Thin layer of C atoms. Very light but very strong due to intramolecular forces.</li> <li>» Graphite and diamond: giant mol. structure, very strong intramolecular forces, high melting point.</li> </ul>	<ul style="list-style-type: none"> <li>» Rubbing two insulating materials together will build up of a static electric charge as negatively charged electrons are transferred.</li> <li>» <b>Components</b> in an electric circuit can be represented using circuit symbols.</li> <li>» Electrons carry the electric charge in an electric current. For a current to flow, the circuit must be complete.</li> <li>» Current is always conserved in a circuit – the current leaving the positive terminal and arriving at the negative terminal is the same.</li> <li>» <b>Series circuits:</b> Current is the same through all components. Pd across the individual components in the circuit adds up to the total pd across the power supply.</li> <li>» <b>Parallel circuits:</b> Current through the main circuit is divided across the separate branches. Pd across each branch is equal to the pd across the supply.</li> </ul>
Week 8 - Current electricity	Week 9 - Investigating resistance	Week 10 - Power and electrical safety
<ul style="list-style-type: none"> <li>» <b>Potential difference (pd)</b> is the difference in energy carried by electrons before and after they flow through a component.</li> <li>» <b>Resistance</b> occurs when charges collide with the particles which make up the wire. Electrical resistance causes wires to become hot.</li> <li>» <b>Current/Potential difference (I/V) graphs</b> show the characteristic relationship between current and pd values for different components:</li> <li>» <b>Fixed resistor:</b> I is directly proportional to V - straight line through the origin.</li> <li>» <b>Filament lamp:</b> resistance increases as the bulb gets hotter.</li> <li>» <b>Diode:</b> Very low resistance if current flows in one direction, very high resistance if current flows in opposite direction.</li> </ul>	<ul style="list-style-type: none"> <li>» Connect up a circuit of a power supply, an ammeter and a fixed resistor with a voltmeter connected in parallel across the resistor.</li> <li>» Connect a voltmeter across the resistor.</li> <li>» Switch on the circuit and record the readings of current and potential difference.</li> <li>» Repeat for a range of <b>pd settings</b> between 1 V and 6 V.</li> <li>» Replace the resistor with 2 filament lamps and repeat steps 1-4.</li> <li>» <b>Calculate the resistance</b> of the resistor and lamps using: Resistance (<math>\Omega</math>) = potential difference (V) / current (A)</li> <li>» <b>Ohm's Law:</b> The current through a resistor is directly proportional to the pd across the resistor at a constant temperature.</li> </ul>	<ul style="list-style-type: none"> <li>» Energy, E, transferred by a component can be calculated as: Energy (J) = current (A) x pd (V) x time (s)</li> <li>» The higher the power of an appliance, the more quickly it can transfer energy.</li> <li>» Power, P, is calculated as: Power (W) = Energy transferred (J) / time (s)</li> <li>» Power (W) = current (A) x pd (V)</li> <li>» Power (W) = current<sup>2</sup> (A) x Resistance (<math>\Omega</math>)</li> <li>» Mains electricity in the UK is an alternating current with a frequency of 50 Hz and a peak voltage of 230 V.</li> <li>» Electrical devices use fuses, circuit breakers and the earth wire as safety features.             <ul style="list-style-type: none"> <li>» Fuses melt/blow when the current through them is too high.</li> </ul> </li> </ul>





Year 10 - Computing - Cycle 1	Week 1 - Decomposition and Abstraction	Week 2 - Programming Constructs
<p><b>Key vocabulary/content/ideas</b></p> <ul style="list-style-type: none"> <li>● <b>Algorithm:</b> A set of precise instructions or a step-by-step program designed to solve a problem or accomplish a specific task. It provides a clear sequence of actions that, when followed, lead to a desired outcome.</li> <li>● <b>Construct:</b> A section of code that serves as one of the building blocks of a program. Constructs include Sequence, Selection and Iteration.</li> <li>● <b>Selection:</b> A sequence within the code where a condition is tested and dependent on the condition being met different outcomes occur.</li> <li>● <b>Iteration:</b> A sequence within the code instructions are repeated.</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Algorithm:</b> A set of precise instructions or a step-by-step program designed to solve a problem or accomplish a specific task. It provides a clear sequence of actions that, when followed, lead to a desired outcome.</li> <li>● <b>Abstraction:</b> Simplifying complex systems or problems by focusing on the essential aspects while ignoring unnecessary details. It involves capturing the fundamental features or behaviors of something to create a more manageable representation.</li> <li>● <b>Decomposition:</b> Breaking down a complex problem or task into smaller, more manageable subproblems or subtasks. It involves dividing a larger problem into smaller, more specific components to facilitate solving each individually.</li> </ul>	<ul style="list-style-type: none"> <li>● <b>Sequence:</b> A programming construct that refers to a series of instructions or steps that are executed in a specific order. It represents the flow of actions in a program, where each instruction is performed one after another.</li> <li>● <b>Selection:</b> A programming construct that enables a program to make decisions and choose different paths of execution based on specific conditions being met.</li> <li>● <b>Iteration:</b> A programming construct that allows a program to repeat instructions. Iteration usually takes the form of loops where the program performs a certain action repeatedly until a certain condition is met or until a specific number of iterations have been completed.</li> </ul>
<p><b>Week 3 - Selection</b></p> <ul style="list-style-type: none"> <li>● <b>Selection Statement:</b> A programming construct that allows the program to make decisions and choose different paths based on specific conditions. It's like having options in the program, and it decides which option to take based on whether a condition is true or false.</li> <li>● <b>Condition:</b> In programming, a condition is a statement or expression that can be evaluated as either true or false by a selection statement e.g. IF name == "bob".</li> <li>● <b>Outcome:</b> The result or consequence that occurs based on a selection statement. It's like the end result of a decision-making process. Outcomes represent the different paths or actions that the program can follow based on conditions.</li> </ul>	<p><b>Week 4 - Selection (Multiple Conditions)</b></p> <ul style="list-style-type: none"> <li>● <b>Else If Ladder:</b> A programming construct that allows for multiple conditions to be checked one after another in a selection statement. It provides a way to handle multiple choices or possibilities in the program's logic.</li> <li>● <b>Boolean Operators:</b> Special symbols or words used in programming to create complex expressions with multiple conditions. Common boolean operators include "AND," "OR," and "NOT."</li> <li>● <b>Equality Operator:</b> The Equality Operator is a symbol (==) used in programming to compare two values or expressions for equality. It checks if the values on both sides are equal and returns a boolean result (true or false).</li> </ul>	<p><b>Week 5 - Count Controlled Loops</b></p> <ul style="list-style-type: none"> <li>● <b>Count Controlled Iteration:</b> The process of repeating a set of instructions or a block of code multiple times. It is a fundamental concept in programming that allows for the execution of repetitive tasks. Iteration can be achieved by repeating the loop until the value of a special loop counter variable has reached a certain limit.</li> <li>● <b>Loop Counter Variable:</b> A variable used in count controlled loops to keep track of the number of iterations or loops that have occurred. It acts as a counter, incrementing or decrementing its value with each iteration. The loop counter variable helps control the flow of the loop by determining when to continue or terminate the loop.</li> </ul>



Key vocabulary/content/ideas	Week 6 - Conditional Loops	Week 7 - Combining Loops and Selection
<ul style="list-style-type: none"> <li>• <b>Nesting:</b> The practice of placing one construct or statement inside another. It involves organizing and structuring code by placing blocks of code within other blocks.</li> <li>• <b>Subprogram:</b> A section of code that is reusable and modular, meaning it can be repeatedly called from different parts of a program. Subprograms help in organizing code, improving readability, and reducing the amount of time spent debugging.</li> <li>• <b>Scope:</b> Whether a variable or list used within a subprogram can be used in the main program. Global scope means a variable exists inside and outside of a subprogram. Local means the variable only exists within the subprogram.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Condition Controlled Loop:</b> Also known as a While Loop or a Do While Loop is a programming construct that repeats a set of instructions as long as a specific condition remains true. The loop continues iterating until the condition evaluates to false. It provides a way to execute a block of code repeatedly based on the outcome of a condition.</li> <li>• <b>Break Loop:</b> While loops can be ended by a special command word “break”. This will end the loop and cause the program to move onto the next step.</li> <li>• <b>Continue Loop:</b> Similar to “break”, however this will cause the loop to end the current iteration and start over again</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Nesting:</b> The practice of placing one construct or statement inside another. It involves organizing and structuring code by placing blocks of code within other blocks.</li> <li>• <b>Syntax Error:</b> A type of error that occurs when the code does not follow the correct syntax, the rules of the programming language. This can stop a program from running.</li> <li>• <b>Logic Error:</b> When the code produces incorrect or unexpected results due to a flaw in the program's logic. It means that the code runs without generating any error messages, but the output is not what was intended.</li> </ul>
Week 8 - SubPrograms	Week 9 - Procedures and Functions	Week 10 - Parameters and Arguments
<ul style="list-style-type: none"> <li>• <b>Subprogram:</b> A section of code that is reusable and modular, meaning it can be repeatedly called from different parts of a program. Subprograms help in organizing code, improving readability, and reducing the amount of time spent debugging.</li> <li>• <b>Definition:</b> The blueprint for how a subprogram should behave. It defines the characteristics, inputs, outputs, and purpose of the subprogram. In python a definition begins with <b>Def.</b></li> <li>• <b>Calling:</b> The act of running a subprogram that has already been defined at the beginning of a program. When a subprogram is called, the program temporarily suspends its current execution and transfers control to the called subprogram.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Procedure:</b> A type of subprogram in programming that performs a specific task or a set of instructions. Procedures do not return a value to the rest of the program, but they can modify data or perform actions.</li> <li>• <b>Function:</b> A type of subprogram in programming that performs a specific task and returns a value to the rest of the program.</li> <li>• <b>Return Value:</b> A return value is the value that a function sends back to the part of the program that called it. The return value can then be assigned to a variable in the main part of the program and be used within other constructs.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Parameter:</b> A parameter acts as a placeholder or a container to receive values when a subprogram is called. Parameters help in making subprograms more flexible and reusable, as they allow different values to be passed in when the subprogram is called.</li> <li>• <b>Argument:</b> The actual value that is passed into a subprogram when it is called. It corresponds to the parameters defined in the blueprint for the subprogram.</li> <li>• <b>Scope:</b> Whether a variable or list used within a subprogram can be used in the main program. Global scope means a variable exists inside and outside of a subprogram. Local means the variable only exists within the subprogram.</li> </ul>



<p><b>Year 10 - Drama - Cycle 1</b></p>	<p><b>Week 1 - Vocal Skills</b></p>	<p><b>Week 2 - Physical Skills</b></p>
<p><b>Key vocabulary/content/ideas</b></p> <p><b>Component 1</b></p> <ul style="list-style-type: none"> <li>» <b>Assignment brief</b> - each component has a brief set by the exam board with an accompanying theme. This sets our the work and evidence required to submit.</li> <li>» <b>Learning aim</b> - the focus of your work. There will be multiple learning aims for each assignment.</li> <li>» Creative intentions and purpose.</li> <li>» <b>Themes</b> - You will look at the underlying themes of each play you study. You will be required to reflect on where you see the themes in each play.</li> <li>» <b>Roles</b> - the types of activities/jobs they do.</li> <li>» <b>Responsibilities</b> - what they have to complete/look after.</li> <li>» <b>Skills</b> - interpersonal and professional skills linked to the job role.</li> </ul>	<ul style="list-style-type: none"> <li>» <b>Breath Control</b> - the ability to control use of breath in speaking.</li> <li>» <b>Projection</b> - the art of ensuring your voice is heard by an audience. This does not mean simply speaking louder.</li> <li>» <b>Clarity and articulation</b> - the clear and precise pronunciation of words, opening each vowel and touching each consonant.</li> <li>» <b>Pitch</b> - the auditory property of a note that is conditioned by its frequency relative to other notes: high pitch; low pitch.</li> <li>» <b>Tone</b> - links to type of voice - e.g. nasally for geek, open and strong for upper class.</li> <li>» <b>Use of Pause</b> - length of pause to create a particular effect or atmosphere.</li> <li>» <b>Pace</b> - speed of speaking.</li> <li>» <b>Remembering Lines</b> - The sooner you do the sooner you can focus on your performance.</li> </ul>	<ul style="list-style-type: none"> <li>» <b>Movement memory</b> - the ability to repeatedly recreate exact movements from a piece.</li> <li>» <b>Spatial awareness</b> - helps an actor to move efficiently and effectively on stage knowing the whereabouts of other actors, sets and props are.</li> <li>» <b>Focus and control</b> - the ability to fully concentrate on the drama and not be distracted in any way. (Focus can also refer to the use of eye contact).</li> <li>» <b>Pace, Energy dynamics</b> - these are the ways we move. Speed, weight, distance, direction. The physical motion.</li> <li>» <b>Gesture</b> - small movements by the actor that tends to involve the hands, feet, arms and legs.</li> <li>» <b>Facial Expression</b> - these are the ways an actor uses their face to convey emotions, develop the story and communicate feelings and thoughts.</li> <li>» <b>Body language</b> - The ways we use our bodies to show emotion.</li> </ul>
<p><b>Week 3 - Interpretative Skills</b></p>	<p><b>Week 4 - Page to Stage Process</b></p>	<p><b>Week 5 - Pilot Theatre</b></p>
<ul style="list-style-type: none"> <li>» <b>Presentation of the drama</b> - performing the piece/ character in such a way that it communicates the intention.</li> <li>» <b>Awareness of the performance space and audience</b> - consciously using in a way to add to the hammer the point home.</li> <li>» <b>Interaction with and response to other actors</b> - as with above.</li> <li>» <b>Semiotics</b> - The actor as a sign or symbol. The subtle ways we communicate with the audience (lighting, costume, proxemics, eye contact).</li> <li>» <b>Stage presence</b> - how you own the stage area and make the audience want to watch you.</li> <li>» <b>Energy and commitment</b> - the amount of effort you put in.</li> <li>» <b>Intention</b> - What you want the audience to understand about the performance.</li> </ul>	<p>Each theatre company will have a different process of creating a play. Generally speaking though, they will all include the following:</p> <ul style="list-style-type: none"> <li>» <b>Initial read through</b> - first read of the script.</li> <li>» <b>Blocking</b> - working out who moves where.</li> <li>» <b>Rehearsals</b> - rehearsing scenes using the script.</li> <li>» <b>Workshops</b> - exploring off text improvisation and character development.</li> <li>» <b>Tech rehearsal</b> - production elements are plotted on stage and with the tech team.</li> <li>» <b>Dress rehearsal</b> - final run through before opening night with tech and costumes.</li> <li>» <b>Opening night</b> - first performance to an audience.</li> </ul>	<p><b>Artistic Director &amp; Joint Chief Executive - Esther Richardson</b></p> <ul style="list-style-type: none"> <li>» Pilot Theatre are an international touring theatre company based in York.</li> <li>» We work outside of traditional theatre buildings, where our projects pursue a relationship with our audience that is often playful, interactive and participatory.</li> <li>» Across all our projects we seek to create a cultural space where young adults can encounter, express, and interrogate big ideas that are relevant to our lives right now.</li> <li>» Pilot use digital media as much as possible and are a leading practitioner in this field. They create theatre for young audiences in a digital age.</li> </ul>



<p><b>Year 10 - Drama - Cycle 1</b></p>	<p><b>Week 6 - Noughts and Crosses</b></p>	<p><b>Week 7 - Frantic Assembly</b></p>
<p><b>Key vocabulary/content/ideas</b></p> <p><b>Component 2</b></p> <ul style="list-style-type: none"> <li>» <b>Skills development:</b> you will focus on your physical, vocal and interpretative skills in order to develop your performance ability.</li> <li>» <b>Skills workshops:</b> these will cover aspects of performance skills such as warming up, safe practice, risk assessments, vocal training, physical training, use of space and interaction with others.</li> <li>» <b>Stylistic qualities:</b> <ul style="list-style-type: none"> <li>» treatment of theme/issue</li> <li>» style/genre</li> <li>» contextual influences</li> <li>» production elements</li> <li>» Collaboration/influence of other practitioners</li> <li>» form/structure/narrative</li> <li>» response to stimulus</li> </ul> </li> </ul>	<p><b>Key information</b></p> <ul style="list-style-type: none"> <li>» <b>Title</b> - Noughts and Crosses.</li> <li>» <b>Stimulus</b> - Novel.</li> <li>» <b>Purpose</b> - To raise awareness of racism.</li> <li>» <b>Target audience</b> - teenagers and young adults</li> <li>» Themes - Racism, division, tragedy, privilege, love, friendship, innocence, growing up, family.</li> <li>» <b>Key people</b> <ul style="list-style-type: none"> <li>» <b>Original author</b> - Malorie Blackman.</li> <li>» <b>Playwright</b> - Sabrina Mahfouz.</li> <li>» <b>Theatre Company</b> - Pilot Theatre.</li> <li>» <b>Theatre</b> - Northcott Theatre Exeter.</li> <li>» <b>Staging</b> - Proscenium Arch.</li> <li>» <b>Director</b> - Esther Richardson.</li> <li>» <b>Set designer</b> - Simon Kenny.</li> </ul> </li> </ul>	<p><b>Artistic Director and co-founder - Scott Graham.</b></p> <ul style="list-style-type: none"> <li>» Frantic Assembly has developed into one of the UK's most successful and best loved theatre companies.</li> <li>» Our ambition is that we continue to learn and remain committed to making brave and bold theatre. At times it is physically dynamic and brutal. At others it's proudly tender and fragile.</li> <li>» It is about the ethos of collaboration, of empowerment, of that constant desire to improve. It is about telling stories in a voice we don't always hear and about finding talent in places we don't always look.</li> </ul>
<p><b>Week 8 - Curious Incident</b></p> <p><b>Key information</b></p> <ul style="list-style-type: none"> <li>» <b>Title</b> - Curious Incident of the Dog in the Night-time</li> <li>» Stimulus - Novel.</li> <li>» <b>Purpose</b> - To raise awareness of disabilities.</li> <li>» <b>Target audience</b> - Young people.</li> <li>» <b>Themes</b> - family, honesty, trust, braving the unknown, prejudice, coping and loss, logic, independence.</li> <li>» <b>Key people</b> <ul style="list-style-type: none"> <li>» <b>Original author</b> - Mark Haddon</li> <li>» Playwright - Simon Stephens</li> <li>» Theatre Company - Frantic Assembly</li> <li>» Theatre - Digital performance Staging</li> <li>» In the round.</li> <li>» <b>Director</b> - Marianne Elliott.</li> <li>» <b>Set designer</b> - Bunnie Christie.</li> </ul> </li> </ul>	<p><b>Week 9 - Workshops (monologues)</b></p> <p>When rehearsing a monologue, you will need to take part in workshops to help develop your piece. These workshops will include opportunities for <b>character development</b>.</p> <ul style="list-style-type: none"> <li>» <b>Off text improvisation</b> - exploring your character away from the text itself. Hypothetical situations.</li> <li>» <b>Magic if</b> - questioning how your character might react to potential scenarios and reactions of your character e.g. what if I won the lottery?</li> <li>» <b>Subtext</b> - hidden meaning, what is implied and not said.</li> <li>» <b>Given circumstance</b> - context of the scene/play.</li> <li>» <b>Circles of attention</b> - awareness of who is around you during a performance.</li> <li>» <b>Tempo-rhythm</b> - speed and intensity of a response.</li> </ul>	<p><b>Week 10 - Rehearsals (monologues)</b></p> <ul style="list-style-type: none"> <li>» <b>Skills audit</b> - at the start of the learning aim, you will be asked to complete a skills audit based on your opinion on your strengths and weaknesses.</li> <li>» <b>Target setting</b> - You will choose 3 skills you feel you need to improve on and review these during the performance process with milestones</li> <li>» <b>Milestone review</b> - at specific points during the rehearsal process you will review your performance progress and draw on what skills you have improved on and still need to work on.</li> <li>» <b>Refining</b> - going over the same piece again and again and making small changes to ensure you are performing to the highest quality.</li> </ul>



Year 10 - English - Cycle 1	Week 1 - Context and Genre	Week 2 - Gothic Setting and Tragic Heroes
<p><b>Key vocabulary/content/ideas</b></p> <ul style="list-style-type: none"> <li>» <b>Pathetic Fallacy</b> - human attributes are given to the natural world.</li> <li>» <b>Eponymous</b> - Giving their name to something (e.g. Macbeth is the eponymous character of the play of the same name).</li> <li>» <b>Hamartia</b> - a fatal flaw.</li> <li>» <b>Tragedy</b> - explores the human condition with the main character's downfall caused by hamartia.</li> <li>» <b>Valour</b> - great courage in the face of danger.</li> <li>» <b>Soliloquy</b> - a character on their own expressing their thoughts aloud Patriarchy - a society ruled by men.</li> <li>» <b>Malevolent</b> - a desire to cause harm to others.</li> <li>» <b>Emasculate</b> - to deprive a man of his male role/identity.</li> <li>» <b>Hubris</b> - Excessive pride.</li> <li>» <b>Equivocate</b> - use ambiguous language so as to conceal the truth or avoid committing oneself.</li> <li>» <b>Usurp</b>: take (a position of power or importance) illegally or by force Abhorrent: inspiring disgust and loathing.</li> <li>» <b>Regicide</b>: the action of killing a king.</li> </ul>	<p><b>Key Ideas/Premise</b></p> <p>Reflecting the surge of interest in the classical philosophies and fascination with the human condition of the times, Shakespeare, explores the very essence of human conflicts: ambition, power and free will.</p> <p><b>Key Context:</b></p> <ul style="list-style-type: none"> <li>» At the time of Shakespeare, the belief in witches and the supernatural was extremely strong. There is no doubt, therefore, that some of the ideas in the play would have been taken very seriously, such as the witches prophecies, Macbeth being seemingly 'possessed' and his vivid hallucinations.</li> <li>» Divine Right of Kings asserts that monarchs were appointed from God above, and that any attempt to question them was to question God himself.</li> <li>» The Great Chain of Being - a social order of belonging for everything in the universe decided by God.</li> </ul>	<p><b>Key Ideas/Premise:</b></p> <p>Shakespeare's initial presentation of Macbeth is used to establish him as a conventional tragic hero: he is a noble, well-respected character and the very definition of a Jacobean masculine ideal.</p> <p><b>Key Context:</b></p> <ul style="list-style-type: none"> <li>» Tragedy is a <b>genre</b> of play in which a hero is brought down by his/her own flaws, usually by ordinary human flaws - flaws like greed, over-ambition, or even an excess of love, honor, or loyalty. In any tragedy, we start with the tragic hero, usually in his noble, respected and in his prime.</li> </ul> <p><b>Key Quotations:</b></p> <p>First Witch "When shall we three meet again/In thunder, lightning, or in rain?"</p> <p>Second Witch "When the hurlyburly's done/When the battle's lost and won."</p> <p>"For brave Macbeth--well he deserves that name--/Disdaining fortune, with his brandish'd steel/Which smok'd with bloody execution/Like valour's minion carved out his passage."</p>
Week 3 - Powerful Women and Ambition	Week 4 - Hamartia, Hubris and Hallucinations	Week 5 - Disruption of the Great Chain of Being
<p><b>Key Ideas/Premise</b></p> <p>Transgressing the Jacobean gender norms, Shakespeare presents the audience with a subversion of the 'ideal woman': subservience is replaced with ambition, maternal nurture with masculine aggression. Thus, the Great Chain of Being is disrupted, hinting at the chaos to come.</p> <p><b>Key Context</b></p> <ul style="list-style-type: none"> <li>» The gender roles during the Jacobean era were fairly similar to the Elizabethan ones. Men still assumed a dominant position continuing the <b>patriarchal</b> society.</li> <li>» Jacobean women continued to live a life that was sub-ordinate to men. They were supposed to obey what was told to them. The main responsibility of married women was to take care of the household matters and raise children.</li> </ul> <p><b>Key Quotations</b></p> <p>"unsex me here/And fill me from the crown to the toe top-full/Of direst cruelty!"</p> <p>"When you durst do it, then you were a man;"</p>	<p><b>Key Ideas/Premise</b></p> <p>Influenced by the Renaissance and a renewed interest in classical writers such as Ovid, Shakespeare establishes this play as a tragedy through the use of Macbeth as a tragic hero. His hubristic nature is his hamartia and, ultimately leads to his downfall.</p> <p><b>Key Context</b></p> <ul style="list-style-type: none"> <li>» Hubris, or fatal pride, was the downfall of many Greek heroes in ancient myth. In classical mythology, hubris was considered a very dangerous shortcoming; it was an act of arrogance, usually where the hero attempted to assume godlike status. The ancient Greeks considered hubris a fatal flaw that brought tragedy upon heroes... and commonly led to their death. The punishment for hubris was often a shocking reminder of human limitations and mortality.</li> </ul> <p><b>Key Quotations</b></p> <p>"Is this a dagger which I see before me, The handle toward my hand? ... "Stars, hide your fires/Let not light see my black and deep desires." (M. 1.4)</p>	<p><b>Key Ideas/Premise</b></p> <p>Drawing on his audience's knowledge and associations of the natural world, Shakespeare skilfully employs animal imagery as a means to symbolise the inner conflict of Macbeth.</p> <p><b>Key Context</b></p> <ul style="list-style-type: none"> <li>» In Genesis, the serpent is portrayed as a deceptive creature who promotes as good what God had forbidden and shows particular cunning in its deception.</li> <li>» In the biblical story of the Fall, the serpent is the creature which undermines God and goes against his wishes. The serpent persuades and tempts Eve to eat the forbidden fruit, and thus Eve goes against God. As a result of the temptation, this concept of free will now exists in world.</li> </ul> <p><b>Key Quotations</b></p> <p>"O, full of scorpions is my mind, dear wife!"</p> <p>"Look like th' innocent flower, But be the serpent under 't'" (Lady Macbeth, 1.5)</p>



<p><b>Key Vocabulary</b></p> <p><b>Zoomorphism:</b> to portray the act of humans or objects with animalistic behaviour or features.</p> <p><b>Serpent:</b> a symbol of evil power and chaos from the underworld as well as biblical associations of temptation.</p> <p><b>Caesura:</b> A stop or pause in a line, of text.</p> <p><b>Mercurial:</b> subject to sudden and unpredictable change of mind or mood.</p> <p><b>Protofeminism:</b> anticipates modern feminist ideas before the concept of feminism was born.</p> <p><b>Contemporary:</b> 1. living or occurring at the same time 2. belonging to or occurring in the present.</p> <p><b>Blank Verse:</b> is poetry written with regular metrical but unrhymed lines, almost always in iambic pentameter.</p> <p><b>Prose:</b> written or spoken language in its ordinary form, without metrical structure.</p> <p><b>Tyrant:</b> a cruel and oppressive ruler.</p>	<p><b>Week 6 - Ghosts, Witches and Prophecies</b></p> <p><b>Key Ideas/Premise</b></p> <p>At this pivotal point in the play, Shakespeare continues to utilise the superstitions of the Jacobean audience to juxtapose the mental turmoil Macbeth feels after the bloody murders of his king and brother in arms with the superficial confidence he derives from the witches' prophecies.</p> <p><b>Key Context</b></p> <ul style="list-style-type: none"> <li>» It is a known fact that King James I was very interested in supernatural, witches and witchcraft.</li> <li>» After he became the King, he brought into effect an Act which made witchcraft an offence. Those who were found guilty of practicing witchcraft were either awarded death or their property was seized.</li> </ul> <p><b>Key Quotations</b></p> <p>"Be bloody, bold, and resolute; laugh to scorn/The power of man, for none of woman born/Shall harm Macbeth."</p> <p>"Be lion-mettled, proud; and take no care/Who chafes, who frets, or where conspirers are:/Macbeth shall never vanquish'd be until Great Birnam wood to high Dunsinane hill/Shall come against him."</p>	<p><b>Week 7 - Betrayal and Exploitation</b></p> <p><b>Key Ideas/Premise</b></p> <p>Defying contemporary gender stereotypes, Shakespeare offers a paradoxical portrayal of power and gender. On the one hand, the women in the play are strong and powerful, but often associated with the supernatural and manipulation. Furthermore, it could be argued that, in bringing about the downfall of a great man, powerful women are a danger to the natural order of things.</p> <p><b>Key Context</b></p> <ul style="list-style-type: none"> <li>» By the end of the play, Lady Macbeth lapses back into the feminine helplessness she had earlier rejected. Her loss of control is most theatrically manifested in her guilt-ridden sleep-walking scene. Madness, curiously, forces her back into the stereotypical femininity that her transgressive yearning for imperial power had repudiated.</li> </ul> <p><b>Key Quotations</b></p> <p>"Out, damned spot! out, I say!"</p> <p>"What, will these hands ne'er be clean?"</p>
<p><b>Week 8 - Betrayal and Exploitation</b></p> <p><b>Key Ideas/Premise</b></p> <p>In documenting the inevitable downfall of traitorous king slayers, Shakespeare may have been vying for favour from James I, a patron of the arts. However, in the death of Lady Macbeth and Macbeth's subsequent soliloquy, perhaps Shakespeare is acknowledging the fragility and futility of human life: the power and ambition that drove them to their duplicitous actions are futile in the grand scheme of things.</p> <p><b>Key Context</b></p> <p>Nihilism is the belief that all values are baseless and that nothing can be known or communicated. It is often associated with extreme pessimism and a radical skepticism that condemns existence. A true nihilist would believe in nothing, have no loyalties, and no purpose other than, perhaps, an impulse to destroy</p> <p><b>Key Quotations</b></p> <p>"Out, out, brief candle!/Life's but a walking shadow, a poor player/That struts and frets his hour upon the stage/And then is heard no more: it is a tale/Told by an idiot, full of sound and fury/Signifying nothing."</p>	<p><b>Week 9 - Themes</b></p> <p><b>Unchecked Ambition</b> - The tale of Macbeth ruthlessly exposes the dangers of ambition when it is not held by moral constraints. Ambition turns Macbeth from a brave and loyal Scottish General into a murderous tyrant. Lady Macbeth is another example of this theme, as she is unable to deal with the acts that she and Macbeth have committed to fuel their ambition, and so commits suicide.</p> <p><b>Fate vs Free Will</b> - Throughout the play, the audience is frequently forced to question the notion of fate vs free will - does the story pan out the way that it does because it was pre-ordained, or because of the actions that Macbeth chose to take? Macbeth fervently attempts to fight the negative aspects of his fate, and yet it is these very actions (his free will) that cause the predetermined downfall (fate).</p>	<p><b>Week 10 - Themes</b></p> <p><b>Gender, Masculinity and Femininity</b> - Lady Macbeth manipulates her husband by questioning his masculinity, as he originally declines to murder King Duncan for the throne. She states that she wishes she could be 'unsexed' so as to give her bravery to commit the deed. Masculinity is frequently associated with raw aggression, and femininity with weakness and kindness.</p> <p><b>Inversion of the Natural Order</b> - Wherever the natural order is disturbed in Macbeth (the three supernatural witches, the murder of a king) disorder and chaos soon follow. There is only peace when the natural order is restored (Malcolm is seated on the throne). In line with the beliefs of King James, through Macbeth Shakespeare expresses that the inversion of the natural order is dangerous and destructive.</p>



**Year 10 - French - Cycle 1**

**Classroom Interaction Language**

- » **Ca va?** How are you? (How is it going?)
- » **Ca va bien** I am well (it is going well)
- » **Ca ne va pas** I am not well (it's not going well)
- » **Merci** Thank you
- » **Et toi?** And you?
- » **Comment dit-on...en français?**  
How do you say...in French?
- » **un stylo violet** a purple pen
- » **un stylo noir** a black pen
- » **J'ai gagné** I (have) won
- » **Tu as perdu** You (have) lost
- » **On a fini** We have finished
- » **Est-ce que je peux avoir...?** Can I have...?
- » **Est-ce que je peux faire les points?** Can I do the points?

**Week 1 - Key Vocabulary and Content**

la fête des mères	Mother's Day
la fête des rois	Epiphany, 6th January
la fête du travail	May Day
le jour de l'An	New Year's Day
Pâques	Easter
Poisson d'avril	April Fool's Day
le Saint-Sylvestre	New Year's Eve
le Saint Valentin	Valentine's Day
la veille de Noël	Christmas Eve
Noël	Christmas
le quatorze juillet (le jour de la Bastille)	14th July (Bastille Day)

**Week 2 - Key Vocabulary and Content**

To say what you did in the past use the perfect tense.  
Present tense of avoir + past participle  
ER verbs = é  
IR verbs = i  
RE verbs = u

joué	I played
tu as regardé	you watched
il a fini	he finished
nous avons bu	we drank
vous avez visité	you visited
ils ont perdu	they lost

**Week 3 - Key Vocabulary and Content**

**Irregular past participles**

bu	ate
vu	saw
lu	read
fait	did
mis	put
dit	said
eu	had
J'ai bu	I drank/have drunk
Il a fait	He did/has done

**Week 4 - Key Vocabulary and Content**

**Some verbs use être as their auxiliary.  
The past participle needs to agree.**

je suis allé(e)	I went
tu es venu(e)	you came (s)
il est entré	he entered
elle est sortie	she went out
nous sommes parti(e)s	we left
vous êtes arrivé(e)s	you arrived (pl)
ils sont tombés	they fell (m)
elles sont restées	they stayed (f)

**Week 5 - Key Vocabulary and Content**

agréable	pleasant
barbant	boring
bizarre	weird, odd
désagréable	unpleasant
étrange	strange
génial	great
incroyable	incredible
marrant	funny
passionnant	exciting
religieux	religious
unique	unique



**Classroom Interaction Language**

- » **car je suis non seulement...mais aussi...**  
because I am not only... but also...
- » **C'est vrai** it is true
- » **C'est faux** it is false
- » **A mon avis** In my opinion
- » **Je pense que** I think that
- » **Selon moi** according to me
- » **Je dirais que** I would say that
- » **D'une part...** on the one hand...
- » **d'autre part...** on the other hand
- » **Je suis d'accord (avec toi)** I agree with you
- » **Je ne suis pas d'accord (avec toi)**  
I don't agree (with you)
- » **soit... soit...** either... or....
- » **Quand j'étais plus jeune** when I was younger

**Week 6 - Key Vocabulary and Content**

dangereux	dangerous
joli	pretty
bête	stupid
le cadeau	present
les feux d'artifice	fireworks
la fête	festival, party
un défilé	a procession
l'église	church
la mosquée	mosque

Use a dictionary to make a list of more unusual adjectives and nouns on the topic of festivals.

**Week 7 - Key Vocabulary and Content**

The **imperfect** is used to say what you used to do regularly or over a period of time in the past. It can translate '**used to**' or '**'was/were'** + verb-ing in English (I was doing).  
Use the nous form of the present tense minus the -ons + imperfect ending.

j'habitais	I used to live
tu habitais	you used to live (s)
il / elle habitait	he / she used to live
nous habitions	we used to live
vous habitiez	you used to live (pl)
ils / elles habitaient	they used to live
j'étais	I was
c'était	it was

**Week 8 - Key Vocabulary and Content**

je visitais	I used to visit
tu visitais	you used to visit (s)
il / elle visitait	he / she used to visit
nous visitions	we used to visit
vous visitiez	you used to visit (pl)
ils / elles visitaient	they used to visit
j'étais	I was
c'était	It was

When describing an event (narrative) in the past you will often need to use both the **perfect** and **imperfect** tenses e.g.  
Quand **je suis arrivé**, mes cousins **ouvraient** leurs cadeaux.

**Week 9 - Key Vocabulary and Content**

j'ai joué	I played	bu	ate
tu as regardé	you watched	vu	saw
il a fini	he finished	lu	read
nous avons bu	we drank	fait	did
vous avez visité	you visited	mis	put
ils ont perdu	they lost	dit	said
		eu	had

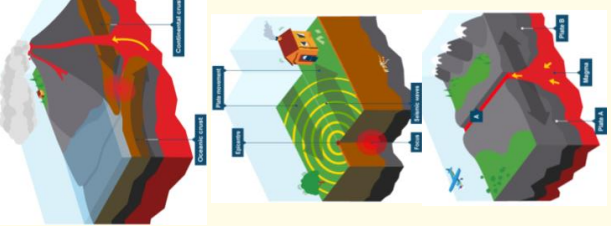
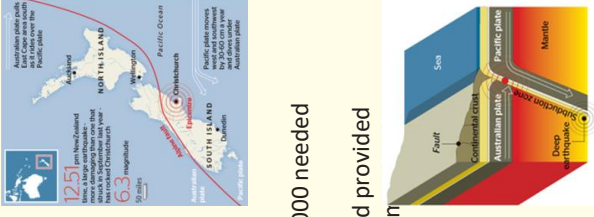
As the **perfect tense (le passé-composé)** is so important, repeat your learning from week 2 and 3.

**Week 10 - Key Vocabulary and Content**

Revise the key sentences and all vocabulary from this cycle ready for your assessment next week.





Year 10 - Geography- Cycle 1	Week 1 – Plate Boundaries	Week 2 – New Zealand Earthquake (HIC)										
<p><b>Key vocabulary</b></p> <p><b>Natural Hazard:</b> Natural hazards are extreme natural events that can cause loss of life, extreme damage to property and disrupt human activities.</p> <p><b>Volcano:</b> An opening in the Earth's crust through which lava, ash, and gases erupt. The term also includes the cone-shaped landform built by repeated eruptions over time.</p> <p><b>Responses:</b> how countries react to a natural hazard. They can be categorised as: Short-term or immediate.</p> <p><b>Frequency:</b> the rate at which something occurs over a particular period of time</p> <p><b>Distribution:</b> the way something is spread out or arranged over a geographic area.</p>	<p><b>Plate boundaries</b></p> <p><b>Destructive-</b> When the denser plate subducts beneath the other, friction causes it to <b>melt and become molten magma</b>. The magma forces its way up to the surface to form a volcano. This margin is also responsible for <b>devastating earthquakes</b>.</p> <p><b>Constructive</b> - Here two plates are moving apart causing new magma to reach the surface through the gap. Volcanoes formed along this crack cause a submarine mountain range such as those in the Mid Atlantic Ridge.</p> <p><b>Conservative</b> - occurs where plates slide past each other in opposite directions, or in the same direction but at different speeds. This is responsible for earthquakes such as the ones happening along the San Andreas Fault, USA.</p> 	<p><b>New Zealand Earthquake</b> GNI per Capita: US\$ 42,710</p> <ul style="list-style-type: none"> <li>6.3 on Richter Scale</li> <li>22<sup>nd</sup> February 2011</li> <li>10km west of Christchurch</li> <li>Killed 185 people. 3,129 injured</li> <li>Shallow Focus 5km deep</li> <li>Cost \$40bn in damages</li> <li>100,000 building damaged and 10,000 needed demolishing</li> <li>Around \$6-7 min of international aid provided</li> <li>30,000 residents provided with temporary houses provided by the government</li> </ul> 										
<p><b>Week 3 – Haiti Earthquake (LIC)</b></p> <p><b>New Zealand Earthquake</b> Haiti GNI per Capita: US\$ 1,360</p> <ul style="list-style-type: none"> <li>7 on Richter Scale</li> <li>12<sup>th</sup> January 2010</li> <li>Epicentre 26km from Port-au-Prince</li> <li>Killed 250,000 people. 300,000 injured</li> <li>Shallow Focus 10km deep</li> <li>Cost \$8.5bn in damages</li> <li>300,000 homes damaged/destroyed</li> <li>2 million people left without food and water</li> <li>Many dead bodies left in rubble – disease spread.</li> <li>Collapsed government buildings</li> <li>Help didn't reach many places for days or weeks</li> <li>\$100 million provided in Aid by the world bank</li> <li>After 1 year there was still 1,300 temporary camps</li> </ul>	<p><b>Week 4 – Hazard Management &amp; Risk</b></p> <p><b>Hazard Management</b></p> <p><b>Prediction:</b> involves using seismometers to monitor earthquakes. Experts know where earthquakes are likely to happen. However, it is very difficult to predict when they will happen. Even looking at the timescale between earthquakes doesn't seem to work.</p> <p><b>Protection:</b> involves constructing buildings so that they are safe to live in and will not collapse.</p> <p><b>Preparation:</b> In earthquake-prone countries, hospitals, emergency services and residents practise for an earthquake. They have drills in all public buildings so that people know what to do in the event of an earthquake. This helps to reduce the impact and increases their chance of survival.</p>	<p><b>Week 5 – Formation of Tropical Storms</b></p> <p><b>Formation of Tropical Storms</b></p> <p>A tropical storm occurs when tropical warm air rises to create an area of intense low pressure. As the warm, moist air reaches high altitudes, powerful winds spiral around the central point, creating the 'eye of the storm', and the warm air cools and condenses into heavy rainfall,</p> <table border="1" data-bbox="1147 293 1506 910"> <thead> <tr> <th>CONDITIONS WHICH CAUSE TROPICAL STORMS</th> <th>WHY DOES THIS CONTRIBUTE TO THEIR FORMATION?</th> </tr> </thead> <tbody> <tr> <td>Low latitude Between 5-30 degrees north and south of the Equator</td> <td>Temperatures are higher here than at the Poles so the sea and air are heated more quickly, to higher temperatures. Air pressure is low, and air rises.</td> </tr> <tr> <td>Originate in oceans with temperatures above 26.5°C to a depth of 60-70m</td> <td>Provides heat and moisture so warm air rises rapidly.</td> </tr> <tr> <td>Between summer and autumn</td> <td>Typically the warmest seasons to encourage warmer air to rise rapidly, on account of low pressure.</td> </tr> <tr> <td>Low wind shear</td> <td>Wind is constant and doesn't vary so clouds rise to high altitudes without being torn apart.</td> </tr> </tbody> </table>	CONDITIONS WHICH CAUSE TROPICAL STORMS	WHY DOES THIS CONTRIBUTE TO THEIR FORMATION?	Low latitude Between 5-30 degrees north and south of the Equator	Temperatures are higher here than at the Poles so the sea and air are heated more quickly, to higher temperatures. Air pressure is low, and air rises.	Originate in oceans with temperatures above 26.5°C to a depth of 60-70m	Provides heat and moisture so warm air rises rapidly.	Between summer and autumn	Typically the warmest seasons to encourage warmer air to rise rapidly, on account of low pressure.	Low wind shear	Wind is constant and doesn't vary so clouds rise to high altitudes without being torn apart.
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<h3>Climate Change</h3> <p><b>Climate change:</b> a long-term change in the Earth's climate, especially a change due to an increase in the average atmospheric temperature.</p> <p>Scientists believe that climate change is having an impact on the frequency and strength of tropical storms. This may be due to an increase in ocean temperatures.</p> <p><b>Greenhouse Effect:</b> Natural warming of the atmosphere as heat given off from the Earth is absorbed by liquids and gases, such as carbon dioxide.</p> <p><b>The Greenhouse Effect</b></p> <p>Some solar radiation is reflected by the Earth and the atmosphere.</p> <p>Some of the infrared radiation passes through the atmosphere. Some is absorbed and re-emitted in all directions by greenhouse gas molecules. The effect of this is to warm the Earth's surface and the lower atmosphere.</p> <p>Most radiation is absorbed by the Earth's surface and warms it.</p> <p>Infrared radiation is emitted by the Earth's surface.</p>	<h3>Week 6 – Global patterns of Air Circulation</h3> <table border="1"> <tr> <td><b>Hadley cell</b></td> <td>Largest cell which extends from the <b>Equator</b> to between <b>30° to 40° north &amp; south</b>.</td> </tr> <tr> <td><b>Ferrel cell</b></td> <td>Middle cell where air flows <b>poleward</b> between <b>60° &amp; 70°</b> latitude.</td> </tr> <tr> <td><b>Polar cell</b></td> <td><b>Smallest &amp; weakest</b> cell that occurs from the poles to the Ferrel cell.</td> </tr> </table>	<b>Hadley cell</b>	Largest cell which extends from the <b>Equator</b> to between <b>30° to 40° north &amp; south</b> .	<b>Ferrel cell</b>	Middle cell where air flows <b>poleward</b> between <b>60° &amp; 70°</b> latitude.	<b>Polar cell</b>	<b>Smallest &amp; weakest</b> cell that occurs from the poles to the Ferrel cell.	<h3>Week 7 –Typhoon Haiyan (LIC)</h3> <p><b>Typhoon Haiyan-</b> Philippines: Population: 108 million, GDP per Capita: \$3,500 (LIC) 27% of Population live in poverty.</p> <p><b>Primary effects:</b></p> <ul style="list-style-type: none"> <li>50% of houses destroyed</li> <li>Damage cost \$12 billion</li> <li>1.1 million tonnes of crops were destroyed</li> </ul> <p><b>Secondary effects</b></p> <ul style="list-style-type: none"> <li>Eight deaths in a stampede as survivors fought for rice supplies.</li> <li>Fishing industry was disrupted as the leaked oil from the grounded barge contaminated fishing water.</li> <li>Ten hectares of mangroves (saltwater-adapted trees or shrubs) were contaminated by the oil barge leak.</li> </ul> <p><b>Immediate Responses</b></p> <ul style="list-style-type: none"> <li>Authorities evacuated 800 000 people. Many went to Tacloban Indoor Stadium, which had a reinforced roof to withstand typhoon winds, however, it flooded.</li> </ul> <p><b>Long-term Responses</b></p> <ul style="list-style-type: none"> <li>Thirty-three countries and international organisations pledged help. More than \$1.5 billion US dollars was pledged in foreign aid.</li> </ul>
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<h3>Week 8 – Somerset Level Floods (UK)</h3> <p><b>Somerset Level Floods 2013/14</b></p> <p>The <b>Somerset Levels</b> are an area of <b>low-lying</b> coastal plains and wetlands located in the <b>south-west</b> of the UK in the county of Somerset. Several rivers flow through the Somerset Levels and drain into the Bristol channel, notably the <b>River Tone</b> and <b>River Parrett</b>. The low-lying nature of the area makes it prone to flooding. <b>Causes:</b></p> <p><b>Rain</b> – January 2014 wettest on record with 350mm rain.</p> <p><b>High tides</b> - Hightides and storm surges prevented freshwater from draining.</p> <p><b>Dredging</b> - rivers full of sediment, not dredged for 20 years.</p> <table border="1"> <thead> <tr> <th>Social</th> <th>Economic</th> <th>Environmental</th> </tr> </thead> <tbody> <tr> <td> <ul style="list-style-type: none"> <li>Over 600 homes flooded.</li> <li>A home in Muchelney. 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Human activity is increasing the natural levels of these gases and making the greenhouse 'blanket' thicker. As the world's <b>population has grown</b> and countries have developed, they need energy to fuel industry, transport and cities. Power stations, factories, homes and cars <b>burn fossil fuels</b> such as oil or gas. These have to be extracted, or mined, from the ground, releasing carbon dioxide into our atmosphere. The world's forests naturally absorb greenhouse gases, but people are <b>cutting down forests</b> and often burning them, which releases further CO2.</p>	<h3>Week 10 – Responses to Climate Change</h3> <p><b>Climate Change responses</b></p> <p><b>Mitigation:</b> Reducing emissions of and stabilising the levels of heat-trapping greenhouse gases in the atmosphere.</p> <p><b>Adaptation:</b> Adapting to the climate change already in the pipeline; adjusting to actual or expected future climate.</p> <p><b>International agreements:</b> Paris agreement in 2015, first legally-binding agreement signed by 190 parties. Goal to keep an increase in global average temperature below 2 °C.</p> <p><b>Carbon capture:</b> removal of CO<sub>2</sub> from power stations and storing it underground. <b>Water supply:</b> water transfer schemes could be used to take water from an area of surplus to an area of shortage. <b>Reducing risk from sea level rise:</b> areas at risk may need sea defences to protect valuable land from increased coastal erosion. <b>Renewable Energy:</b> Using sustainable resources and reducing reliance on fossil fuels.</p>
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<p><b>Year 10 - History - Cycle 1</b></p>	<p><b>Key Terminology</b></p> <ul style="list-style-type: none"> <li>» <b>Four Humours:</b> This was an ancient idea, first put forward by <b>Hippocrates</b> (a Greek physician and philosopher).</li> <li>» The universe is made up of four elements; and the body is made up of four humours (liquids) If these humours are in balance the body will be healthy, when they are unbalanced you become ill. <b>Galen</b> (Roman physician) developed the idea with <b>theory of Opposites</b>.</li> <li>» <b>Miasma:</b> Bad smelling air thought to be harmful - so corpses, rotting matter, swamps thought to cause disease. In Renaissance Period - fines for not "cleaning" air outside your house.</li> </ul>	<p><b>Week 1 - Medieval Medicine</b></p>	<ul style="list-style-type: none"> <li>» <b>Causes - Supernatural ideas:</b> The Church was hugely powerful! Belief in heaven/hell. No education, so people learned from church. God punishes sinners. Disease is a punishment sent by God. Astrology Idea that the position of the stars affects our lives.</li> <li>» <b>Treatment and prevention:</b> Prayer; saying mass; fasting; going on pilgrimage - all advised as religious "treatments". Humoural.</li> <li>» <b>Treatments:</b> Physician suggested a treatment for each symptom, including bleeding and purging; bathing (only available to rich); remedies (made from herbs and spices).</li> <li>» <b>Prevention:</b> PRAY! Practice basic hygiene (as recommended in the Regimen Sanitatis) Purifying bad air (eg carry a sweet-smelling "posy"; some measures were taken to keep towns clean.</li> </ul>	<p><b>Week 2 - Medieval Medicine Case Study</b></p>	<ul style="list-style-type: none"> <li>» <b>The Black Death (1348).</b></li> <li>» Killed 1/3 of British population 1348-50.</li> <li>» <b>Bubonic Plague:</b> spread by fleas on rats.</li> <li>» <b>Pneumonic Plague:</b> spread by coughing.</li> <li>» <b>Ideas about cause:</b> People did not understand real cause, they thought it was:             <ul style="list-style-type: none"> <li>» Punishment from God, imbalance of four humours.</li> <li>» <b>How was it dealt with?</b> Prayer / fasting /flagellation (whipping), Light fires / carry posies to ward off miasma, Local governments tried to control by: buildings new cemeteries - close Parliament in 1349 - enforcing street cleaning in cities, but this often didn't happen.</li> <li>» <b>Consequences:</b> Fewer workers, demand higher wages and had more freedoms.</li> <li>» <b>Roger Bacon:</b> Put in prison around 1270 for suggesting doctors should do their own research.</li> </ul> </li> </ul>
<p><b>Week 3 - Renaissance Medicine</b></p> <ul style="list-style-type: none"> <li>» <b>Supernatural and religious explanations</b> of the cause of disease still maintained.</li> <li>» <b>Rational explanations:</b> the Theory of the Four Humours and the miasma theory.</li> <li>» <b>Approaches to prevention and treatment:</b> connection with ideas about disease and illness; religious actions, bloodletting and purging, purifying the air, and the use of remedies.</li> <li>» <b>New and traditional approaches</b> to hospital care in the 13th century: The role of the physician, apothecary and barber surgeon in treatment and care provided within the community and in hospitals.</li> <li>» <b>Cleanliness still important;</b> though less use of public baths since arrival of syphilis, moderation avoiding too much alcohol, cold, food.</li> </ul>	<p><b>Week 4 - Renaissance Case Study</b></p> <ul style="list-style-type: none"> <li>» <b>Great Plague (1665)</b></li> <li>» Disease continued to strike after 1348 (Black Death) - 1665 was a particularly bad year.</li> <li>» <b>More than 65,000 died</b> in London</li> <li>» <b>Prevention:</b> Measures recommended to help people avoid the Plague:             <ul style="list-style-type: none"> <li>» <b>Prayer:</b> Quarantine (plague victim kept isolated from others to stop spread of disease) - "examiner" to check if anyone suffering in parish - "watchman" guard house of victims.</li> <li>» <b>Cross:</b> marked on every affected house - Pomander (ball full of sweet smelling herbs) carried to keep away miasma.</li> <li>» <b>Plague doctors wore special costume:</b> Bird design to "transfer" disease away from patient - Mask full of herbs - Public meeting, fairs, theatres cancelled to stop spread of disease.</li> </ul> </li> </ul>	<p><b>Week 5 - Renaissance Key People</b></p> <ul style="list-style-type: none"> <li>» <b>Thomas Sydenham:</b> "English Hippocrates". He observed patients' symptoms. This enabled him identify the disease that needed to be treated.</li> <li>» <b>Vesalius:</b> Anatomist. Carried out dissections, found errors in Galen's ideas (eg lower jaw = one bone, not two. Published in "Fabric of the Human Body" in 1543.</li> <li>» <b>William Harvey:</b> discovered how blood circulated round the body =, published his findings in 1628.</li> <li>» <b>Johannes Guttenberg:</b> Created the Printing Press in 1440, allowed new ideas to be circulated during the Renaissance.</li> </ul>			



Week 6 - Industrial Cause and Treatment	Week 6 - Industrial Prevention	Week 7 - Industrial Case Study and Key People
<ul style="list-style-type: none"> <li>» <b>Louis Pasteur</b> published Germ Theory 1861.</li> <li>» <b>Robert Koch</b> identified that different microbes caused different diseases. First discovered cholera 1883, scientists studied diseases, not symptoms.</li> <li>» <b>Florence Nightingale</b> - nurse in Crimean War 1854; hospitals appalling. Made changes to way wounded soldiers treated - Sanitation (clean hospital, bedding) - Nurses to provide care - Good meals provided Mortality rate (% of wounded dying) fell from 40% to 3%.</li> <li>» Nightingale returned to GB - Set up nursing college; designed hospitals with wards to stop disease spreading; wrote "Notes on Nursing".</li> <li>» <b>Edward Jenner</b> developed vaccination to protect against smallpox. 1796.</li> </ul>	<p><b>Public Health:</b></p> <ul style="list-style-type: none"> <li>» <b>1848 Public Health act</b> - encouraged cities to provide clean water, but not compulsory.</li> <li>» <b>1852</b> government makes smallpox vaccinations compulsory.</li> <li>» <b>1875 Public Health Act</b> - Realisation government should intervene to improve living conditions in cities.</li> <li>» City authorities forced to: provide <b>clean water, dispose of sewage properly, public health officer to monitor outbreak</b> of disease, ensure <b>good new housing</b>.</li> </ul>	<ul style="list-style-type: none"> <li>» Case Study: <b>Cholera (1854)</b> particularly affected the poor - those living in slums and workhouses.</li> <li>» Three "epidemics" (major outbreaks, killing thousands).</li> <li>» Government tried to prevent by cleaning slums to reduce miasma - <b>did not work</b>.</li> <li>» 1854 outbreak studied by <b>John Snow</b>. Proved that cholera was spread by dirty water.</li> <li>» <b>Edwin Chadwick</b> wrote the initial report on improving British Public Health.</li> <li>» <b>James Simpson</b> discovered chloroform.</li> <li>» <b>Joseph Lister</b> develop use of carbolic acid to tackle infection in surgery.</li> <li>» <b>Joseph Bazalgette</b> - designed and created London's sewer system.</li> </ul>
Week 8 - Modern Cause and Treatment	Week 9 - Modern Prevention and Penicillin	Week 10 - Modern
<ul style="list-style-type: none"> <li>» <b>Scientific causes</b> replaced ideas of Four Humours, miasma.</li> <li>» Doctors use evidence based knowledge to diagnose patients.</li> <li>» <b>Technology developed to diagnose</b> - blood tests; x-rays; ultrasound scans; endoscopes (camera which can see inside the body).</li> <li>» <b>1900</b> a German scientist first came up with the theory of genetics, but microscopes were not powerful enough to prove the idea.</li> <li>» <b>1953 Watson and Crick</b> discovered the <b>shape of DNA</b>.</li> <li>» <b>Lifestyle</b> - During C20th we have better understood the impact of lifestyle choices on health. Smoking It is the biggest cause of preventable disease in the world now.</li> <li>» A poor diet with too much sugar or fat can cause <b>heart disease and type 2 diabetes</b>.</li> </ul>	<ul style="list-style-type: none"> <li>» <b>Magic bullet</b> - attacks disease, not body.</li> <li>» <b>Salvarsan 606</b> - first developed to attack syphilis Penicillin (see below).</li> <li>» <b>Technology</b> has helped to identify and combat diseases.</li> <li>» <b>NHS 1911 National Insurance Act</b> only covered working men.</li> <li>» <b>1948</b> - to provide free healthcare for all from cradle to grave. Hospital, GP, dentist, ambulance, health visitor.</li> <li>» <b>1871</b> - Joseph Lister used penicillin to treat a patient, but left no record of his discovery.</li> <li>» <b>1928</b> - Alexander Fleming noticed that in his lab, some mould was killing bacteria.</li> <li>» <b>Florey and Chain</b> were studying antibiotics. They read Fleming's work, 1940 tested successfully on mice. But couldn't produce large quantities.</li> <li>» Mass produced thanks to <b>WWII 1941</b>.</li> </ul>	<ul style="list-style-type: none"> <li>» <b>Second most common cancer</b> in the UK.</li> <li>» <b>85% of cases are smokers/ex-smokers</b>.</li> <li>» In C19th only 1% of cancers were lung cancer; 1918 10%; 1927 14% (smoking became more popular - mainly due to tobacco company advertising). <b>Lung cancer hard to diagnose</b> accurately with x-ray, it can be diagnosed using CT scan (only recently) - which is more accurate.</li> <li>» When diagnosed treatment can be: - remove infected part of lung - transplant lung from healthy patient.</li> <li>» <b>Radiotherapy</b> - attacking the cancer with radiation.</li> <li>» <b>Chemotherapy</b> - attacking the cancer with chemicals. Government realised smoking was a problem in 1950s, but made lots of money from tobacco tax.</li> <li>» <b>Government action</b> - Advertising ban - Ban on smoking in public - Anti-smoking campaigns - Raising taxes.</li> </ul>



Year 10 - Music BTEC - Cycle 1	Week 1	Week 2
<p><b>Key vocabulary/content/ideas</b></p> <ol style="list-style-type: none"> <li><b>Broken Chord</b> - A chord in which the notes are played successively. Similar to an arpeggio.</li> <li><b>Chord Progression</b> - The order of the chords used in a piece of music</li> <li><b>Conjunct</b> - Moving up or down by one note. Moving in steps</li> <li><b>Disjunct</b> - Moving by leaps.</li> <li><b>Four on the floor</b> - A rhythm in 4/4 time in which the bass drum is played on every beat.</li> <li><b>Inversion</b>- Rearrangement of notes in a chord.</li> <li><b>Improvisation</b> - Music made up by a musician in mid performance.</li> <li><b>Melody</b> - A sequence of single notes. The 'tune'.</li> <li><b>Major chord</b> - In music theory, a major chord is a chord that has a root, major third, and perfect fifth. When a chord has these three notes alone, it is called a major triad.</li> <li><b>Minor chord</b> - In music theory, a minor chord is a chord that has a root, minor third, and perfect fifth. When a chord has these three notes alone, it is called a minor triad.</li> </ol>	<ul style="list-style-type: none"> <li>Target Setting</li> </ul> <p>You have created three SMART targets. SMART is an acronym that stands for Specific, Measurable, Achievable, Realistic, and Timely. Therefore, a SMART goal incorporates all of these criteria to help focus your efforts and increase the chances of achieving that goal.</p> <ul style="list-style-type: none"> <li>Practise</li> </ul> <p>Complete tasks which improve the techniques you have identified in your SMART targets.</p>	<ul style="list-style-type: none"> <li>Music Theory</li> </ul> <p>The musical elements are the way that we analyse and understand music. The elements of music can be split into compositional features and sonic features.</p> <p><b>Compositional features:</b></p> <p>Melody Harmony Structure Tempo Rhythm Tonality</p> <p><b>Sonic features:</b></p> <p>Texture Timbre Production Instrumentation</p> <p>Can you put the keywords listed in your knowledge organiser into the different elements of music?</p> <ul style="list-style-type: none"> <li>Practise</li> </ul> <p>Work on a solo piece of your choice to share with the class.</p>
<p><b>Week 3</b></p> <ul style="list-style-type: none"> <li>Listening</li> </ul> <ol style="list-style-type: none"> <li>She Loves You <b>Beatles</b></li> <li>My Generation <b>The Who</b></li> </ol> <ul style="list-style-type: none"> <li>Features of British Invasion</li> </ul> <p>Simple chord progression</p> <p>Guitar, Vocals, Bass, Drum Kit</p> <p>Vocal Harmonies</p> <p>British Accents</p> <ul style="list-style-type: none"> <li>Practise</li> </ul> <p>Work on a solo piece of your choice to share with the class.</p>	<p><b>Week 4</b></p> <ul style="list-style-type: none"> <li>Listening</li> </ul> <ol style="list-style-type: none"> <li>No Woman No Cry <b>Bob Marley</b></li> <li>Message to Rudy <b>The Specials</b></li> </ol> <ul style="list-style-type: none"> <li>Features of Reggae</li> </ul> <p>Off beat chords</p> <p>Simple chord progression</p> <p>Bubble organ sound</p> <p>Use of brass</p> <p>Drum introduction</p> <ul style="list-style-type: none"> <li>Practise</li> </ul> <p>Work on a solo piece of your choice to share with the class.</p>	<p><b>Week 5</b></p> <ul style="list-style-type: none"> <li>Listening</li> </ul> <ol style="list-style-type: none"> <li>Park life <b>Blur</b></li> <li>Don't look Back in Anger <b>Oasis</b></li> </ol> <ul style="list-style-type: none"> <li>Features of Britpop</li> </ul> <p>Simple chord progression</p> <p>Guitar, Vocals, Bass, Drum Kit</p> <p>'Raw' sound - unfinished</p> <p>Vocal Harmonies</p> <p>British Accents</p> <p>Lack of lead guitar</p> <ul style="list-style-type: none"> <li>Performance</li> </ul>



Key vocabulary/content/ideas	Week 6	Week 7
<p><b>1. Off beat</b> – Emphasis on the second and fourth beat.</p> <p><b>2. Pentatonic</b> - Five note scale that omits the 4th and 7th notes of the major scale.</p> <p><b>3. Riff</b> - Repeated short melodic or rhythmic figure.</p> <p><b>4. Root</b> - The root of the chord is always the note that is the basis for the <b>chord</b>, regardless of its inversion.</p> <p><b>5. Sequence</b>- Restatement of a motif or longer melodic (or harmonic) passage at a higher or lower pitch. This is a word used to describe melodies.</p> <p><b>6. Sequencing</b> - <b>Sequencing</b> is the programming (inputting) of notes and sounds to play in melodic.</p> <p><b>7. Syncopation</b> - Accents which are note on the beat, or rhythms that emphasise unusual parts of the beat.</p> <p><b>8. Triad</b> – Set of three notes that can be stacked vertically in thirds.</p> <p><b>9. Quantisation</b> - When the DAW makes timing adjustment automatically. Used to correct timing errors or to add groove.</p>	<ul style="list-style-type: none"> <li>• Listening</li> <li>1. Alone <b>Marshmello</b></li> <li>2. Sandstorm <b>Darude</b></li> <li>• Features of EDM</li> </ul> <p>Four on the floor drum beat Electronic instruments 4/4 time signature Use of build up and drop</p> <ul style="list-style-type: none"> <li>• Subgenres</li> </ul> <p>House Techno Trance Dubstep Drum and Bass</p>	<ul style="list-style-type: none"> <li>• Listening</li> <li>1. Four Seasons <b>Vivaldi</b></li> <li>2. Danse macabre, Op.40 <b>Camille Saint-Saëns</b></li> <li>3. Main Theme From Schindler’s List <b>John Williams</b></li> <li>4. Adagio For Strings <b>Samuel Barber Orchestrated Arturo Toscanani</b></li> </ul> <ul style="list-style-type: none"> <li>• Programme Music key features</li> </ul> <p>Music which tells a story Use of Orchestra</p> <ul style="list-style-type: none"> <li>• Film Music key terms</li> </ul> <p>Diegetic Non Diegetic Motifs Leitmotifs Thematic development</p> <ul style="list-style-type: none"> <li>• Practise</li> </ul> <p>Work on a group piece of your choice to share with the class.</p>
<p><b>Week 8</b></p> <ul style="list-style-type: none"> <li>• Listening</li> <li>1. So What <b>Miles Davis</b></li> <li>2. Inner State of Mind <b>Courtney Pine</b></li> <li>• Features of Jazz</li> </ul> <p>Extended chords Improvisation</p> <p>The ‘head (main melody) something that keeps coming back.</p> <ul style="list-style-type: none"> <li>• Subgenres</li> </ul> <p>Bebop Big band</p> <ul style="list-style-type: none"> <li>• Practise</li> </ul> <p>Work on a group piece of your choice to share with the class</p>	<p><b>Week 9</b></p> <ul style="list-style-type: none"> <li>• Practise for your group performance.</li> <li>• Starting Component 1.</li> </ul> <p>You will need to choose 4 of the styles covered this Cycle.</p> <p><b>Compositional features</b></p> <p><b>Sonic features</b></p>	<p><b>Week 10</b></p> <ul style="list-style-type: none"> <li>• Hand in for Component 1.</li> <li>• Performances and sharing work.</li> </ul>



Year 10 – Sports Studies - Cycle 1	Week 1 – 3.1 Key Considerations when planning an Outdoor Activity	Week 2 – 3.1 Key Considerations when planning an Outdoor Activity										
<p><b>Key vocabulary/content/ideas</b></p> <p><b>Outdoor Adventure Activities</b> – mainly non-competitive and offer alternative ways to enjoy a healthy approach to recreation and outdoor activities. The outdoor and adventures activities strand has many links with the Geography curriculum.</p> <p><b>Health and Safety</b> – regulations and procedures intended to prevent accident or injury in workplaces or public environments.</p> <p><b>Hazards</b> – anything that could cause harm</p> <p><b>Skills</b> – The ability to perform a sporting skill consistently well at speed, under fatigue and pressure conditions in a competition environment</p> <p><b>Knowledge</b> – facts, information, and skills acquired through experience or education; the theoretical or practical understanding of a subject.</p>	<ul style="list-style-type: none"> <li>• <b>Health and safety</b> (e.g. is the activity suitable for the group, have all potential risks been identified)</li> <li>• <b>Personnel</b> (e.g. ratio of leaders to participants, is the activity leader suitably qualified)</li> <li>• <b>Adventure Activities Licensing Authority</b> (e.g. centres delivering outdoor activities have to have a license)</li> <li>• <b>Clothing and equipment</b> (e.g. appropriate to the activity, not damaged/torn)</li> <li>• <b>Location</b> (e.g. is the terrain suitable for the activity, is it suitable for the experience of the participants)</li> <li>• <b>Supplies</b> (e.g. will there be access to food and water)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Emergency procedures</b> (e.g. is there a first aider available, is there an escape route should you become trapped, will there be mobile phone reception to contact emergency services)</li> <li>• <b>Contingency plans</b> (e.g. alternative route should there be an unexpected obstruction, spare equipment should any break)</li> <li>• <b>Shelter</b> (e.g. will an overnight stay be required, is there shelter from adverse weather conditions)</li> <li>• <b>Weather forecast</b> (e.g. will the weather conditions be suitable for the activity, will the weather conditions cause any risk during the activity)</li> <li>• <b>Timing</b> (e.g. is the time length of the activity suitable)</li> </ul>										
<p><b>Week 3 – 3.1 Key Considerations when planning an Outdoor Activity</b></p> <ul style="list-style-type: none"> <li>• <b>The time length of the activity</b> should be changed to suit the participants. For example, young participants have shorter sessions.</li> <li>• <b>The type of activity</b> should match the goal or specific activity for the participants. For example, a kayaker would train in a kayak or canoe</li> <li>• <b>The intensity of the exercise</b> should be high enough to push participants, but not so high that they injure themselves or do not enjoy the activity.</li> <li>• <b>Equipment</b> should be tailored to suit different situations and participants. For example, changing the type, size or complexity (specialised/adapted) of equipment.</li> <li>• <b>Rules of an activity</b> should be changed to suit the people participating. For example, simplified rules for children or adapted skills for disabled</li> </ul>	<p><b>Week 4– 3.1 Key Considerations when planning an Outdoor Activity</b></p> <ul style="list-style-type: none"> <li>• <b>The activity area or environment</b> should be adapted to suit the participants. For example, making a practice area smaller for children or making an environment friendlier for young children.</li> <li>• When running activities, the <b>correct number of staff should be assigned to a suitable number of participants</b>. Appropriate supervision is key. This keeps the activities safe and legal.</li> <li>• <b>Participant numbers</b> can be changed to meet the needs of different groups. For example, reducing the number of participants can reduce the challenge, increase safety and allow socially anxious individuals to engage more.</li> </ul>	<p><b>Week 5 – 3.1 Key Considerations when planning an Outdoor Activity</b></p> <table border="1"> <tr> <td>Target Client</td> <td>Who is the activity for?</td> </tr> <tr> <td>Activity Ideas</td> <td>What do you want to do?</td> </tr> <tr> <td>Aims &amp; Objectives</td> <td>Why do you want to do it? What do you want to achieve?</td> </tr> <tr> <td>Location</td> <td>Where do you want your event to take place?</td> </tr> <tr> <td>Numbers</td> <td>Overall size of the class that are participating</td> </tr> </table>	Target Client	Who is the activity for?	Activity Ideas	What do you want to do?	Aims & Objectives	Why do you want to do it? What do you want to achieve?	Location	Where do you want your event to take place?	Numbers	Overall size of the class that are participating
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Key vocabulary/content/ideas	Week 6 – 3.1 Key Considerations when planning an Outdoor Activity	Week 7 – 3.2 Risk Assessment
<p><b>Planning</b> – the act or process of making or carrying out plans specifically : the establishment of goals, policies, and procedures.</p> <p><b>Differentiation</b> – tailoring instruction to meet individual needs. Whether leaders differentiate content, process, products, or the learning environment, the use of ongoing assessment and flexible grouping makes this a successful approach to instruction.</p> <p><b>STEP Principle</b> – STEP stands for Space, Task, Equipment, People. It's a simple way for making changes to activities. It's commonly used in the PE and school sport setting so that everyone can join in and take part together.</p>	<p><b>Safety on Site:</b> Implementing measures to create a secure environment for participants.</p> <p><b>Warm-up:</b> Prepare participants physically and mentally for the upcoming activity. It typically involves performing light exercises and stretches that gradually increase heart rate, warm up muscles, and improve flexibility. The warm-up helps prevent injuries and enhances performance.</p> <p><b>Skill Activity:</b> The skill activity focuses on specific techniques or skills related to the sport or activity being undertaken.</p> <p><b>Main Activity:</b> The main activity allows participants to apply their skills, practice teamwork, and experience the core elements of the sport.</p> <p><b>Cool Down:</b> It typically includes low-intensity exercises and stretches. Cooling down helps prevent muscle soreness, and stiffness. It also aids in the removal of waste products from the muscles.</p>	<p>Outdoor activity planning needs to include a risk assessment identifying potential hazards and managing the risk during the activity, may include:</p> <p><b>Unstable terrain</b> - awareness of potential terrain that could cause injury, or change due to environmental or climate changes</p> <p><b>Inappropriate equipment</b> – checking equipment for damage</p> <p><b>Inappropriate clothing</b> - considering the activity being completed.</p> <p><b>Animals</b> - be mindful of wildlife in activity area location</p> <p><b>Insects</b> - hazards of bites and stings</p> <p><b>Personnel</b> – Ratios of leaders to participants.</p> <p>Poor Organisation – Poor organisation could lead to injuries or participants getting lost</p> <p><b>Weather</b> – Ensuring the weather is safe to complete your chosen activity.</p>
Week 8 – 3.3 Emergency Procedures Plan	Week 9 – 3.4 Demonstrate appropriate skills in outdoor activities	Week 10 – 4.1/2 Evaluation and Value of Participation in Outdoor Adventurous Activity
<p>To include an emergency procedures plan for the approved activity areas and consideration of the locations the activity would take place in</p> <p>Plans should include action to be taken in the event of:</p> <ul style="list-style-type: none"> <li>• <b>First aid</b> - an injury/illness occurring and making sure someone is qualified to deal with the situation.</li> <li>• <b>Rescue</b> - including how communication/contact will be made and maintained in the event of a person, persons or group needing to be rescued.</li> </ul>	<p>You must be able to demonstrate these skills Team working skills:</p> <ul style="list-style-type: none"> <li>• <b>Safe practice</b> - following instructions, awareness of emergency procedures, ensuring correct clothing/equipment</li> <li>• <b>Communication Skills</b> - verbal, non-verbal, specific activity terminology</li> <li>• <b>Decision-making skills/problem-solving skills/Identifying</b> – clarifying any issues, gathering facts and the cause of any issues, generating possible Solutions, comparing pros and cons of options,</li> <li>• <b>Team-working skills</b> - reliability, active listening, active participation, collaborative working, treating others with respect</li> </ul>	<p><b>What aspects went well</b> - identifying and acknowledging the specific areas or elements of participation that were executed effectively or successfully.</p> <p><b>What aspects could be improved</b> - It involves recognising the weaknesses, areas of development, or opportunities for improvement in the athlete's performance.</p> <p><b>Mental benefits</b> - include self-confidence, enjoyment, motivation, problem-solving, challenging</p> <p><b>Physical benefits</b> - include health and fitness, outdoors, fresh air, sunlight</p> <p><b>Social benefits</b> - include communication, team working, problem solving</p>